FILMS — RADIO • VIDEO — MUSIC • STAGE

VARIETY

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PIX SURGE PASSING 1950 PACE

Act Employment on Rise Via Cafes, Lounges, Video; Vaude Time Trails

Act employment has perked up considerably, according to major talent office spokesmen. Fall picture indicates that cafes, lounges, and the outdoor fields will be using the usual quota of acts. If any slack exists, television will be able to absorb most layoffs in the standard act category.

The only weak sector in the talent departments, according to current indications, is vaude. The paucity of playing time has hit the offices considerably, but the other fields have more than made up for that decline in revenue.

Percenteries also feel that pick-up will be accentuated this fall when the Federal Government allocates defense contracts. It's figured Government spending will be especially felt in such cities as Detroit, Los Angeles, New York and Chicago.

The talent agencies are in a good position in many situations. Some offices say that nearly every time a sale is involved, two jobs have to be done. First an agent has to sell an employer, then there's a selling job to be done on the act. This vending process is more frequent for acts made through recordings than in any other case.

Agency men declare that in these instances, the offices attempt to keep salaries at reasonable levels. It's felt that every time the salary of an act rises to any appreciable degree, there are fewer employment outlets. When the stipend reaches the upper brackets, only a handful of cafes are in position to buy the turn, and they've got to concentrate on theatres and gamble on the ultimate take via percentage deals. When the flow of hit disks stops, these acts are gen-

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Television's Fading Due to Poor Shows, Zanuck Sez in Paris

Paris, Sept. 4.

TV is no menace to either films or radio, Darryl F. Zanuck told newsmen this week, prior to his return to the U. S. Zanuck said pix were picking up tremendously in America and that radio was "staging a comeback."

20th-Fox production chief opined that TV's impact will continue to fade as the novelty wears off. He attributed this in part to low quality of programs.

Zanuck arrived in New York from Paris today (Tues.) and was slated to fly to the Coast tomorrow or Thursday. He is accompanied by his wife. Their daughter, Susan, who was touring with them, preceded them home by a week.

Four-week trip was a biz-vacation combo. Zanuck huddled on two 20th pix in work here currently. One is "Snows of Kilimanjaro," adaptation by Casey Robinson of the Ernest Hemingway story, and the other "Diplomatic Courier."

Youth in Driver's Seat

Minneapolis, Sept. 4.

Opening-night audience at "Springtime for Henry" at the Lyceum here included one 93-year-old and another 80-year-old Edward Everett Horton fan.

They were the star's mother (93) and the latter's "kid" sister (80). They drove all the way from Los Angeles to Minneapolis, with the younger femme at the wheel, to applaud the comedian.

It marked the third time within a year that the elderly Mrs. Horton has traveled across the continent to attend her son's performance.

Page, Paul-Ford Seen '51 Tops As Platter-Sellers

Stretch pennant drive for the artist selling the most disks during 1951 is narrowing down to Patti Page and the Les Paul-Mary Ford team, according to current indications. Miss Page, for Mercury Records, and the Paul-Ford duo, for Capitol, are seen sure to go well over the 5,000,000-platter mark apiece before this year ends. In both cases, the artists have come up out of obscurity with their disk clicks.

Miss Page got away to a winging start at the outset of this year with her "Tennessee Waltz" slice, which went well over 2,000,000 sales, part of which was racked up late last year. Songstress also clicked with several other disks, notably "Mockin' Bird Hill" and "Mister and Mississippi," among others, although not to the extent of her "Waltz" smash.

The Paul-Ford team has come up with a rush this year with several bestsellers. Their biggest sides to date have been "How High the Moon" and "Mockin' Bird Hill,"

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Unearth Twin N.Y. Cops As Ex-Actors (At Age 1)

Twins John J. Judge, Jr., and Elwell C. Judge, both N. Y. City policemen, are former motion picture actors who first appeared before the cameras 32 years ago at the age of one.

They played the title roles in "A Pair of Cupids," which starred Francis X. Bushman and Beverly Bayne. It was filmed in an old studio situated at 54th St. and 10th Ave. Their acting was unearthed when Bushman appeared in N. Y. for the premiere of "David and Bathsheba."

PESSIMISTS RED, BUT IN THE FACE

Hollywood, Sept. 4.

Those red faces lighting up the western horizon despite smog and "unusual weather" can't be blamed on Labor Day-weekend sunburns. They belong to the crying towel boys who, a year ago, mournfully predicted that the old town wouldn't be the same during 1951. "TV, you know."

A year ago, the pessimists snickered at studio announcements that production would be maintained at "average" figures—around 40 a month. Today, they're abashed.

Pace not only has been maintained, but studios now are accelerating their efforts. Prospects for the final four months of 1951 are better than they were a year ago.

Check of production for the first half of the year shows 268 films have received the Production Code Authority seal, 13 more than during the same period in 1950. Of the total, 42 were lensed abroad. This classification, of course, includes some purely foreign films. The majority, however, are the product of Hollywood studios shot on location in distant climes, as, for example, Warners' "Captain Horatio Hornblower," which was made entirely in England.

This increase over 1950 will be maintained for the remainder of the year. As of this morning, (Tues.) there were 82 films shooting here and abroad. Figure admittedly is four under the number for the post-Labor Day period last year, but the decline represents

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New Hampshire Mailman Also Rings Bell Doubling As Local Theatrical Star

By NAT KAHN

New London, N. H., Sept. 4.

To blase Broadwayites, this town is just a speck on the New Hampshire map, but it has its theatrical compensations. Localites have heard of Cornell, Hayes and Ferrer, and so many other stars, but they'll stick with their Charlie Jobes.

Jobes is a mail carrier in Newport, N. H., 15 miles from New London. For 19 years, ever since its organization, he has been the star of the New London Players, a non-Equity company recruited each summer season from among fledgling groups in New York and elsewhere. For 19 years Jobes has commuted each summer from Newport—after delivering the mail—to head up the performances in New London. The troupe frequently changes from year to year—but Jobes always returns.

"Our Town," "Harvey" and "Lightnin'" are typical of the plays that have starred Jobes. Notice of his appearance in a play here is the signal for sellout per-

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'Go West' TV Formula Natural Pattern, Sez Cantor; Sees Coast as 'Home Base'

By GEORGE ROSEN

As Eddie Cantor sees it, the N. Y.-to-L. A. transition for major TV talent and productions, now that the cross-country micro-cable has become a reality, is as natural and inevitable as it was back in the radio era of the '30's. Cantor is currently in New York for his initial "Colgate Comedy Hour" appearance of the season next Sunday (9), but this will be his only origination from the east. He's all set to premiere the first commercial coast-to-coast show from Hollywood on Sept. 30, with his subsequent 10 Colgate shows all emanating from the Coast.

Cantor's drumbeating of the "Go West" TV formula is apparently shared by the NBC video brass, for in addition to Cantor, the majority of the web's top talent array will do most of their programs from Hollywood this season. These include Jimmy Durante, Ed Wynn, Danny Thomas, Bob Hope, Jack Carson, Abbott & Costello, Martin & Lewis, Dinah Shore and Donald O'Connor,

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Harry Jolson's 'Comeback'

Harry Jolson's personal at the Al Jolson Remembrance Night Oct. 23, at Carnegie Hall, N. Y., a one-nighter for benefit of the N. Y. Cardiac Home, will be in the nature of a "comeback" for the late singer's brother. Latter has long been retired.

ABC deejay Joe Franklin is sparking the show, which will have Milton Berle and Barry Gray as emcees and at which Jolson's widow will make a personal.

Question Whether NCAA Plan Solves TV-Gate Problem

While almost every college in the country is going along this year with the National Collegiate Athletic Assn.'s moratorium plan for televised football, the belief is spreading that the NCAA experiment will not provide a final answer to how deeply video affects the gate because there are too many variable factors which cannot be taken into consideration. It's impossible, trade observers say, to pin down the effects on gate receipts of such things as the weather, competing attractions, general economic conditions, etc.—and without those, the NCAA experiment won't prove anything.

For example, it's pointed out, the blackout system devised by the association, under which each area in the country will have no televised football whatsoever two Saturdays out of the season, will furnish surface information on whether a particular school sells

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Nix of Stack in Britain Seen as Reprisal Vs. American Performers

London, Sept. 4.

Sudden action of the British Ministry of Labor in refusing a permit this week to American actor Robert Stack is seen as the possible start of a general campaign by British Equity Assn. against U.S. performers in reprisal for U. S. union restrictions on alien actors. The Government rap against Stack, at Equity instigation, resulted in his being ordered off the set of the Jay Lewis film, "Gift Horse," currently shooting.

Prior to this incident there has

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THE NEW Hour of Charm

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Italian Pic Wins Selznick Award At Venice Fete; Welles Pulls 'Othello'

By ROBERT F. HAWKINS

Venice, Sept. 4.

Italy's "Cammino della Speranza" won the Golden Laurel Award at the Venice Film Festival Saturday (1). Prize, donated annually by David O. Selznick, was handed to reps of Lux, producers of the pic, by U. S. Ambassador to Italy James C. Dunn.

This marked the second straight year that an Italian film has won. Selznick, who was slated to attend, was not able to be present, having been held in the U. S.

"Othello," produced by Orson Welles, was a late-minute withdrawal from Venice competition. Welles said the processing was faulty, and it was thus unready for showing. He similarly yanked his "Macbeth" in 1949.

"Cammino" was selected "as the picture which, produced by Europeans in Europe during the preceding year, has made the greatest contribution to mutual understanding and goodwill between the peoples of the free and democratic world." The winner was selected by an all-American jury from a list of six winners in various language groups previously awarded Silver Laurels.

Other contenders were: "Herrliche Zeiten" (Teichs-Comedia), Germany; "Four In a Jeep" (Wechsler-Praesens), Switzerland; "Trio" (Rank), Britain; "Justixe est Faite" (Dorfman-Silver), France; "Medan Staden Sover" (Svensk Filmimdustri), Sweden. Preceding the presentation of the award, one-reel excerpts from the six finalists were shown, and the winner was subsequently screened in its entirety. Entries for the Laurel awards this year totaled 32.

A teacup diplomatic crisis was averted when French producers withdrew their threat to yank the Gallic entries due to a change in the film aid bill. Trouble started when this government bill to subsidize films was recently amended. Aid was cut from 35% of total cost of film to 15%, with the new law

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Biz Sock at Edinburgh For 'Boxoffice Festival'

Edinburgh, Sept. 4.

Non-stop boxoffice is being recorded here with the 1951 International Festival of Music and Drama already being named the "Boxoffice Festival." Tickets are selling like hot cakes.

Organizers are smiling, as this has been the costliest of all five Edinburgh arts junkets yet staged. High standard of attractions will make the 1951 deficit the largest yet recorded, but international prestige has soared.

Top event with the public is the Sadler's Wells Ballet at the Empire Theatre here, normally occupied by vaude on the Moss' Empires circuit. Ballet lovers sit around for hours in the bureaus awaiting persons arriving to dispose of tickets. Next in order of popularity are Margaret Lockwood in "Pygmalion," and Shakespeare's "The Winter Tale," a resounding success, with John Gielgud, Flora Robson and Diana Wynyard in the cast.

Meantime, sock trade is reported from all the sideshows, including dramas, films, art exhibitions, outdoor displays, etc.

Sarnoff Chairmans 'Crusade for Freedom'

Brig. Gen. David Sarnoff, RCA board chairman, has been named chairman of the 1951 Crusade for Freedom for the greater New York area by Gen. Lucius D. Clay, national chairman.

Gen. Sarnoff will head a fund-raising and membership campaign in N. Y. in behalf of Radio Free Europe, whose transmitters reach behind the Iron Curtain. Campaign is also seeking funds this year to extend its operations to the Far East. This will be known as Radio Free Asia.

Urge Congress Set Up Code for Newsreel, TV, AM Coverage of Hearings

Washington, Sept. 4.

Overall code for the use of newsreels, radio and television in House and Senate Committee hearings should be set up by Congress, according to the final report of the Kefauver Senate Crime Investigating Committee.

Committee found these were legitimate news media which should get proper consideration but admitted there was sometimes a conflict between the rights of the witness and the rights of the news correspondents. Committee, which permitted some sponsored telecasting of its hearings, found that there was a need for sponsors to help pay the tab on the long public service shows of hearings because stations could not afford it otherwise.

Report suggested that Congress should set up hearing rooms equipped with glass-enclosed sections for television and newsreel cameras, to provide minimum of annoyance to witnesses. It was pointed out that the UN assembly hall at Lake Success, N. Y., did a good job with such equipment.

Committee report commented "Television is essentially another improved method of public communication. If hearings are to be conducted in public, obviously public access to the proceedings cannot be limited to those who are able to attend in person.

"No one can object to having reporters present who report everything they believe to be of public interest irrespective of whether the witness likes it or not. No serious objection has been raised to the use of flash bulb photographs for newspaper publication and the use of radio to broadcast public hearings has been a common practice.

"Newsreel cameras present the most difficult problem because of their bulk and the brilliance of the lights required for their use.

"All of these media of news collection and dissemination have been used for many years. Adding television merely has the effect of increasing the number of people who can actually see the proceedings. Television cameras are quiet and unobtrusive and they require considerably less light than newsreel cameras.

"It is incumbent upon a committee not to discriminate unjustly among the various media."

9.5

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Selznick Agency Bought by MCA

London, Sept. 4.

Music Corp. of America has enlarged its British holdings with the acquisition of the Myron Selznick agency here.

Reported purchase price is $100,000, which includes a roster of talent comprising Laurence Olivier, Vivien Leigh, Roger Livesey, Valerie Hobson, Godfrey Tearle and Eileen Herlie.

Deal was initiated by Lew Wasserman, MCA prexy, during his recent trip abroad. Cecil Tennent, agency's managing director, and a one-third owner, remains with the office.

The Selznick agency acquisition is the second major percentery buy for MCA. The organization recently acquired the Linnit & Dunfee agency, which gave MCA a talent roster especially strong in British legit.

Lindsay-Crouse-Berlin Planning a Successor Tuner for Ethel Merman

Howard Lindsay, Russel Crouse and Irving Berlin are mulling a successor vehicle for Ethel Merman, following "Call Me Madam," when it ends its Broadway run June 1. Her summer may be taken with the proposed 20th-Fox filmization of the vehicle providing terms for her services are set. She still insists on $150,000 for the picture, whereas 20th would be willing to up its 100G bid to $125,000. The authors, in turn, have cut their $300,000 sale price on "Madam" to $250,000, as an inducement to both the studio and the star, but the jury's still out with both of them.

Lindsay & Crouse's "Remains to Be Seen," comedy meller which Leland Hayward is mounting, is meantime being readied. And the long yenned "Music Box Revue" is still a gleam with Berlin. He has the libretto idea in the rough; he owns the theatre; he has a dream cast in mind (Fred Allen, Lena Horne and Fred Astaire, among them), and even has a $10 top scale proposed on the theory such top talents would command that price with little resistance.

'VOICE' INAUGURATES NEW NIPPONESE UNIT

Washington, Sept. 4.

New daily broadcasts to Japan in both English and Japanese were inaugurated yesterday (3) by "Voice of America." Programs originate in New York and are wired to the West Coast, where powerful transmitters relay them to Hawaii. There relay transmitters send the programs to Manila, where a final relay shoots them up to Nipland.

New Nipponese unit of "Voice" is headed by Anthony J. Kaye, recently back from five years in that country.

July Tax Collections Lag Behind Year Ago

Washington, Sept. 4.

Although July admissions tax collections, reflecting June at the boxoffice, were up substantially over the previous month, they continued to lag behind the figure for July, 1950. This year's take was $28,620,413, about $600,000 short of the $29,247,204 taken in by the Revenue Bureau during July, 1950.

In contrast, the nightclub tax bite came to a fine $3,698,260, which bettered the previous year's figure by about $600,000. In New York's 3rd Internal Revenue District, which includes the Broadway sector, general admissions tax was a mediocre $3,765,171, while the night spots did relatively better with $402,372 received in 20% taxes on their checks.

What Happens to Old Vaude Artists? Some Go East and Have Fun

Tokyo, Aug. 28.

What happens to old vaude performers might be summed up in the career of Lynn Cowan (Bailey &) after leaving the B. F. Keith Circuit and the Gus Sun time. Cowan and his partner, Bill Bailey, came to the Far East some 20 years ago with silent screen actress Betty Compson and remained in the Orient when she returned to the U.S.

Team toured Japan, China, Hong Kong and kindred areas before settling in Singapore to open the Cocoanut Grove on Pasie Paiyang, "The Long White Sands" road. Later they operated the Cathay Cafe and ballroom which served as Japanese headquarters during the war.

When Singapore was attacked on Dec. 7, 1941, reserve officer Cowan was re-called to service. He escaped from the besieged Malayan city in a small boat which landed Lynn, Jr., in Java. Bailey and his girl in their vaude act) and son, him, his wife (Estelle Davis—the wife didn't make it and were interned for the duration.

Cowan reported to U. S. headquarters and served with the Engineers. In campaigns through Java, New Guinea and other Melanesian islands he worked with the overseas motion picture service. His post called for him to handle films, USO personal tours of stars as well as stage several soldier productions.

The Dai Iti Swankery

An assignment with the Economic and Scientific Section of SCAP prompted Cowan to return to Japan in 1948 and a year later he took over the managership of the Dai Iti Hotel Club in Tokyo. Spot is a swank field grade officers' club with probably the finest cocktail lounge, roof garden and snack bar in the Orient.

Mrs. Cowan had charge of the snack bar and observers note that it is *the* place in Tokyo to eat. Prices will probably make people in the U.S. faint. A Saturday special dinner, for example, is only $1.50. This includes tenderloin steak plus the usual other amenities.

Music for all club functions is furnished by Hiroshi Walarialee and his Star Dusters—15 men and a real stateside combo. It plays all the latest hits in a style largely memorized from pop records.

Being a ham at heart, Cowan can't stay out of the act and every Saturday night sits at the baby grand and leads community singing of all the old faves as he was in vaude with Jack Benny and his is same age, 39?

The Cowans, who are leaving this month to take charge of the Castle Terrace Club of the engineers district in Okinawa, were farewell-dinnered last week. Among guests at the fete were Japanese actor Sessue Hayakawa and Jack Connolly, a films officer of the U. S. State Dept. who happened to be here on business.

Irene Manning's Return

Irene Manning, who's been doing vaude-nitery and TV stints in London for the last few years, is due back in the States Sept. 11. She sails from England on the Queen Elizabeth Sept. 6.

Soprano-actress's last Broadway chore was in the John C. Wilson musical, "Day Before Spring," which racked up 167 performances in the '45-'46 season.

Senate Narrows Tax Exemption On Charity Theatres

Washington, Sept. 4.

The drive by the Council of Motion Picture Organizations to prevent pseudo-charitable film theatres from springing up in opposition to the nation's regular exhibitors has won the solid approval of the Senate Finance Committee, which is working on the new tax bill.

The committee radically changed the House-approved tax provision providing broad exemptions from the 20% admissions tax for entertainment operated by cooperatives, charities, religious groups, etc. House measure, according to theatre people, was full of holes and would have opened the way to unfair competition in the film field.

Senate Finance Committee last Friday (31) greatly narrowed the exemptions from the bite and completely eliminated them when the entertainment consists of motion pictures or is held in a film theatre.

Senate committee, which resumes work on the bill tomorrow (5) also:

1. Okayed exemptions from the admissions tax for non-profit symphony orchs and operas, approving the House action.
2. Ruled that any charitable organization, to be eligible for exemption from the admissions tax on its entertainments, must receive public support.
3. Limited admissions tax exemptions for religious groups to churches and conventions of churches.
4. Completely wiped out exemptions provided by the House for entertainments staged by cooperative groups.
5. Limited tax exemptions on entertainment for educatinal institutions to those with an organized faculty.
6. Approved the House-passed

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Global Armed Forces Unity in Works For USO Entertainment

Washington, Sept. 4.

A worldwide unification of the armed forces to work with USO in bringing professional entertainment to U. S. troops is already in the works, according to Col. Joseph E. Goetz, head of Armed Forces Professional Entertainment Branch, Department of Defense. Col. Goetz revealed details of the plan of consolidation to VARIETY on the eve of his departure for Europe Friday (31) night.

Goetz, former RKO theatre exec, is currently spending a fortnight in the European Theatre of Operations firming up a single entertainment circuit for this military area. He plans to set up an organization based in Paris or Wiesbaden, Germany, to operate as a unit in routing entertainment to all branches of the service.

European Theatre, which includes North Africa and the Northern commands of Newfoundland, Greenland and Iceland, is one of three large areas of U. S. military installations outside the U. S. Second of the trio, the Caribbean area, has already been organized along the new unified lines by Lt. Col. Jerome Coray, who recently returned from latter chore. Goetz himself will trek to Japan soon to establish the same type of circuit for the Far East.

Hoped-for acceleration of soldier entertainment has not yet reached expectations, due largely to lack of funds in USO. Only top-level stars pick up their own checks, while all others receive at least union scale. Plans for the near future, however, are all on the optimistic side. Chief of these is to keep a steady stream of troupers in Korea. Currently a USO variety show is entertaining in this area.

In Europe, where the entertainment sailing has always been smoothest, Waller O'Keefe and Ted Mack are currently on tour, with the Camel Cavalier Caravan set to follow this month. Experience of Defense personnel has been that the boys go for standard vaude layouts in a big way, but that it's the stars who lure the crowds.

YANKS' HEFTIEST FOREIGN COIN

Gotta Stay With Present Distrib System Despite Costs: Rodgers

Although the cost of distribution has climbed steadily in recent years, William F. Rodgers, Metro's veepee in charge of distribution, sees no logical substitute setup in the offing. "You can't beat that personal contact between salesmen and exhibitors," he declared.

Many trade observers are convinced that the present costly methods of distribution are due for a radical change within the next five years. One overhead reduction scheme proposed was the establishment of a joint agency to handle selling to minor tail-end accounts for all distributors. Under this plan, instead of eight or 10 peddlers representing different companies traveling the same ground, one man would make the tour for all. Thus the present 31 or 32 exchanges might be reduced to about eight top sales execs scattered through the country for each distributor.

Such a scheme has been speared by Abrahm Myers, Allied general counsel, and others who deplored the suggestion that exchanges be eliminated or reduced, and emphasized the value of the personal contact between salesmen and exhibitors.

Closest thing to a "revolutionary move" ever made by Metro was a 10-day "selling by telephone" experiment about two years ago, but that was in no manner of speaking an attempt to change the present system, Rodgers said.

"That was simply a test to see whether our slogan, 'the Friendly Company,' had any real meaning with the exhibitors," Rodgers explained. "It did. More than 13,-

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Sherman Mulls 10-Pic Theatre-and-Television Offer for Financing

Hollywood, Sept. 4.

Harry Sherman is considering an offer from an unnamed TV company to finance his next 10 pictures, as a prelude to turning his California studios over to video production. Proposition calls for him to produce four "A" films and six six-gun pictures for theatrical release, after which they would be used on television. At the end of that time, possibly three years, Sherman would make TV pictures on a salary and participation basis.

Producer said he is not ready to abandon theatrical production for TV but is studying the proposition.

Tailor-Made 'B' Pix For Post-Theatre Video

Hollywood, Sept. 4.

"B" productions tailored for television—that's the new trend among independent film producers and sub-major studios, with an eye on the TV market after their product has made the rounds of the theatre circuits. Directors of "B" pictures on some lots have been ordered to whittle the running time down to 54 minutes, which will leave six minutes for the insertion of commercials when the films are sold to video.

A cut of six minutes not only makes it more convenient for the television sponsors but saves money for the producers. In the ordinary "B" picture it will eliminate the expense of a day's shooting.

Femme Jobs Up in Pix

Survey of 40 picture producers reveals that job opportunities for women in the film field will be "unusually good" during the coming year, it's reported by the City College Institute of Film Techniques.

The producers expressed confidence that films will be able to absorb more and more women in technical jobs, including commercial, documentary, educational, feature, and television films.

Mayer Back to Paris

Gerald Mayer, until recently Continental rep for the Motion Picture Assn. of America, is returning shortly to Paris, where he formerly made his headquarters. He is joining the staff of the U. S. Embassy there.

No successor to the MPAA post in Paris has been named yet. Decision may be made this week by John G. McCarthy, director of MPAA's international division, who is in France now.

Vets Group, MPAA Team to Solve Pix Politix Questions

Motion Picture Assn. of America and the Catholic War Veterans each have appointed special committees to jointly tackle any question pertaining to the public acceptability of Hollywood films and film personnel on political grounds.

Move is along the lines of a cooperative program under which the two groups will hold discussions on the questionable pix or persons before any action is taken.

Statement from CWV headquarters in Washington said its committee was formed as a result of discussions between Joyce O'Hara, acting president of the MPAA, and Donald J. McQuade of Toledo, CWV's national commander. Chairman of the veterans organization's group is Thomas Walsh of N. Y., former national commander. He's associated with Wilbar Photo Engraving, whose accounts include many film companies. MPAA committee was not identified.

It's apparent the entire idea grew out of recent huddles involving Judy Holliday between three CWV leaders and Nate Spingold, Columbia v.p. The CWV brass pointed to the fact Miss Holliday had been listed by the House Un-American Activities Committee as having been associated with Communist-front organizations.

The vet toppers wanted to know how Col felt about the comedienne in view of this. Spingold informed them Col investigated her political leaning and concluded Miss Holliday was a "loyal American." CWV officers accepted this.

Serving on the CWV committee with Walsh are vice-chairman Francis D. Skelley of West New York, N. J., national welfare officer; John Coughlin, N. Y., commander of the Department of N. Y.; John Dowling, Jersey City, 1st vice-commander of the Department of N. J., and Thomas Lane, Columbus, O., Ohio judge advocate.

L. B. MAYER'S M-G EXIT 'OFFICIAL' AFTER 27 YRS.

Hollywood, Sept. 4.

Quietly, without comment from either side, Louis B. Mayer over the weekend officially ended his 27-year tenure as production chief at Metro. Departure leaves only the company's trademark to remind the industry of the original triumvirate who were forerunners of the present firm: Mayer, Samuel Goldwyn and Richard Rowland, original founder of Metro Pictures Corp.

Goldwyn withdrew from the producing firm before it was sold to Loew's, which previously acquired Metro. Rowland died in 1947.

Mayer's future plans are still unknown despite widespread reports of his possible affiliation with or purchase of one of several companies. Latest report had Wall St. insisting that he and a group of associates would acquire control

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SEE $100,500,000 FOR THIS YEAR

American film companies are raking in the heftiest amount of coin from foreign markets in years. Lessened restrictions on converting earnings abroad into American dollars, coupled with the fact global theatre business has been good, are the main factors for the upbeat.

While estimates vary, the general figuring is that U. S. companies will have realized $100,500,000 for the calendar year ended next Dec. 31.

Foreign department execs of the film outfits refrain from any specific predictions on the future for the reason new curbs on trading always are a possibility. However, barring any such setbacks, it's believed 1952 might prove even greater.

Partly the basis for this reasoning is the new deal with England, which probably will yield about $22,000,000 for the current year. Under the new Anglo-American trading and monetary agreement, U. S. outfits probably will draw about $24,-25,000,000 from the British market next year. Eased restrictions in France and Italy also will help.

In any event, pic companies are jubilant over the upped inflow of dollars. It's coming at a time

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3 Mags Ready Appraisals Of Pix, Seen Answer To Life's Blisterer

In the face of Life's recent blistering treatment of the film business, which brought a storm of protests from industryites, three other mags are readying industry appraisals that promise to offset the Luce publication's downbeat.

First due, in a late-September issue, is a Samuel Goldwyn byliner in Collier's. Look and Cue also are prepping special features which will answer what the organized industry has labeled Life's departures from fact plus unwarranted gloom regarding the motion picture future.

Cue will give part of its Nov. 10 issue to the "Movietime U. S. A."

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TV's Impact on Pic B.O. Declines In Video Areas, Survey Reveals

Television's impact on motion picture attendance is declining slightly in heavy TV areas (where more than 50% of the families have sets), Dr. Jay M. Gould, consulting economist, disclosed this week. Gould has been making a study of tele impact on pix, based on admission tax figures, video set installations and other data for major industry interests.

Original ratio plotted by Gould was that a 1% decline took place in film attendance for each added 2% saturation of tele sets in an area. Later figures, Gould said, now show there's only a 1% drop for each 3% additional saturation in areas where more than half the families have sets.

Economist has also revised the forecast he made a couple months ago on the drop in grosses in 1951 compared to 1948, which his statistics show to be a perfectly normal b.o. year. Rather than the 9.4% fall which earlier figures indicated, Gould now believes only a 7-8% drop is likely. That would put total U. S. boxoffice income for 1951 at about $1,500,000,000 as against the $1,590,000,000 of the 1948 norm.

Change in the estimate of drop-off is based on three counts:

1. B.o. improvement indicated in

(Continued on page 22)

Laughton Meets A&C

Charles Laughton would be costarred with Bud Abbott and Lou Costello in "Capt. Kidd," if current negotiations are consummated. Abbott is planning to produce the pic independently.

A&C are now making "Jack and the Beanstalk" as an independent production for Warner Bros. release. "Jack" is the personal property of Costello's. Duo alternate for tax purposes on production and ownership of the films in which they work.

Up to 12 Million For Rep in 3 Yrs. From TV—Yates

Hollywood, Sept. 4.

Herbert J. Yates, Republic prexy, told his associates here on his arrival from New York and London this week that he estimated a potential profit of as much as $10,000,000 to $12,000,000 in the next three years via lease to TV of films in the company's extensive library.

Estimate grew out of queries concerning the recent sale of 175 pix by Rep to a Los Angeles tele station, KTTV, for $225,000. Yates pointed to the fact that that transaction was for use of the pix on only a single station and for only one year, during which each could be shown only twice, as evidence that his $10,000,000-$12,000,000 estimate was not fantastic.

The KTTV sale did not include any Roy Rogers or Gene Autry starrers, since these are involved in litigation. They are expected to

(Continued on page 26)

UA, Litvak Dicker

United Artists is discussing a releasing pact with producer-director Anatole Litvak.

In the past he's been associated with the major film companies.

11,000 Exhibs Hear O'Donnell Pitch In Three-Week Tour

More than 11,000 theatremen have heard the "Movietime U.S.A." pitch by national director Robert J. O'Donnell during the last three weeks.

Climax of his whirlwind tour is set for tomorrow morning (Thurs.) at the RKO 58th St. Theatre, N. Y., when he will address N. Y. area film industry personnel. A half holiday for homeoffice and film exchange employees for many of the N. Y. companies will be held to enable them to attend the rally.

In addition to O'Donnell, Arthur

(Continued on page 24)

National Boxoffice Survey

Labor Day Booms Biz; 'My Boy' Again No. 1, 'Rich' Second, 'Groom' Third, 'Woman' Fourth

Favorable, cool weather in numerous key cities, plus the release of fresh, strong product, is booming biz at the boxoffice this session. Fact that there were so many new, sturdy pictures out on release tipped off that the fall season for film theatres promises to be a great one. Four strongest pix this week in keys covered by VARIETY—probably will go well above $900,000 in total gross.

"That's My Boy" (Par) continues No. 1 spot for the fourth week in a row, with some additional new bookings proving just as smash as in spots played earlier. "Rich, Young, Pretty" (M-G), which was in 11th slot a week ago, pushed up to capture second position, with dates in some 11 important key cities.

"Here Comes Groom" (Par), out for first time this week, is showing such strength that it will easily land in third place. "His Kind of Woman" (RKO), which also is just getting started, is pushing up to fourth. Fifth money is going to "Flying Leathernecks," from same distrib, with hints that it may move higher.

"People Will Talk" (20th), also new, is grabbing sixth position, with "Jim Thorpe" (WB) in seventh. "Show Boat" (M-G), still is doing well enough to finish eighth. "Hornblower" (WB) is slipping to ninth currently.

"Meet After Show" (20th), which was third last week; "Iron Man" (U) and "Oliver Twist" (UA) round out the Golden Dozen in that order. "Happy Go Lovely" (RKO) and "Belvedere Rings Bell" (20th) are the runner-up pix.

Both "Place in Sun" (Par) and "David and Bathsheba" (20th) show unmistakable signs of going places among the new pictures being launched. Both are rolling up great coin currently although each is playing in only four key cities. "Sun" is terrific in N. Y., smash in Frisco, solid in L. A. and boffo in Philly. "David" shapes great in Minneapolis, huge in Frisco, sock in N. Y. and terrific in Philly, getting upped scale on nearly all of these dates.

"Rhubarb" (Par) preemed big in N. Y. "People Against O'Hara" (M-G) shapes good in Buffalo, okay in Indianapolis, fast in Seattle and sturdy in Cincy. "Tall Target" (M-G) does not loom as favorably.

"Take Care of Little Girl" (20th) shapes solid in Seattle. "3 in Jeep" (UA) is okay in three spots. "Force of Arms" (WB) is rated lusty in Chi.

"Alice in Wonderland" (RKO-Disney) still is doing nicely in several big key spots. "Cattle Drive" (U) looms fine in Seattle.

"Pickup" (Col) looks husky in Frisco. "Thunder on Hill" (U) is trim in Boston and good in Portland. "Bright Victory" (U) shapes bright in Frisco.

(Complete Boxoffice Reports on Pages 8-10)

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DAILY VARIETY
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'My Boy' August B.O. Champ; 'Boat' 2d, Disney-'Alice' 3d, 'Capt. Horatio' 4th

Comedies and musicals predominated among the boxoffice winners over the country last month, according to VARIETY correspondents in some 26 key cities. Break in the heatwaves and some cool weather helped biz in numerous localities. Indicative of how far the general upbeat at film theatres has carried, is the fact that the five biggest grossing pictures hit nearly $5,000,000 gross during August. The two top films totalled above $2,600,000.

"That's My Boy" (Par) took over the No. 1 spot nationally last month. The Martin-Lewis comedy romped to three first places in weekly totals, and never was out of the top four rankings except the initial week it was on release, when only opening in two theatres. Not only was the college comedy a sensation on preem weeks, but it also held up much stronger than even the most optimistic distributor had foreseen.

"Show Boat" (M-G), which was the champ in July, was a heavyweight in second place, although in the final two weeks of the month the musical tinter was playing mainly on a few scattered extended-run dates. Picture had nearly completed all first-run engagements in bigger keys by the close of August, but still managed to snag almost the same amount of coin as in July.

"Alice in Wonderland" (RKO-Disney) easily copped third money, with the fact that the Bunin foreign version of "Alice" attempted to beat it into release, apparently only stirring up additional trade for the Disney opus. It held firm in second place most of the weeks, adult trade and upped prices in

(Continued on page 24)

August's Top 12

1. "That's My Boy" (Par).
2. "Show Boat" (M-G).
3. "Alice" (RKO-Disney).
4. "Capt." Hornblower" (WB).
5. "Moonlight Bay" (WB).
6. "Meet Show" (20th).
7. "Cyrano" (UA).
8. "Belvedere" (20th).
9. "Francis" (U).
10. "Sirocco" (Col).
11. "Rich, Pretty" (M-G).
12. "Tales Hoffmann" (Lopert).

Theatre TV Into Public Service as Civil Defense Puts on Training Setup

Washington, Sept. 4.

Theatre TV debuts in the field of public service when Civil Defense Administration puts on a two-hour training program on Saturday, Sept. 15. Show, format of which has not yet been revealed, will originate from Washington and be carried over the coaxial cable on a closed circuit to all theatres equipped for the service. Time is set for 9 to 11 a.m.

Use of large-screen TV in the civil defense training program has long been discussed here, but this will be first actual experiment. If successful, it opens the way for similar public service programs for specialized groups. Civil defense trainees and officials will gather in equipped theatres in their respective areas for the training-via-video.

In Washington program will both originate and be seen from RKO Keith's, sole theatre in this area with permanent theatre TV equipment.

'Palooka' On TV As Mono Ends Series

Hollywood, Sept. 4.

Monogram prexy Steve Broidy's disclosure that the studio deal with Ham Fisher on the "Joe Palooka" series has ended, and the series is being dropped, was followed by word that the Fisher character will wind up in television.

Telepix producers Bernard Luber and Robert Maxwell have inked a deal with Fisher to produce a "Joe Palooka" vidpix series at RKO Pathe, where they are now making "Superman" videopix. Roger Carlin, who is associated with them, has skied in from N. Y. for huddles on the upcoming series. National Comics Publications is bankrolling.

Six old Mono pix of the "Joe Palooka" series were included in the package of 26 sold recently to an eastern syndicate headed by Elliott Hyman.

Ben Henry Due in U.S.

Ben Henry, former sales head of Universal Pictures in Great Britain, is due in N. Y. next Tuesday (11), aboard the Queen Elizabeth, to pick up U. S. film product for the British market.

He is being accompanied by Mrs. Henry.

Skouras to Check Developments On Eidophor System

Spyros Skouras, 20th-Fox prexy, is expected to plane out of N. Y. for Zurich, Switzerland, within the next two or three weeks to check on the final developments of 20th's new color theatre television system, Eidophor.

The pic company hopes that the revolutionary process will be available for a demonstration at the Oct. 4 meeting of the company stockholders, when they will hear reports on the pending consent decree divorcement.

Eidophor in black and white could have been demonstrated two months ago, it was reported, but Skouras wanted to wait until Fox engineers, working with the Swiss Institute of Technology, adapted the new system for full color.

The company already has made a deal with the Columbia Broadcasting System to use its color television process, and an agreement with General Electric to manufacture the theatre TV equipment.

Chief points in favor of the Eidophor theatre TV projector, it was pointed out, is the distance from the screen is no handicap; that the equipment is no larger than standard film projectors, and that it may be operated from the regular projectionist's booth.

A public demonstration of the Swiss-made theatre TV system is expected before the end of this year, most likely in N. Y.

SMALL PREPS RELEASE OF 20-ODD PIX TO TV

Hollywood, Sept. 4.

First step in a deal to release more than 20 of his old films to television has been taken by Edward Small, who has applied to the American Federation of Musicians for a labor trustee agreement. AFM Local 47 execs here regard it as a certainty that the deal will go through.

Agreement is the one drawn up by AFM some time ago under which producers who release films to video turn over 5% of the gross of each film to the musicians' union.

Among the pix Small reportedly is ready to throw onto television screens are "Count of Monte Cristo," "Man in the Iron Mask" and "Last of the Mohicans." Small already has talked to at least one local videoutlet about releasing his pix here.

McEldowneys Sore At SEP Yarn Title Switch

Venice, Sept. 4.

Mr. and Mrs. Ken McEldowney have issued a strong protest to the Saturday Evening Post because the mag changed the title of a forthcoming story on their experiences in India, authored by Mrs. McEldowney. They're here to present "The River," which they lensed in India, at the Film Festival.

Article by Mrs. McEldowney was written under the title "Movies Are Made by Fools Like Us." Mag switched this to "We Made a Movie Without Hollywood." The McEldowneys feel this is immodest, is not justified by context of the story and has the effect of [illegible] their film-centre hometown.

Yates, Grainger Prep Rep Sales Campaigns

Hollywood, Sept. 4.

Herbert J. Yates and James R. Grainger opened a week of studio conferences at Republic to arrange sales campaigns for six high-budget releases.

Producers on 19 forthcoming pictures will also be assigned.

Par Stock Jumps To 27½, Yr's. High

Paramount shares on the N. Y. Stock Exchange climbed to a new high for the year yesterday (Tues.), closing at $27.50. That represents a jump of 2⅜ points in the last two days of trading. Gain yesterday was $1 and followed a $1.37½ leap last Friday.

Both financial sources and Par execs professed lack of knowledge regarding cause of the upbeat. It was believed reports of Par's development of a new color television tube might have contributed to the interest in the company's shares.

However, neither previously deflated price nor the TV tube report was immediately accepted by some of Wall St.'s money men as reason behind the stock spurt. They suspect Par might have some sort of deal in work which would make the outfit's financial setup more attractive. There was no confirmation of this.

Wald-Krasna Due Fast Next Week to Ballyhoo Their First 2 Pictures

Jerry Wald and Norman Krasna are due in New York next week on a personal ballyhoo tour in connection with their first two independents for RKO release, "Blue Veil" and "Behave Yourself." They plan to cover 10 key cities on an intensive exploitation pitch (press and radio interviews, etc.), and, coincidentally, "sell, Hollywood." The indie producers are enthused about b.o. prospects for the picture business generally.

Wald-Krasna join the episode film cycle with "Speak To Me of Love," planning six episodes by as many different directors, all dealing with l'amour. Eddie Buzzell is bearing down on the USO-Camp Shows story for which W-K have Tony Martin and Jack Benny ("despite reports of Benny's resistance, we have Jack," says Wald). That's been retitled "Cheer Up," with the original "Stars and Stripes Forever" idea abandoned on home-office insistence the foreign market (British as well as non-English-speaking) would resist the American flagwaving motif whereas the entertainment - for - soldiers idea would have general appeal.

Clare Boothe Luce is due on the Coast next week to work on "Pilate's Wife," which Curtis Bernhardt will direct, and "The Elizabeth Browning Story" (working title) is also on the agenda.

Selznicks to Europe After Walker Death Delays 'Em

David O. Selznick and his wife, Jennifer Jones, who were forced to postpone their trip to Europe last week just a few hours before their scheduled takeoff, are leaving from New York today (Wed.). Sudden postponement was caused by the death in Hollywood of Robert Walker. Latter was Miss Jones' former husband and father of her two children.

The Selznicks and the children flew back to the Coast last week. They returned to New York yesterday. Delay has caused them to cancel out their visit to the Venice Film Festival, where the Golden Laurel Award, which Selznick annually donates, was presented Saturday (1). He had planned to be on hand for the ceremonies, then vacation in Italy and go on to business in Paris and London.

Couple will be back in three or four weeks.

14 SCRIBES BUSY AT REP

Hollywood, Sept. 4.

Fourteen screen writers, double the usual number, are working on 13 scripts at Republic in the busiest summer season in the history of the studio's literary mill.

Doubts Mount on UPT-ABC Merger Okay in FCC's Get-Tough Policy

Washington, Sept. 4.

The FCC made doubly clear the past weekend that the proposed United Paramount Theatre-American Broadcasting Co. merger must run a rugged gauntlet and be slugged with all the anti-trust sins of pre-consent decree Paramount Pictures, Inc. Whether the merger will ever get the FCC nod was left exceedingly doubtful.

FCC ordered a consolidated hearing of the proposed merger with renewal of various Paramount-held licenses and applications; this means all the anti-trust angles will be thoroughly aired as well as Par's alleged control of DuMont. And finally, there will be the question of whether such a powerful combination as a major theatre chain and radio-TV network might not work against the public interest by creating new monopoly.

FCC set no date for the hearings.

Only objector to the consolidated donnybrook was Commissioner Robert F. Jones. His stand was taken not because he wanted to go easy on United Par but because he wanted separate hearings so that he could be rough in each one of them. This he left no doubt about.

Public doesn't realize it, but Paramount has been in trouble with the FCC since it put the anti-trust decree into effect more than a year ago. Operation of this decree involved transferring certain radio and TV properties to the successor companies of the old Par.

FCC has never given its consent to these transfers although the properties have been operating under new management for 20 months. Some FCC officials feel that Paramount should lose its Radio-TV licenses.

Among bigtime insiders in broadcasting there is considerable predicting that, for this and other reasons, the radio commission will never give the nod to the UP-ABC deal.

In its order last weekend, FCC explained that the principal purpose of the consolidated proceeding was:

1. To obtain full information with respect to the participation of any of the applicants, their officers, directors, stockholders, employees, or agents, in any violation of either Federal or State anti-trust laws, the extent and character of such participation," especially to determine whether the anti-trust violations also violated sections 311 and 313 of the Communications Act.

2. To determine policies to be pursued in operating the broadcast facilities of the merged company; obtain information about plans for exclusive theatre TV; and restrictions to be imposed on

(Continued on page 24)

Exhibs Low Fight Net

Albany, Sept. 4.

Number of theatre television exhibitors, forced to boost their ticket tabs for the upcoming Ray Robinson-Randy Turpin fight exclusive to $2 because of a hike in the rights fee, have undertaken an intensive newspaper advertising campaign to apprise their customers of how little they net on the deal. Grand Theatre here, for example, took ad space in the local press to break down the $2 into its components thusly: Federal tax, 24c; line charges, 37c.; cut to the boxers and promoters, 75c; theatre share, 54c.

Highest previous tap for Albany was $1 for the recent Joe Louis-Jimmy Bivins fight. Other theatre TV exclusives went for 74c.

200G Guarantee By RKO on Pic Key To Ray-Randy TV

Ray Robinson-Randy Turpin middleweight title fight next Wednesday night (12) might have been unavailable to theatre television and home TV both, under the deal set up for rights to the event by the International Boxing Club. IBC made the theatre TV rights contingent on RKO's guarantee of $200,000, plus percentage, for its 20-minute film. That figure has been met, insuring the fight for the theatres. But if the theatres had not been able to get it, it's revealed that the fight might not have gone to home video either.

Pabst Beer, which sponsors a weekly series of Wednesday night fights over the CBS radio and TV networks, would have had first crack at the bout for home video. But, according to a spokesman for Warwick & Legler, the Pabst ad agency, the brewery was interested in the fight but had never turned in an official bid. He explained that Pabst would be virtually forced to steer clear of any fights staged in outdoor arenas. Since the Robinson-Turpin fight is scheduled for the Polo Grounds, N. Y., Pabst might not have been able to take it even if it had been available to home TV.

W&L exec pointed out that with video network time as tight as it is today, the sponsor would have been licked if the fight had been rained out and postponed to another night. If that happened, Pabst would have

(Continued on page 20)

N. Y. to L. A.

Dave Golding
Cynda Grasse
Burton Lane
Beverly Linet
Jeff Livingston
Jeanette MacDonald
Morty Palitz
Gene Raymond
Billy Shaw
Charles Simonelli

N. Y. to Europe

Tallulah Bankhead
Jean Dalrymple
Linda Darnell
Peter Davis
Barry Fitzgerald
Cynda Glenn
Celeste Holm
Rouben Mamoulian
David E. Rose
Arthur Shields
Max Youngstein

Europe to N. Y.

Jessica Dragonette
Madge Elliott
Ruth Gordon
Earle H. Hammons
Ted Howard
Barry Jones
John Robert Lloyd
Garson Kanin
Irene Manning
Buddy Pepper
Cyril Ritchard
William Satori
Henry Souvaine
Eve Turner
Darryl F. Zanuck

L. A. to N. Y.

Gilbert Adrian
Lois Andrews
Brian Aherne
Lex Barker
Nate J. Blumberg
Clarence Brown
George Cukor
Robert Cummings
Nick Dennis
Paul Douglas
Sharman Douglas
Benny Fields
Barry Fitzgerald
Henry Fonda
Paul F. Heard
Lena Horne
Anne Jeffreys
Joseph Kaufman
Mickey Knox
Sonya Levien
Rouben Mamoulian
Raymond Massey
J. Graves McDonald
Roddy McDowall
Leo Morrison
Charles Moskowitz
Odette Myrtil
James Nicholson
H. C. Potter
Otto Preminger
Noel Preston
Mikhail Rasumny
Edward G. Robinson
Cesar Romero
Blossom Seeley
Arthur Shields
George Slaff
Ann Sothern
Bob Sterling
Jean Wallace
Tess Williams
Charles Winninger
Robert Wise

'ARTIES' STRESS FILMS IN ENGLISH

Future UA-Financing Via Heller Seen Hinging on 'Night' Payoff

Close watch is expected to be kept by United Artists and Walter E. Heller & Co., Chicago financiers, on b. o. results of "The Big Night," which producer Philip A. Waxman brought into New York from the Coast last week. "Night" is the initial pic completely produced and financed by UA since the new Arthur B. Krim regime took over the company six months ago.

Heller financed it through arrangements made by Krim. It is thus also Heller's maiden effort under the new setup. As a result, the John Barrymore, Jr., starrer is taking on something on a test-tube aspect, with both UA and Heller eyeing it anxiously. Extent of its success may well influence availability and terms of further financing of UA producers by Heller.

UA's future hinges to a considerable degree on continued access to Heller funds. Krim is thus doubly anxious to see the Chi financial house show a neat profit on "Night" in the hope that it will ease up somewhat on what admittedly are tough terms to the indies.

Heller demands, as a matter of fact, are so stiff as to be somewhat discouraging to producers. By demonstrating the profit possibilities of a few films, Krim looks forward to a reduction in Heller demands and consequent encouragement of other indies to get back into the production swim.

As a point of fact, it is understood that Heller is taking little risk on "Night." Chi firm is in the position of a bank, putting up only first-money, yet getting in return far more than a bank can legally

(Continued on page 30)

Strange Coincidence

Hollywood, Sept. 4.

Although it was written months ago, Stanley Kramer's forthcoming production, "The Sniper," bears a striking resemblance to a front-page story currently running in the Los Angeles newspapers.

Police are hunting a mysterious killer who has shot down two young women in different parts of town without apparent reason. That is also the plot of "The Sniper."

U, UA Hit Back At Govt. Rap On Decree Violation

Universal and United Artists have hit back at the Department of Justice, saying in effect the latter's charges of consent decree violations were groundless. Government last month filed a complaint in U. S. District Court, N. Y., asserting UA and U had common officers and directors, and that UA restrained competition via its acquisition of Eagle Lion Classics last April.

U's answer to the court, presented last Friday (31), was a general denial coupled with a bid for dismissal of the action. Company admits Robert Benjamin is a member of its board, but states he is neither a director nor an officer of UA.

U related that Benjamin has been a board member since 1946, and his election was via the stock vote of General Cinema Finance Corp., controlled by J. Arthur Rank. This outfit has holdings of U shares sufficiently large to elect several directors, company stated. Benjamin also is president of the J. Arthur Rank Organization in the U. S.

In its separate answer, UA told the tribunal Benjamin is neither officer nor director, but merely serves as advisor to prexy Arthur B. Krim on a part-time basis. He had been a board member of Pathe Industries but bowed out of this post last February.

Instead of stifling competition with the ELC takeover, as the Government charged, UA bolstered it,

(Continued on page 74)

M-G Would Guarantee Exhib Profit on B.O. Hike For 'American in Paris'

Metro is considering special deals with exhibs on "An American in Paris," Gene Kelly-starrer. It's reported the company will guarantee a profit for theatremen playing the pic but with admission scales advanced.

Company is excited about the film's values and feels it's entitled to hefty coin. Big problem, however, arises out of the fact M-G is restrained under court order, as are other distribs, from demanding upped admish prices.

Same situation obtains with "Quo Vadis." Advance admissions are in view for "Vadis" but this does not demand immediate consideration for the reason the pic will not go into wide release for some time. It opens at the Capitol and Astor, N. Y., in November, and a long run is anticipated at the Astor.

It's expected that in the case of "American in Paris," M-G primarily will seek out those exhibs who offer such high rental for the film they would have to raise prices in order to come out on top. It's in such contracts as these that M-G would guarantee a profit.

Despite the court injunction, there have been instances in the past where films were played off on an advanced-admission basis. These included Paramount's "Samson and Delilah" and RKO's "Joan of Arc," Walter Wanger production.

These brought beefs from some exhibs who contended such high rentals demanded that scales had to be upped as a matter of economic necessity. By the profit guarantee M-G hopes to avert any conflict with theatremen.

Spellman to Deliver Allied's Invocation

Cardinal Spellman will deliver the invocation at the opening luncheon of the National Allied convention, Oct. 30-Nov. 1, at the Biltmore Hotel, N. Y. The luncheon will be attended by presidents of the major film companies.

Wilbur Snaper is general chairman.

SUIT VS. TONY CURTIS ON AGENT SLUFF CLAIM

Actor Tony Curtis (real name Bernard Schwartz) tossed her out as his personal manager, talent rep Joyce Selznick charged in a $50,000 damage suit brought against the Universal-International star in N. Y. Supreme Court last week. She seeks a similar amount from actors' agent George Rosenberg, also a defendant.

Miss Selznick asserts that she inked a 10-year pact with Curtis in March, 1948, whereby she was to act as his personal rep and he wasn't to engage anyone else. But in July of the same year, according to the complaint, the actor breached the agreement by hiring Rosenberg. Latter allegedly induced the star to break the deal.

Par Backlog Defers Prod.

Hollywood, Sept. 4.

Paramount has so many completed pictures on its hands that it has requested Nat Holt and Pine-Thomas to lay off further production until next year. As a result, Holt's "Hurricane Williams," originally slated to start next month, was pushed back to January. Same thing goes for Pine-Thomas' "Caribbean Gold," now held back for a January start.

Reason for the delaying c[illegible] is a backlog of 21 pictures.

LINGUALS IN DIP, OFFBEAT-PIX HIKE

Rapid evolutionary process which most of the film industry has been going through in the past few years has caught up with the art theatres. Formerly synonymous with foreign-language product, the arties are now playing mostly films in English.

Reason is double-edged. First is the decline in recent years of acceptable lingualers and second is the increase of offbeat product out of Hollywood. Added to the latter is a growing number of pix made abroad, but in the English language.

Art houses are thus in the midst of a swing away from havens for subtitles toward becoming a circuit of limited-seaters devoted to nonlingual specialized pictures. Further evolution in this direction and the addition of many more theatres to this type operation are anticipated.

Shot was called on this development by some industry execs several years ago. They foresaw the switch and prophesied the growth of a large number of sureseaters devoted to attracting audiences of specialized tastes.

While the arties have rapidly changed their policies, and a great many additional theatres have turned to this type operation, the same industry soothsayers who originally called the turn say that all this is just a start. They see hundreds more houses switching from standard Hollywood fare and enlisting themselves in the cate-

(Continued on page 28)

$1,050,000 Suit Hits Five Majors, Century on Claim Involving Clearances

Century Theatres, Inc., and five major distributors last week were hit with a $1,050,000 triple damage anti-trust suit brought in N. Y. Federal Court by the Lavellon Amus. Corp., operators of the Criterion Theatre, East Rockaway, L. I. Complaint charges that Loew's, Paramount, Columbia, Universal and United Artists gave four Century sites seven to 21 days clearance over the Criterion, although the houses were not in direct competition.

Defendant distribs, it's asserted, have adopted a "uniform system of clearance," which the Criterion allegedly was forced to observe on the pain of receiving no product. In seeking a better break on pix availability, Lavellon claims that the B. S. Moss Malverne (L. I.) Theatre works on par with the Century locations, even though the Malverne house is geographically closer to the chain's outlets than the Criterion.

Lavellon also contends that the preferential clearance handed the Century spots is illegal, under provisions embodied in the industry consent decree. Failure of the Criterion to get the same run as Century's Valley Stream, Valley Stream; Lynbrook, in Lynbrook; Fantasy, in Rockville Centre, and the Baldwin, in Baldwin, allegedly caused the plaintiff exhib to lose $350,000.

Nine Subpoenas Remain Unserved in L.A. Red Quiz

Los Angeles, Sept. 4.

Nine subpoenas issued by the House Un-American Activities Committee for appearances at the hearings to open here Sept. 17 are still unserved, according to Rep. Donald L. Jackson, a member of the committee. Still to be heard from are Norville Crutcher, George Tyme, Paul Perlin, Joe Losey, John Wexley, Paul Trivers, Leon Becker, Helmer Bergman and John Miller.

More than 30 witnesses will be called for the hearings at the L.A. Federal Building. Whether the sessions will be t[illegible] a question to be decid[illegible] committee.

Marks, Insisting His 'Fair TV' Altruistic, Admits a Welcome Publicity Payoff

Jerome W. Marks, New York attorney who organized and is chairman of the Television Fair Practices Committee, admitted this week that there's been an unlooked for—but welcome—payoff. The issue of theatre and subscription tele versus the for-free home variety, he said, was a popular one with the voters in the low-income district where he's in politics, and has also resulted in publicity that "hasn't hurt" his law practice.

TFPC, much to the surprise of film and tele execs, appeared virtually out of thin air last June. Its avowed aim was a crusade to protect home viewers from being excluded from fights and other events by theatre and pay-as-you-see TV.

Much speculation was immediately aroused in the trade as to the source of Marks' backing and as to his "angle." He denied to VARIETY that he has had any financial support from any person or organization except the 15 or so lawyers, one labor leader and one Washington publicity man who have participated in the committee's work.

"As a matter of fact," he added, "the total cost so far has been less than $500. That has been advanced by a half-dozen or so members of the committee in contributions whenever the occasion required. The largest single amount —probably less than $200—I've laid out myself. That seemed fair, since my name has been the only one publicly connected with the committee, and I've thus been the one to profit by the publicity."

He really had no "angle" in starting the TFPC, Marks said. It

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'Flash' Katzman

Sam Katzman, who makes low-budgeters for Columbia, has long been noted as a speedy producer. How much of a hurry he's in was probably best evidenced last week, however, by his title registrations with the Motion Picture Assn. of America.

He first registered "Every Minute Counts," then quickly added another registration, "Every Second Counts."

Theatre TV, Film Drive, Arbitration Set for TOA Meet

Chief topics on the agenda of the annual convention of the Theatre Owners of America, Sept. 24-27, Hotel Astor, N. Y., will be theatre television, "Movietime U.S.A." and arbitration, it was reported by Si Fabian, general chairman.

The complete agenda, committee chairmen, and other details for the four-day meeting have not yet been determined. Also, Fabian is awaiting word of acceptance from industry leaders slated to address the exhibitors.

More than 1,000 exhibitors and their wives are expected to attend. Convention hotels will be the Astor, Piccadilly, Paramount and Edison.

Every exhibitor, upon registering, will be named to serve on one of the 13 committees. An entertainment committee will obtain tickets to theatres and other entertainment TOA members may wish to attend. A block of tickets has been obtained for members wishing to see the Sandy Sadler-Willie Pep featherweight title bout.

To date, 82 tradeshow booths have been reserved. The total is expected to reach 100 before the convention opens.

Mrs. Isabel Goldenson's entertainment committee for the ladies already has set up a full program, which includes: Sept 24, tea at Toot Shor's, 4 p. m.; Sept. 25, breakfast at Altman's department store, 9 a. m.; Sept. 26, luncheon and fashion show by Russek's at the Hotel Waldorf-Astoria, 1 p.m.; Sept. 27, show and tea at Radio City Music Hall, 3 p.m. On Tuesday night, Sept. 27, 6 p.m., both members and wives will be taken on a boat tour.

Presidents of the film companies will entertain the exhibitors at a dinner Thursday night, Sept. 27, at Hotel Astor.

PRODUCER DAVE ROSE MAPS 3 MORE PIX

Producer David Rose, who planed to London over the weekend with Linda Darnell, is expected back in New York in about four weeks to discuss three pix he's planning to produce next year. It is understood they may be for either United Artists or RKO release.

"Saturday Island," which he is now completing in England, is being distributed by the two companies. UA has the Western Hemisphere rights and RKO the Eastern. UA portion of the deal was originally made with Eagle Lion Classics and taken over when UA absorbed ELC.

Miss Darnell is starred in the pic, which has been shooting for eight weeks in Jamaica, B.W.I. There are three more weeks of lensing to be done in England. Director Stuart Heisler and the rest of the cast and Technicolor crew left for London directly from Jamaica last Wednesday (29).

Divvy Tax-Free for Mfr. Of Equipt., Arising From Old Fox Red; Stirs Wall St.

Wall St. interest has been stirred in recent weeks in General Precision Equipment Corp., manufacturers of motion picture and tele equipment, by the discovery that its dividends are tax-free. That results from heavy losses suffered some 20 years ago in the stock of the old Fox Film Corp.

Several investment houses are known to be pitching GPE to their customers, particularly wealthy ones, who get maximum benefits from the tax-free dividends. Reynolds & Co., one of these firms, issued a laudatory research report on GPE a couple weeks ago, and another brokerage house, Neuberger & Berman, is known to be getting a similar one together for its customers.

Tax-free dividend angle arises from a $54,000,000 investment that General Theatres Equipment, Inc., predecessor company of GPE, had in Fox Films. When Fox went into voluntary reorganization in 1932 and was unable to pay dividends to GTE, latter also was driven into receivership. When both emerged from the bath, GTE's $54,000,000 holdings in Fox Films were represented by $5,000,000 worth of stock in 20th-Fox.

Original cost of the shares was about $300 each. Present market price is about $20. The GPE par-

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'Joe Young' Mulled For Sequel by RKO

RKO, which two years ago released "Mighty Joe Young," is apparently mulling a sequel. It registered with the Motion Picture Assn. of America last week the titles "The Great Joe Young" and "Mr. Joseph Young of Africa."

Registrations were in the name of Howard Hughes, RKO's controlling stockholder and production chief. "Joe Young" was a giant anthropoid pictured via trick and process photography in the manner of "King Kong."

Painting the Clouds With Sunshine
(COLOR)

Standard musical; good tunes; good color; good boxoffice.

Warner Bros. release of William Jacobs production. Stars Dennis Morgan, Virginia Mayo, Gene Nelson; features Lucille Norman, S. Z. Sakall, Virginia Gibson, Tom Conway, Wallace Ford, Tom Dugan. Directed by David Butler. Screenplay, Harry Clark, Roland Kibbee, Peter Milne; camera (Technicolor), Wilfrid M. Cline; editor, Irene Morra; musical direction, Ray Heindorf. Previewed Aug. 30, '51. Running time, 87 MINS.

Vince Nichols	Dennis Morgan
Carol	Virginia Mayo
Ted Lansing	Gene Nelson
Abby	Lucille Norman
Feux Hoff	S. Z. Sakall
June	Virginia Gibson
Bennington	Tom Conway
Sam Parks	Wallace Ford
Barney	Tom Dugan

Rack up another standard, lushly colored, spritely tuneful and solid boxoffice musical for Warners. "Painting the Clouds With Sunshine," with its contrived plot, may not be something to stand up and cheer about, but its entertainment values cannot be ignored.

The values include the looks of Virginia Mayo, the dancing of Gene Nelson, the singing voice of film newcomer Lucille Norman, the amusing mugging of S. Z. Sakall, the good-looking Dennis Morgan, pertness of Virginia Gibson, and Wallace Ford thrown in as an old sourdough prospector.

The story can hardly be called original, but then originality is seldom expected in the average musical. This farce concerns three little maids from the school of experience spurred on to seek millionaires rather than love by ringleader Virginia Mayo. But Miss Norman is in love with Morgan, whose penchant for gambling later throws her into the arms of Nelson.

The girls, a singing trio in a Los Angeles night spot, adopt the "all for one and one for all" theme and seek their dough guys in Las Vegas. They stop at a hotel run by Sakall, whose gambling concessions are about to run him out of business.

Nelson, who turns out to be a millionaire in disguise, makes the big play for Miss Norman, aided and abetted by the two Virginias. But staid Boston banker Tom Conway, cousin of Nelson, arrives to foil their plot. He engages Morgan to help put the romance on the rocks. Morgan's efforts seem futile, despite the fact that Miss Norman still loves him. Miss Mayo takes Conway in hand to get him out of the way, Miss Gibson soothes Nelson, and—well, it winds up good clean fun, with a sprinkling of old tunes from former Warner films.

Tops among the old tunes included are "Painting the Clouds With Sunshine" (Joe Burke, Al Dubin); "Tiptoe Through the Tulips" (Joe Burke, Al Dubin), "Vienna Dreams" (Rudolf Sieczyski, Irving Caesar), "With a Song in My Heart," (Dick Rodgers, Lorenz Hart), "Birth of the Blue" (B. G. DeSylva, Lew Brown, Ray Henderson), "You're My Everything" (Harry Warren, Mort Dixon), and "Jealousie" (Jacob Gade, Vera Bloom).

Also standard are solid direction by David Butler, camera by Wilfrid M. Cline, musical numbers staged and directed by LeRoy Prinz, and musical direction by Ray Heindorf.

The Day the Earth Stood Still

Suspenseful, moralistic entry in science fiction sweepstakes; OK b.o.

20th-Fox release of Julian Blaustein production. Stars Michael Rennie, Patricia Neal, Hugh Marlowe; features Sam Jaffe, Billy Gray. Directed by Robert Wise. Screenplay, Edmund H. North, based on story by Harry Bates; camera, Leo Tover; music, Bernard Herrmann; special effects, Fred Sersen. Previewed N. Y., Aug. 28, '51. Running time, 92 MINS.

Klaatu	Michael Rennie
Helen Benson	Patricia Neal
Tom Stevens	Hugh Marlowe
Dr. Barnhardt	Sam Jaffe
Bobby Benson	Billy Gray
Mrs. Barley	Frances Bavier
Gort	Lock Martin
Drew Pearson	Himself
Commentators	Gabriel Heatter, H. V. Kaltenborn, Elmer Davis.

"Day the Earth Stood Still," 20th-Fox's initial entry in the science-fiction sweepstakes, differs from its predecessors in that the fantasy and suspense are tinged with a sharply-pointed moral—that the nations of the earth will be destroyed if they don't put an end to their warfare. But the yarn is told interestingly enough and imbued with sufficient scientifiction lures and suspense so that only seldom does its moralistic wordiness get in the way.

Judging from the success of its antecedents, exhibs will have plenty of exploitation angles to get their teeth into for a b.o. payoff. In addition, word-of-mouth should be good, which will partially compensate for the lack of any marquee names. As a result, "Earth" looks headed for okay grosses in virtually all situations.

Screenplay by Edmund H. North, based on a story by Harry Bates, tells of an invasion of the earth by a single space-ship from an unidentified planet in outer space. Ship has two occupants, an eight-foot robot, and an earth-like human. They have come to warn the earth's people that all other inhabited planets have banded together into a peaceful organization and that peace is being threatened by the wars of the earth-people who, now that they are experimenting with rockets, may soon be able to carry their aggression into outer space. If that happens, the inter-planetary UN is prepared to blast the earth out of the universe.

Message is pointed up by the space-man's parting words to an assemblage of scientists gathered from all countries to hear their choice before he and his robot-companion head back to their own planet: "Join us and live in peace. Or pursue your present course and face obliteration."

Yarn, of course, has much more suspense than that. Space-ship lands in Washington and the man, leaving the robot on guard, leaves to hide among the people, to discover for himself what they are like. His findings of constant bickerings and mistrust, incidentally, which are sharply pointed up by North's script, aren't too favorable for the earth's humans. Situation naturally creates fear throughout the world and the U. S. brings out Army tanks, howitzers, etc., to guard the ship and the robot, while a frantic search goes on for the man. Latter convinces a famed scientist, whose character is obviously based on Prof. Albert Einstein, of his powers and his mission.

Scientist calls together his colleagues from all over the world but, before they can hear the space-man, he is discovered and shot down by Army guards. Robot, through a bit of out-of-this-world magic, captures the body, takes it back to the ship to bring it back to life, which sets the stage for the final message. Script carries several contrived situations, as well as unexplained happenings, which militate against it generally. Producer Julian Blaustein worked with an apparently moderate budget but that doesn't interfere with the film's impact. Background shots of Washington, where the action takes place, give it almost a documentary flavor. And Fred Sersen, 20th's special effects chief, makes the most of a field day in depicting the powers of the robot in disintegrating the best Army equipment, the ship's flight, etc., ably abetted by Leo Tover's camera supervision. Bernard Herrmann's score, spotlighting a weird theramin, helps generate the suspense.

Cast, although secondary to the story, works well. Michael Rennie is fine as the man from space and rates better roles in the future on the basis of his work here. Patricia Neal is attractive and competent as the widowed mother of the young boy whom he befriends and who is the first to know his secret, while Hugh Marlowe is sufficiently a boor as her boy-friend, whose tip to the Army results in his capture. Sam Jaffe turns in his usual top performance as the scientist, and young Billy Gray does a good job as the boy. Robert Wise's direction permits the action to drag at times, but is also responsible for the suspense. *Stal.*

The Mob

Plenty of action; cops-&-robbers dualer starring Broderick Crawford promising better than average returns.

Hollywood, Aug. 31.

Columbia release of Jerry Bresler production. Stars Broderick Crawford; features Betty Buehler, Richard Kiley, Otto Hulett, Matt Crowley, Neville Brand, Ernest Borgnine, Walter Klavun, Lynne Baggett, Jean Alexander, Ralph Dumke, John Marley. Directed by Robert Parrish. Screenplay, William Bowers; based on story by Ferguson Findley; camera, Joseph Walker; editor, Charles Nelson; music score, George Duning. Previewed Aug. 31, '51. Running time, 87 MINS.

Johnny Damico	Broderick Crawford
Mary Kiernan	Betty Buehler
Thomas Clancy	Richard Kiley
Lieutenant Banks	Otto Hulett
Smoothie	Matt Crowley
Gunner	Neville Brand
Joe Castro	Ernest Borgnine
Sergeant Bennion	Walter Klavun
Peggy	Lynne Baggett
Doris	Jean Alexander
Police Commissioner	Ralph Dumke
Tony	John Marley
Culto	Frank de Kova
Russell	Jay Adler
Radford	Duke Watson
Gas Station Attendant	Emile Meyer
District Attorney	Carleton Young

"The Mob" is solid corner-of-the-mouth stuff for the leather-jacket-and-blue-jeans trade. Broderick Crawford is the only name but he's fine as a cop who poses as a hood to overthrow racketeers who've been shaking down dock workers on the waterfront. Fist fights, gunfire and some salty dialog and sexy interludes involving Crawford with Lynne Baggett enliven the proceedings considerably.

Tensely paced entry from Jerry Bresler's production cubicle at Columbia gets going, in practically the initial frame, with a murder. Crawford, altar-bound, gets called back to track the responsible party down, the victim being a brother cop. Difficult-to-find trail leads him to New Orleans and back to his starting point, California, right into the police department itself.

Scripter William Bowers has studded the Ferguson Findley original with some logically developed clues designed to throw the customers off the track. It's definitely a surprise when the true culprit is exposed, and the Bowers-Findley team doesn't stop with that shocker. Climax, in which Crawford and his girl are at death's door in her hospital room, is tautly staged and guaranteed to raise the hackles.

Betty Buehler is thoroughly sympathetic as Crawford's girl friend, and Miss Baggett and Jean Alexander as manbait planted to distract Crawford from his pursuits spark the distaff end expertly. Matt Crowley, Neville Brand, Ernest Borgnine, Walter Klavun, John Marley, Frank de Kova and Jay Adler are a splendid assortment of bad guys, and the law-and-order aspects are taken care of handsomely by Richard Kiley, Otto Hulett, Ralph Dumke, Emile Meyer and Carleton Young.

Robert Parrish's direction never pounds at points that could have been cliched beyond endurance, so that any claims at similarity to previous cops-&-robbers pix are nullified. It's a clean, straightforward job of staging. George Duning's score is used economically but effectively, and Joseph Walker's lensing and Charles Nelson's editing are not the least of a completely satisfactory string of technical credits. *Mike.*

The Well

Gripping drama with adult appeal.

Hollywood, Aug. 31.

United Artists release of Harry M. Popkin production (Clarence Greene, Leo Popkin, associates). Features Richard Rober, Barry Kelly, Henry Morgan, Christine Larson, Tom Powers, Robert Osterloh. Directed by Leo Popkin, Russell Rouse. Screenplay, Russell Rouse, Clarence Greene; camera, Ernest Laszlo; editor, Chester Schaeffer; music, Dimitri Tiomkin. Previewed Aug. 31, '51. Running time, 84 MINS.

Carolyn	Gwendolyn Laster
Ben Kellogg	Richard Rober
Mrs. Crawford	Maidie Normon
Grandfather	George Hamilton
Mr. Crawford	Ernest Anderson
Mickey	Dick Simmons
Stan	Lane Chandler
Peter	Pat Mitchell
Schoolteacher	Margaret Wells
Woody	Wheaton Chambers
Frank	Michael Ross
Chet	Russell Trent
Hal	Allen Mathews
Fred	John Philips
Art	Walter Morrison
Casey	Christine Larson
Guigley	Jess Kirkpatrick
Gleason	Roy Engel
Gaines	Alfred Grant
Milkman	Ed Max
Baggage Man	Guy Beach
Wylie	Robert Osterloh
Claude Packard	Henry Morgan
Sam Packard	Barry Kelly
Chip	Walter Kelly
Lois	Mary Ellen Kay
Sally	Beverly Jons
Student	Elvie Emanuel
Mayor	Tom Powers
Dr. Billings	Bill Walker
Lobel	Douglas Evans
Manners	Sherry Hall

High drama and suspense are embodied strongly in this Harry M. Popkin production, which deals with rescue of a little Negro girl buried in a well. Film has been turned out with an eye to racial problem, but boxoffice chances appear limited due to its stronger-than-usual adult appeal. Good exploitation values are present, however.

Writers Russell Rouse and Clarence Green took the Kathy Fiscus episode of several years ago, in which a California child was trapped in an old well, and used this as a story hook for a tense and gripping screenplay. For purposes of drama, they made this key character a Negro child, and added the Negro problem in build-up of plot, which permits a frank and otttimes brutal approach to the subject. It's unusually well handled.

Plot has for its motivation the measures taken by Negro populace of a small town, after a white man comes under suspicion of having kidnapped the girl. This provides an unusual and dramatic switch to the usual whites-vs.-Negroes theme. Two races later throw in together, however, in the rescue of the entrapped child and forget their differences.

Considerable editing during the early rescue sequences would speed action and lift interest, which is pretty static here, but in the main production is progressively suspenseful. Emotions are strongly touched toward the climax, in the later stages of rescue, when it's touch and go whether the child will be saved. As directed by Leo Popkin and Russell Rouse, these sequences are emotionally overpowering. Direction throughout is driving. Production is expertly executed.

Cast, headed by Richard Rober, as sheriff in charge of settling threatened mob violence and rescue of the child, is uniformly strong. Standouts here are Maidie Normon, mother of the child; Ernest Anderson, as the father; Henry Morgan, accused of child's disappearance, and Barry Kelly, construction man who allows use of all his equipment and knowledge in rescue of girl.

Fine music score by Dimitri Tiomkin adds materially in build-up of dramatic force of plot, and Ernest Laszlo's lensing also effectively contributes to high general interest. Technical credits are all on the plus side. *Whit.*

Disc Jockey

Good exploitation pic with score of pop recording artists and deejays providing the b.o. spark.

Hollywood, Aug. 30.

Allied Artists release of Maurice Duke production. Stars Ginny Simms, Tom Drake, Jane Nigh; features Lenny Kent, Russ Morgan, Tommy Dorsey, George Shearing, Nick Lucas, Herb Jeffries, Sarah Vaughan, The Weavers, Foy Willing and Riders of the Purple Sage. Directed by Will Jason. Story and screenplay, Clark E. Reynolds; camera, Harry Neumann; editor, Otho Lovering; music, Russ Morgan. Previewed Aug. 28, '51. Running time, 77 MINS.

Vickie Peters	Ginny Simms
Johnny	Tom Drake
Marion	Jane Nigh
Mike Richards	Michael O'Shea
Happy	Lenny Kent
Russ Morgan	Russ Morgan
Tommy Dorsey	Tommy Dorsey
George Shearing	George Shearing
Nick Lucas	Nick Lucas
Herb Jeffries	Herb Jeffries
Sarah Vaughan	Sarah Vaughan
The Weavers	The Weavers
Marley	Jerome Cowan
Jack Fina	Jack Fina
Vito Musso	Vito Musso
Red Nichols	Red Nichols
Red Norvo	Red Norvo
Ben Pollack	Ben Pollack
Joe Venuti	Joe Venuti
Foy Willing and Riders of the Purple Sage	

With Martin Block, Joe Adams, Joe Allison, Bill Anson, Doug Arthur, Don Bell, Paul Brenner, Bob Clayton, Paul Dixon, Ed Gallaher, Dick Gilbert, Bill Gordon, Maurice Hart, Bruce Hayes, Eddie Hubbard, Bea Kalmus, Les Malloy, Paul Masterson, Ed McKenzie, Tom Mercein, Gil Newsome, Gene Norman, Art Pallans, Bob Poole, Norman Prescott, Fred Robbins, Ernie Simon, Larry Wilson.

On the exploitable basis of the numerous recording artists, each of whom has his or her own followers, plus the guest appearances of 28 deejays from scattered sections of the country, Allied Artists' "Disc Jockey" seems headed for tidy returns at the boxoffice.

Ginny Simms, Russ Morgan, Tommy Dorsey, George Shearing, Nick Lucas, Herb Jeffries, Sarah Vaughan, The Weavers and others were rounded up for the film. It was quite a task for producer Maurice Duke, and it's to his credit that the overall footage comes off in good form. Inclusion of the 28 platter-spinners was a showmanly idea; each of them means added exploitation for the film.

Story, as is usually the case with an act-laden musical, is decidedly subordinated—which isn't particularly going to bother the music lovers. As scripted by Clark E. Reynolds from his original story, yarn deals with combination d.j.-radio promoter Michael O'Shea, and his claim that he can take an unknown singer and make her a star with the aid of recordings and disk jockeys. It seems as though one of his top clients, believing that record spinners are on their way out because of television, doesn't want to renew his contract. Femme turns out to be Miss Simms, and O'Shea sets out on his plan. The case is proven and picture winds happily, right down to the off-and-on romance between Tom Drake, Miss Simms' manager, and Jane Nigh, secretary to O'Shea's Client.

Miss Simms, as the slightly wacky songstress, is fine, playing her role in sprightly fashion for maximum effect. Her song numbers, especially "Show Me You Love Me," a Hit Parade potential by S. Steuben and Roz Gordon, are tops. O'Shea, Drake and Miss Nigh are all good, as are top supporters Lenny Kent and Jerome Cowan.

Will Jason gives the film formula direction, and technical credits shape up as stock.

For the record, pic contains eight new numbers: "Let's Meander Thru the Meadow" (by Roz Gordon and S. Steuben; sung by Nick Lucas); "After Hours" by Gordon; sung by Sarah Vaughan); "Show Me You Love Me" and "Disc Jockey" (the latter by Herb Jeffries and Dick Hazard; both sung by Ginny Simms); "Nobody Wants Me" (by Gordon; sung by Russ Morgan); "Peaceful Country" (by Foy Willing; sung by Willing and Riders of the Purple Sage); "Brain Wave" (written and played by George Shearing); and "In My Heart" (sung by Herb Jeffries, who collaborated on the song with Dick Hazard). Tommy Dorsey is in with "Oh, Look At Me Now," and The Weavers with "Go Tell Aunt Rhody" and "The Rovin' Kind." *Neal.*

Fort Dodge Stampede

Allan "Rocky" Lane in okay action western.

Hollywood, Aug. 28.

Republic release of Harry Keller production. Stars Allan "Rocky" Lane. Directed by Keller. Written by Richard Wormser; camera, John MacBurnie; editor, Irving M. Schoenberg. Previewed Aug. 28, '51. Running time, 60 MINS.

Allan "Rocky" Lane	Allan "Rocky" Lane
His Stallion	Black Jack
Skeeter	Chubby Johnson
Natalie Bryan	Mary Ellen Kay
Pike Hardin	Roy Barcroft
Sparkler McCann	Trevor Bardette
Jeff Bryan	Bruce Edwards
Butler	Wesley Hudman
Hutchinson	William Forrest
Ragan	Chuck Roberson
Sheriff	Rory Mallinson
Cox	Jack Ingram
Settler	Kermit Maynard

Allan "Rocky" Lane continues his adventures as a western deputy in "Fort Dodge Stampede," a suitable entry aimed at the western addicts and Saturday matinee trade.

Lane takes a vacation from his deputy chores to track down the spoils of a recent bank robbery, hidden in the deserted town of Fort Dodge in badland territory. But Roy Barcroft and his gang also move into town to uncover the loot also, to generate the usual conflict between the outlaws and Lane. Latter recruits bewhiskered Chubby Johnson and Bruce Edwards to assist in outwitting the gang and recover the stolen funds to rightful owners.

Picture is liberally sprinkled with standard ingredients for an oater—gun and fist battles, riding and similar action. Associate producer-director Harry Keller keeps the proceedings moving at a brisk pace, while Lane is okay in the top spot. Good support is provided by Johnson, Barcroft, Trevor Bardette and Edwards. *Walt.*

The Reluctant Widow

Minor British-made espionage meller with poor b.o. potential.

Fine Arts Films release of Gordon Wellesley (Two Cities Film) production. Stars Jean Kent, Guy Rolfe; features Kathleen Byron, Paul Dupuis, Lana Morris, Julian Dallas. Directed by Bernard Knowles. Screenplay, Wellesley, J. B. Boothroyd; camera, Jack Hildyard; score, Allan Gray. Previewed Aug. 29, '51, N. Y. Running time, 84 MINS.

Elinor	Jean Kent
Lord Carlyon	Guy Rolfe
Mme. De Chevreaux	Kathleen Byron
Louis Nivelle	Paul Dupuis
Becky	Lana Morris
Francis Cheviot	Julian Dallas
Nicky	Anthony Tancred
Eustace Cheviot	Peter Hammond
Mrs. Barrows	Jean Cadell
Lord Bedlington	Andrew Cruikshank
Colonel Strong	George Thorpe
Sir Malcolm Torrens	Hector MacGregor

"The Reluctant Widow," a British-made costumed espionage meller set in the Napoleonic era, is a poor item with weak prospects in the U. S. market. Initially handicapped by a minor troupe of thespers unknown in this country, pic is completely floored by a confusing yarn made even more confusing by a choppy editing job.

Pic was apparently intended as a farce, but the script fails to sustain any comic mood. The film quickly gets lost in a maze of complications amateurishly strung together and lacking real point.

Yarn revolves around a young British governess who accidentally falls heir to a home which is a hangout for French spies and British traitors. They are looking for a plan of Wellington's military strategy, but the gal foils them by finding the papers first.

Performances are fair. Jean Kent, as the heroine, plays competently, while Guy Rolfe, as the hero, is a bit wooden. Film's standout is Julian Dallas who, as the dandified British traitor, plays with suave finesse. (Dallas is currently under contract to Warner Bros. under the name of Scott Forbes). Kathleen Byron, as a French femme fatale, is badly miscast and wholly unconvincing. Rest of the minor roles, however, are adequately filled. *Herm.*

Der Verlorene
(The Lost One)
(GERMAN)

Paris, Aug. 25.

National Filmgeselschaft release of Arnold Pressburger production. Stars Peter Lorre. Directed by Lorre. Screenplay, Lorre, Benno Vigny, Axel Eggebrecht; camera, Vaclav Vich; editor, C. O. Bartning. At La Maison De Douane, Paris. Running time, 90 MINS.

Dr. Rothe	Peter Lorre
Hirsch	Karl John
Winkler	Helmut Rudolph
Inge	Johanna Hofer
Madam Herrman	Eva Schob
Ursula	Lotte Rausch

Peter Lorre, back on the scene of his early- film activities, is starred, directed and helped to

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INDIES CONTINUE HACKING COSTS

COMPO's Big Trick

"Movietime U. S. A." may be COMPO's big trick to make the organization stick. There is every indication in that direction. The Council of Motion Picture Organizations needed a real payoff gimmick to turn the trick, and if "Movietime" doesn't dramatize industry cohesiveness and make the grassroots recognize the values of intra-industry cooperation, nothing will.

There are certain fundamentals which are best understood on a feet-on-the-ground basis. The hunger emotion is fundamental. The boxoffice is the man-in-Film Row's conception of another fundamental. Celluloid artistry is one thing but in the picture business man can't live by art alone. "Movietime U. S. A." reduces all the industry hoopla into one common denominator—a shot-in-the-arm for benefit of boxoffice. Luckily for the more lofty aspects of COMPO's industry purposes, the campaign, which has now been extended to a full year's drive, coincides with a flow of film product of high average.

However, neither COMPO nor the energies of Messrs. Depinet, O'Donnell, Mayer, Coyne & Co. can ever offset another show business fundamental—the show's the thing. The Hollywood production line is giving them good shows, fortunately, and it is assumed that the dire results that mediocrity has brought to the boxoffice will keynote, at all times, the necessity to maintain high parity.

It is true, as one film executive once put it, "Nobody in Hollywood has a production meeting or a story conference and decides, 'Let's set out to produce a stinker'" . . . but it is apparent, too, that harder application of production savvy and story values can minimize the ratio of flops. COMPO's latching onto the improved quality output is the big plus to insure the organization's future. *Abel.*

'Producer-Producer' Has the Edge Over Other Producers—Hornblow

The Hollywood "producer-producer," with few exceptions, has the edge over the actor-producer or the director-producer, because his thinking has to do with basic ideas and subject matter and not with star roles or showy directorial projects which are off the commercial beam, declares producer Arthur Hornblow, Jr.

Hornblow has written the first of a series of articles by prominent members of the recently-organized Screen Producers Guild, designed to acquaint the public with what a producer is. Articles are being sent to general circulation mags and newspapers.

"The actor-producer, by and large," Hornblow states in his discussion of producing as a fulltime profession, "picks vehicles for himself, and here he has mostly found demoralization and bankruptcy. This is not because they are not intelligent people, but because their thinking had nothing to do with basic ideas or subject matter, but had to do with star roles.

"And the director-producers? They are very intelligent and very talented men. Without the director, we in the guild would be powerless . . . But the curious circumstance is this, and this has been demonstrated in England, for instance, where the director-producer system has been practiced; the industry there which held a certain amount of promise a few years ago, has gone into almost complete collapse. Why has this happened? I think it is because director-producers think not of subjects or ideas, in the main, although some of them do; they

(Continued on page 24)

Polyglot Pic

Hollywood, Sept. 4.

Twentieth-Fox lot sounds like the Tower of Babel this week, with 60 actors speaking 13 languages in foreign embassy sequences for "Five Fingers."

In addition to English, the thesps break out with arguments in Greek, Turkish, Russian, Hungarian, French, German, Italian, Arabic, Spanish, Japanese, Polish and Portuguese.

'Movietime' Gets A Big Surprise: First 2 Gripes

"Movietime U. S. A." campaign has been getting such unanimous and enthusiastic response from exhibs throughout the country that execs of the b.o. promotional campaign have begun to pinch themselves. This week they ran into assurances that they weren't dreaming, for the first of two squawks—almost welcome under the circumstances—was heard.

One was from the Independent Theatre Owners of Ohio in its regular service bulletin. The other was a telegram from Charles Niles, treasurer of Allied States Assn., to Robert J. O'Donnell, chairman of the "Movietime" drive.

Neither attack was on the promotion campaign directly. Rather, they were objections to terms being sought on pix to be distributed during the "Movietime" drive starting Oct. 1 and to other distrib practices which the beefers in one way or another hooked up with the O'Donnell-led campaign.

Neither objection was in any way an official expression of ITOO or of Allied. Ohio bulletin merely printed the reaction of member Leo T. Jones and asked for comment from other members. Organization's board is to meet Sept. 11 in Columbus to discuss participation in "Movietime" and wants guidance. Niles' telegraphic squawk was purely personal.

"Why should an independent exhibitor," Jones asked, "particularly one in a small town or city, or one with a subsequent run, partici-

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NLRB Orders Elections For Paramount Employees

Washington, Sept. 4.

National Labor Relations Board has ordered bargaining elections to be held the end of this month for (1) advertising, publicity and contactmen for Paramount International Films operating in New York State; (2) advertising, publicity and contact people for Paramount Pictures Corp. in New York State; and (3) office, clerical and accounting personnel of Paramount Pictures Corp. and Paramount Distributing Co., working at the homeoffice in N. Y.

They will decide between Local H-63, Motion Picture Home Office Employees Union, IATSE, and District 65 of the Distributing, Processing and Office Workers. Board's order is in line with the recommendation of its trial examiner.

MAJORS UNABLE TO KEEP APACE

One of the most striking aspects of cost reduction in the industry in the past three years is the deep slash that has taken place in the average indie production budget. While the major studios have likewise trimmed pic expenditures, they have been able to come nowhere near the cuts the average indie has made.

The deep hacking at budgets applies mostly to the true indies—those who dig up their own financing without second-money or guarantees from a studio. A large number of indies, incidentally, led by Stanley Kramer, have moved into the studio category, preferring to sacrifice some of their autonomy and potential profits for the ease and safety of big company backing.

While Kramer particularly, with Columbia financing, is going in for heavier-budgeted product than that on which he built his reputation, the indies who have remained completely free of studio ties have been bringing their costs down to what for them are much more realistic levels. That applies to everyone from Samuel Goldwyn, long the bellwether of the lone-wolf filmmakers, to the lowliest lads on shoestring row.

Goldwyn a Special Case

Goldwyn, of course, is a somewhat special case. After going in for big, expensize product for many years, he turned to comparatively light-budgeted (for him) films during the fiscal scare that gripped Hollywood three years or so ago. With his newest effort, "I Want You," just completed, he's hit a level somewhere in between "Best Years of Our Lives" (1946) and

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Lopert Preps 'Cry,' 'Outcast' Release

Lopert Films is prepping expansion of its sales organization within the next few weeks, in preparation for handling two new Sir Alexander Korda pix this year. First will be "Cry, the Beloved Country," which will go into release in October, and the second is "Outcast of the Islands," due for Christmas openings.

Lopert has released only one major pic for Korda since its distribution agreement was made early this year. That is "Tales of Hoffmann." General salesmanager Sidney Deneau has pretty much handled that himself. He'll appoint three or four reps throughout the country to aid with the new pix and possibly still further expand later.

Morris Helprin, Korda's U. S. rep, recently returned to New York with Ilya Lopert, Lopert Films chief, from huddles in London with Korda. Helprin said the British producer has just completed two lesser-budgeters and has a David Lean production now shooting. In accordance with the Lopert agreement, these will be offered him first, but no relase is set.

The pair just finished are "Mr. Denning Drives North," with John

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Finkelstein Quits Lopert, Joins Weiner

Edward Finkelstein, executive assistant to Ilya Lopert, prez of Lopert Films Distributing Corp., for the past four years, resigned this week to join Sanford Weiner in setting up a new distribution firm. New company will handle product for both theatrical and TV markets.

Finkelstein-Weiner's initial theatrical release will be William L. Snyder's "The Emperor's Nightingale." Czech import recently wound up a 16-week run at the Trans Lux 60th St. Theatre, N. Y. F-W outfit reportedly is also prepared to partially finance indie theatrical or TV production.

Yank Indies Making Twice as Many Foreign Locationers as Major Cos.

Independent American producers will turn out almost twice as many foreign locationers this year as the majors, an analysis of overseas film-making disclosed this week. More than 20 features will be made abroad either in whole or in part by indies to outdistance the top Hollywood studios in point of global lensing.

Bulk of the foreign shooting will come from such indies as Irving Allen, Alexander Paal, Robert L. Lippert, Julian Lesser, Mort Briskin, Joseph Kaufman, Albert Lewin, Benagoss Productions (Henry Rogers Benjamin-Germaine Gossler), Norma Productions (Harold Hecht-Burt Lancaster), Douglas Fairbanks, Jr., Peter Cusick, George Breakston-C. Ray Stahl, Orson Welles and Sam Spiegel.

Prime reasons for the indies' tendency to roll their films abroad, trade observers feel, are the obvious ones: lower costs and an opportunity to capitalize upon natural backgrounds. Majors also effect similar budgetary savings in overseas shooting, but in contrast to the indies, they have huge studios to maintain and a sufficient quantity of product must be made at home to keep down the domestic overhead.

Now before the camera in Japan is Breakston-Stahl's "Geisha Girl." Breakston previously made "Tokyo File 212" in the same country, and RKO now has it in release. Sam Spiegel's Horizon Productions is winding up "The Africa Queen" in a Britain studio. Most of the Humphrey Bogart-Katharine Hepburn starrer, however, was lensed in Africa.

Tieups with James Carreras' Ex-

(Continued on page 28)

Bette's Bit

Hollywood, Sept. 4.

Bette Davis, an established star and an Oscar winner, has accepted a minor role in "Phone Call from a Stranger" at 20th-Fox. In England it is customary for top names to appear in supporting parts, but not in Hollywood. Actress will play a bedridden paralytic for about 10 minutes.

Her husband, Gary Merrill, and Shelley Winters are billed as costars.

COMPO Capitalizes On Gallup Survey Of B.O. Optimism

An optimistic forecast by Dr. George Gallup on the film industry and a summary of a survey by VARIETY on gross incomes for major picture companies are included in a story being released by the Council of Motion Picture Organizations to financial editors and publications this week. They are part of a quiet—and evidently highly effective—campaign that the all-industry public relations organization has been carrying on to acquaint financial writers with facts on status of the business.

The yarn being sent out this week follows a recent luncheon for editors and reporters on the Wall St. Journal, Journal of Commerce and the financial sections of the daily newspapers. The approximately 10 writers present at the Hotel Astor, N. Y., huddle were addressed by Robert J. O'Donnell, Texas circuit operator and chairman of the "Movietime U. S. A." promotional drive; Arthur L. Mayer, exec. v.p. of COMPO, and Paul Raibourn, v.p. of Paramount and an outstanding industry economist. Luncheon was arranged by Art Schmidt and Ray Bell, of Columbia, who also were present.

Success of the session is undoubtedly best illustrated by a market report issued a couple days

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CHI THEATRE SHUTTERS IN IA STAGEHAND SNAG

Chicago, Sept. 4.

Several weeks old labor dispute involving the North Center Theatre and International Alliance of Theatrical Stage Employees ended temporarily last week with shuttering of the theatre.

Hassle started when the house dropped a stagehand from its payroll because of economy. Dismissed stagehand, a member of IATSE Local 2, had been carried on the payroll under a union edict making it mandatory that all erstwhile vaude houses keep stage employees regardless of present policy.

Demand followed by Local 2 that sister guild, IATSE Local 110, operators union, walk out in sympathy, a request which Gene Atkinson, operators chieftain nixed. Atkinson's refusal to pull out the projectionists was later remanded by IATSE prexy Richard Walsh.

Many local film houses are still carrying stagehands. Among them are several nabes which at one time had stage activity, plus a majority of downtown houses.

Goldwyn, Golding Talk

David Golding, newly-appointed ad-pub director for Samuel Goldwyn Productions, left N. Y. last night (Tues.) for Coast huddles with Goldwyn.

It will be his first meeting with the producer since Golding joined the outfit.

UA Starts Sales Drive, Instead of Oct., to Take Advantage of B.O. Hike

Because of the upbeat nature of the current market, United Artists set its national sales drive in motion over the weekend, dropping original plans to launch the campaign in October.

Switch was decided upon at the series of field meetings last week between a trio of homeoffice execs and district and branch managers. William J. Heineman, distribution v.p.; Max Youngstein, ad-pub v.p., and Bernard Kranze, sales manager, conducted the sessions in Chicago, San Francisco, New Orleans and N. Y.

Sales push, which runs to Dec. 31, will depart from traditional industry policy. Intead of honoring any individual, as is usually the case, drive will carry only the company's banner. Each branch manager will more or less set his own rules. Company will have had a total of 41 features in release by the end of the drive. Youngstein will serve as coordinator from the h.o.

Also marking a departure, UA's big selling pitch will be without cash or other prizes. UA is operating in the black but still has heavy losses incurred early in the year to overcome.

Hemsing Joins ECA For Europe Trade Union Pix

Albert E. Hemsing, film division director for the Textile Workers Union of America and the Amalgamated Clothing Workers of America, resigned the post last week to become film adviser for the Economic Cooperation Administration's Labor Information Program for Marshall Plan countries.

ECA plans to produce a number of pictures aimed at European trade union audiences, as part of its goal to increase industrial productivity and combat Communism. LIP is headed by Harry Martin, prez of the American Newspaper Guild. Hemsing will act as Martin's film adviser.

B'way Soars; 'Sun' Terrif $88,000, 'Talk'-Stage Smash 120G, 'Woman' Plus Vaude Wow 87G, 'Rhubarb' 27G

Broadway first-run business soared over the Labor Day weekend, with the overall total being almost the same as a year ago for Labor Day week. Showing is particularly gratifying, since both the Capitol and Warner (old Strand Theatre) were playing stagefilm policy in 1950, but are sans stageshows now. The big deluxe houses were aided by cool, rainy weather, the same as last year for Labor Day week, with plenty of out-of-towners making up for the unusually heavy exodus of New Yorkers from the city starting last Friday (31). Early sweltering weather contributed to this heavy trek, mercury not dropping until late Friday.

Seven new bills plus the usual weekly change at the Palace are helping the upbeat, since few of the new films failed to click. The Roxy, Paramount, Capitol and Globe all have new winning entries.

"Place in Sun" is soaring to a gigantic $88,000 at the Cap, near all-time high for straight films there. This is also much bigger than many stagefilm shows have done opening week at house.

"People Will Talk," backed by an extensive, original ad campaign, is hitting smash $120,000 or better in first week at the Roxy. Pic is backed by stageshow headed by Frank Fontaine, the Harmonicats and an iceshow, but apparently the bulk of the draw stems from the film. House is credited with doing the biggest Sunday biz ever on Sept. 2, with the four-day weekend marking the Roxy's greatest Labor Day weekend.

"His Kind of Woman," with stage bill topped by Jan Murray, Toni Arden, and Elliot Lawrence band, is climbing to sock $87,000 at the Par, pic here again being credited for the heavy boxoffice. "Rhubarb" is proving surprisingly strong with $27,000 likely for first session at the Globe.

"Painting Clouds With Sunshine" is not measuring up so well for a holiday week but is passably good $20,000 at the Warner. "Little Egypt" is in a similar category, being only fair with $12,000 in initial Mayfair round. "Panelled Door" at Trans-Lux 60th St., is very lean, and quits after 10 days.

Continuing to show amazing stamina, "Show Boat" with stageshow is heading for a great $145,000 this stanza, although it's the seventh week at the Music Hall. Same bill holds an eighth frame, with "Capt. Horatio Hornblower" due in next. "David and Bathsheba" also is proving a champ long-run pic, winding up its third Rivoli round last night with mighty $77,000. This is very close to second week's total.

"Jim Thorpe, All-American" is holding nicely in its second session at the Astor with about $23,000. "Alice in Wonderland" is displaying marked sustaining power this (6th) stanza, with the probable $22,000 at the Criterion almost equal to the fifth week's $24,000. "Passage West" with vaude is pushing the Palace to a fine $24,000.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) — "Jim Thorpe" (WB) (2d wk). Initial holdover round ending tomorrow (Thurs.) holding nicely with $22,000. Last week, was smash $31,500. Holds again, naturally.

Bijou (City Inv.) (589; $1.20-$2.40) — "Tales of Hoffmann" (Indie) (23d wk). The 22d week ended last night (Tues.) pushed up to $12,000, with help of extra shows Labor Day week. Previous week was $11,000.

Capitol (Loew's) (4,820; 70-$1.80) — "Place in Sun" (Par) (2d wk). First week ended last night (Tues.) soared to gigantic $88,000. This is near all-time high for straight-film policy here. Upped scale and large seating capacity here both figured in getting so much coin. Last week, "Law and Lady" (M-G) (2d wk-6 days), $12,000.

Criterion (Moss) (1,700; 70-$1.80) —"Alice in Wonderland" (RKO-Disney) (6th wk). Present stanza is holding in great style with $22,000 in prospect, Labor Day weekend being a big help. Fifth week was rousing $24,000.

Globe (Brandt) (1,500; 50-$1.20) —"Rhubarb" (Par). Initial week ending today (Wed.) is heading for big $27,000. Holding. In ahead, "Convict Lake" (20th) (4th wk), $7,000.

Mayfair (Brandt) (1,736; 50-$1.20) —"Little Egypt" (U) (2d wk). First round ended last night (Tues.) was disappointing at fair $13,500. In ahead, "Outlaw Brother" (UA), $6,500.

Palace (RKO) (1,700; 55-$1.25)—"Passage West" (Par) and vaude. Fine $24,000 or close. Last week, "Criminal Lawyer" (Col) with vaude, $21,500, below hopes.

Paramount (Par) (3,664; 70-$1.60) — "His Kind of Woman" (RKO) with stagebill topped by Jan Murray, Toni Arden, Elliot Lawrence orch (2d wk). First week soared to socko $87,000. Last week, "That's My Boy" (Par) with stageshow (4th wk), okay $57,000.

Park Avenue (Reade) (583; 90-$1.50) — "Oliver Twist" (UA) (6th wk). Fifth session ended Sunday (2) held to $14,000, after $14,800 for fourth week. Continues.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Show Boat" (M-G) and stageshow (7th wk). With an assist from Labor Day weekend, this longrun looks to hit great $145,000, unusually big for seventh week. Holds an eighth frame. Last week, $142,000, about in line with expectations. "Capt. Horatio Hornblower" (WB) is due in next.

Rivoli (UAT-Par) (2,092; 90-$2)—"David and Bathsheba" (20th) (4th wk). Third frame ended last night (Tues.) continued its mighty pace, finished at $77,000, only a step behind the $79,000 done in second week. Stays on indef.

Roxy (20th) (5,886; 80-$2.20) -- "People Will Talk" (20th) plus stageshow topped by Frank Fontaine, Jerry Murad's Harmonicats plus iceshow (2d wk). First round roared ahead to smash $120,000 with Labor Day weekend being the biggest ever at this house. Sunday business was highest reached by Roxy for a Sunday. Last week, "Meet Me After Show" (20th) with Milton Berle and his own revue headed by Dagmar onstage (2d wk), terrific $128,000.

State (Loew's) (3,450; 55-$1.50)—"People Against O'Hara" (M-G). Opens today (Wed.). Last week, "Iron Man" (U) (3d wk-5 days), held stoutly at $14,000 after $16,000 for second frame.

Warner (WB) (2,756; 55-$1.25)—"Painting Clouds With Sunshine" (WB). First week ending tomorrow (Thurs.) did not measure up to hopes for a Labor Day week, but still good at $20,000. In ahead, "Force of Arms" (WB) (2d wk-10 days), $14,500.

Sutton (R & B) (561; 90-$1.50) —"The Medium" (Indie). Opens today (Wed.). In ahead, "Kon-Tiki" (RKO) (22d wk-8 days), hit $6,700 after nice $5,100 for 21st week.

Trans-Lux 60th St (T-L) (453; 74-$1.50)—"Her Panelled Door" (Indie) (2d wk-4 days). First week ended Sunday (2) was lean $3,300. "Reluctant Widow" (Indie) opens Friday (7). Last week, "Emperor's Nightingale" (Indie) (16th wk-4 days), $1,500.

Trans-Lux 52d St (T-L) (540; 90-$1.50)—"Kind Lady" (M-G) (5th wk). Fourth stanza ended Monday (3) pushed up to fine $7,200, after good $6,500 for third week.

Victoria (City Inv.) (1,060; 55-$1.50)—"Bright Victory" (U) (6th wk). Fifth stanza ended Monday (3) edged up to trim $11,000 after $10,500 for fourth round. "Saturday's Hero" (Col) opens Sept. 10.

'David' Tops Mpls., Sock $19,000; 'My Boy' Tall 17G, 'Leathernecks' 13G

Minneapolis, Sept. 4.

Local boxoffice is still riding high, thanks to more standout pictures and long Labor Day weekend. Even in the face of tough Minnesota State Fair opposition, newcomers "That's My Boy," "Flying Leathernecks" and "David and Bathsheba," last named at advanced scale, are coming through with flying colors. It's the second week for "His Kind of Woman," still solid. Unseasonably cold and rainy weather is a real biz stimulant.

Estimates for This Week

Century (Par) (1,600; 74-$1.20)—"David and Bathsheba" (20th). Raves for this one and the upped scale apparently is not hitting any resistance. Soaring to terrif $19,000. Last week, "Song to Remember" (Col) (reissue), $5,000 at 50-76c scale.

Gopher (Berger) (1,000; 50-76) —"Warpath" (Par) (2d wk). Okay

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'LEATHERNECKS' HEP $20,000, TO TOP D.C.

Washington, Sept. 4.

Labor Day weekend, on basis of previous years, is never up to standard of other long holidays here. However, biz for town's big houses is shaping nicely, with a few very solid spots. "Flying Leathernecks," at Keith's, is pacing city with holdover biz. "Rich, Young and Pretty," at Palace, looks brisk, while "Young As You Feel," sparked by the annual Gene Ford "Going Native" revue, is sturdy at Capitol. "Oliver Twist" is huge at Dupont, biggest since "Bitter Rice."

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"As Young As Feel" (20th) plus "Going Native" revue. Bright $25,000, with local talent on stage a real draw. Last week, "Law and Lady" (M-G) plus vaude, $22,000.

Dupont (Lopert) (372; 50-85)—"Oliver Twist" (UA). Wow $12,000. Last week, "Wonderful Times" (Indie), firm $4,000.

Keith's (RKO) (1,939; 44-89)—"Flying Leathernecks" (RKO). Sock $20,000 and tops in town. Stays over. Last week, "Alice in Wonderland" (RKO-Disney) (4th wk), sound $9,000.

Metropolitan (Warner) (1,164; 44-74)—"That's My Boy" (Par) (m.o.). Pleasing $6,500 for third consecutive downtown week. Last week, "Mask of Avenger" (Col), $6,600.

Palace (Loew's) (2,370; 44-74)—"Rich, Young, Pretty" (M-G). Sturdy $20,000. Last week, "Ran All the Way" (UA), weak $13,000.

Playhouse (Lopert) (485; 55-$1)—"Bright Victory" (U). Disappointing $5,500, despite crix kudos. Last week, "Women Without Names" (Indie) (2d wk), slim $3,000.

Warner (WB) (2,174; 44-74)—"Jim Thorpe" (WB). Okay $12,000, but not up to hopes. Last week, "That's My Boy" (Par) (2d wk), sock $15,000.

Trans-Lux (T-L) (654; 44-80)—"M" (Col) (2d wk). Very steady $5,000 after better than expected $7,000 last week.

'Groom' Giant $17,000 in K.C.

Kansas City, Sept. 4.

Fast pace of film biz here over the last few weeks continues with strong lineup of pix for holiday week. Paramount brought in "Here Comes the Groom" and wow $17,000 looms. "David and Bathsheba," at roadshow prices, continues great in second week at Orpheum. Midland is perky with "Rich, Young and Pretty." Fox Midwest quartet of houses is doing good with "Meet Me After Show." Extreme heat late last week turned to cooler temperatures for weekend.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Lilli Marlene" (RKO). Getting world preem at this little art house. Good $2,500. Will hold. Last week, "Kon-Tiki" (RKO) (7th wk), $1,800.

Midland (Loew's) (3,500; 50-69) —"Rich, Young and Pretty" (M-G) and "Painted Hills" (M-G). Good $14,000. Last week, "Ran All Way" (UA) and "Skipalong Rosenbloom" (Col), $11,000.

Missouri (RKO) (2,650; 50-75)—"Flying Leathernecks" (RKO) and "Fury of the Congo" (Col) (2d wk). Flying high at $10,000. Last week, sock $15,000.

Orpheum (Fox Midwest) (1,912; 75-$1.20)—"David and Bathsheba" (20th) (2d wk). Smash biz continues at $15,000. Last week, giant $21,000.

Paramount (Tri-States) (1,900; 50-69) — "Here Comes Groom" (Par). Big from first day with wow $17,000 likely and biggest here this season. Holds. Last week, "That's My Boy" (Par) (2d wk), $11,000 in 9 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Meet Me After Show" (20th). Good $17,000. Last week, "Apache Drums" (U), $15,000.

'Horatio' Hotsy $11,000, Port.; 'Belvedere' 16G

Portland, Ore., Sept. 4.

This week's biz looks great again for film houses. "That's My Boy" is being held for second stanza at Orpheum after doing scorching opening week there and at Oriental. "Captain Hornblower" at Broadway and "Belvedere Rings Bell" at Paramount and Oriental shape as top newcomers.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Capt. Horatio Hornblower"

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Chi Solid; Berle-Dagmar Lift 'Rich' To Huge $100,000, 'Man' Lusty 17G, 'Arms' 19G; 'Woman' Big 18G, 2d

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Chicago, Sept. 4.

Influx of out-of-towners for Labor Day weekend keeping Loop first-runs on a continued high-level. For third straight week, holdovers are the mainstay, but the big wallop is Milton Berle and Dagmar onstage at the Chicago. Berle parcel, in at $1.25 top, plus "Rich, Young and Pretty" won't crack the Martin-Lewis house record of a few weeks back, but should hang up gigantic $100,000 for first week.

Grand, with "Iron Man" and "Hurricane Island" is sock $17,000. "Force of Arms" and "Lady and Bandit" looms lusty $19,000 at United Artists.

Fifth week of "That's My Boy" is strong $39,000 at Oriental. Second frame "His Kind of Woman" is socko $18,000 at Roosevelt. "Capt. Horatio Hornblower," in fourth frame at State-Lake," is shaping lush $14,000. Palace, with fifth week of "Alice In Wonderland," has solid $17,000 sighted. "Flying Leathernecks" at Woods is big $20,000 in third week.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Rich, Young, Pretty" (M-G) plus Milton Berle and Dagmar topping stageshow. Huge $100,000, near house record. Last week, "Ran All Way" (UA) with Jack Carter and Marilyn Maxwell onstage, $45,000.

Grand (RKO) (1,200; 55-98)—"Iron Man" (U) and "Hurricane Island" (Col). Sock $17,000. Last week, "Pickup" (Col) and "Never Trust Gambler" (Col) (2d wk), $12,000.

Oriental (Indie) (3,400; 98)—"That's My Boy" (Par) and vaude (5th wk). Strong $39,000. Last week, $44,000.

Palace (RKO) (2,500; 55-98)—"Alice In Wonderland" (RKO-Disney) (5th wk). Leveling to fine $17,000. Last week, $20,000.

Roosevelt (B&K) (1,500; 55-98)—"His Kind of Woman" (RKO) (2d wk). Lively $18,000. Last week, smash $29,000, way over hopes.

State-Lake (B&K) (2,700; 98) — "Horatio Hornblower" (WB) (4th wk). Fine $14,000. Last week, $16,000.

United Artists (B&K) (1,700; 55-98)—"Force of Arms" (WB) and "Lady and Bandit" (Col). Lusty $19,000. Last week, "Strictly Dishonorable" (M-G) and "14 Hours" (20th) (2d wk), $12,000.

Woods (Essaness) (1,073; 98)—"Flying Leathernecks" (RKO) (3d wk). Big $18,000. Last week, $24,000.

World (Indie) (587; 80)—"Kind Lady" (M-G). Fine $5,000. Last week, "Teresa" (M-G) (6th wk), $4,000.

Ziegfeld (Lopert) (434; 98)—"Odette" (Indie). Opened yesterday (Mon.). Last week, "Four In Jeep" (UA), oke $4,500.

'Groom' Stout 14G, Indpls.; 'Show' 12G

Indianapolis, Sept. 4.

Biz is fairly perky at first-runs here again this stanza, despite heavy draw of state fair. All spots got a break via cool weekend after two days of record heat. "Here Comes Groom" looks tops with hefty take at Indiana, while "Meet Me After Show" is just as strong at smaller Circle. "People Against O'Hara," at Loew's, is okay.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Meet After Show" (20th) and "Fugitive Lady" (Rep). Nifty $12,000. Last week, "Happy Go Lovely" (RKO) and "Road Block" (RKO), $10,500.

Indiana (C-D) (3,200; 44-65) — "Here Comes Groom" (Par) and "Varieties on Parade" (Lip). Stout $14,000 or over. Last week, "That's My Boy" (Par) and "Two Gals, a Guy" (UA) (2d wk), dandy $11,500.

Loew's (Loew's) (2,427; 44-65) — "People Against O'Hara" (M-G) and "China Corsair" (Col). Oke $10,000. Last week, "Ran All Way" (UA) and "True Story" (Col). Mild $8,000.

Lyric (C-D) (1,600; 44-65) — "American Spy" (Mono) and "Let's Go Navy" (Mono). Fair $5,000. Last week, "Mark of Renegade" (U) and "Saddle Legion" (RKO), $5,500.

Wayne Record $18,000, Denver; 'Woman' Big 16G

Denver, Sept. 4.

Biz is so strong here this week that three pix are holding over, and a fourth is winning a moveover date. "His Kind of Woman," "Flying Leathernecks" and "Here Comes Groom" are the big boxoffice winners. "Leathernecks" is holding for record at the Broadway. "Groom" shapes as best of year at the Denham.

Estimates for This Week

Broadway (Wolfberg) (1,500; 40-80)—"Flying Leathernecks" (RKO). Record $18,000 for new John Wayne starrer. Last week, "Show Boat" (M-G) (6th wk), $7,000.

Denham (Cockrill) (1,750; 40-80) —"Here Comes Groom" (Par). Big $15,000 or near. Last week, "Warpath" (Par), fair $10,500.

Denver (Fox) (2,525; 40-80) — "Frogmen" (20th) and "14 Hours" (20th), day-date with Esquire. Fine $17,000. Last week, "Capt. Horatio Hornblower" (WB) and "G.I. Jane" (Lip) (2d wk), $12,000.

Esquire (Fox) (742; 40-80) — "Frogmen" (20th) and "14 Hours" (20th), also Denver. Nice $3,000 or over. Last week, "Capt. Horatio Hornblower" (WB) and "G.I. Jane" (Lip) (2d wk), $2,000.

Orpheum (RKO) (2,600; 40-80)—"His Kind of Woman" (RKO) and "Murder Without Crime" (Mono). Sock $16,000 or better. Last week, "Alice in Wonderland" (RKO-Disney) (4th wk), $5,500.

Paramount (Fox) (2,200; 40-80)—"Comin' Round Mountain" (U) and "Yes Sir, Mr. Bones" (Lip), day-date with Webber. Fair $8,000. Last week, "Disc Jockey" (Mono) and "Let's Go Navy" (Mono), $11,000.

Vogue (Pike) (600; 60-80)—"Happiest Days of Life" (Indie) (2d wk). Mild $1,700. Last week, $2,500.

Webber (Fox) (750; 40-80) — "Comin' Round Mountain" (U), and "Yes Sir, Mr. Bones" (Lip), also Paramount. Fair $3,000. Last week, "Second Woman" (UA) and "Copacabana" (UA), good $4,000.

'Groom' Great $18,000, Buff.; 'Thorpe' Boff 14G, 'Iron Man' Sturdy 12G

Buffalo, Sept. 4.

Biz is perking here this stanza, with "Here Comes Groom," "Iron Man" and "Jim Thorpe" shaping as standouts. Outstanding showing likely will be made by "Thorpe" at Center Theatre. "Groom" looms big at Paramount while "Iron Man" is rated sturdy at Lafayette. "People Against O'Hara" is good at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"People Against O'Hara" (M-G). Good $13,000. Last week, "Ran All Way" (UA) and "Navy Bound" (Indie), $10,800.

Paramount (Par) (3,000; 40-70)—"Here Comes Groom" (Par) and "Two Dollar Bettor" (Indie). Big $18,000. Last week, "Belvedere Rings Bell" (20th) and "Sun Sets at Dawn" (UA), $10,500.

Center (Par) (2,100; 40-70) — "Jim Thorpe" (WB). Stalwart $14,000. Last week, "Capt. Horatio Hornblower" (WB) (3d wk), $5,000.

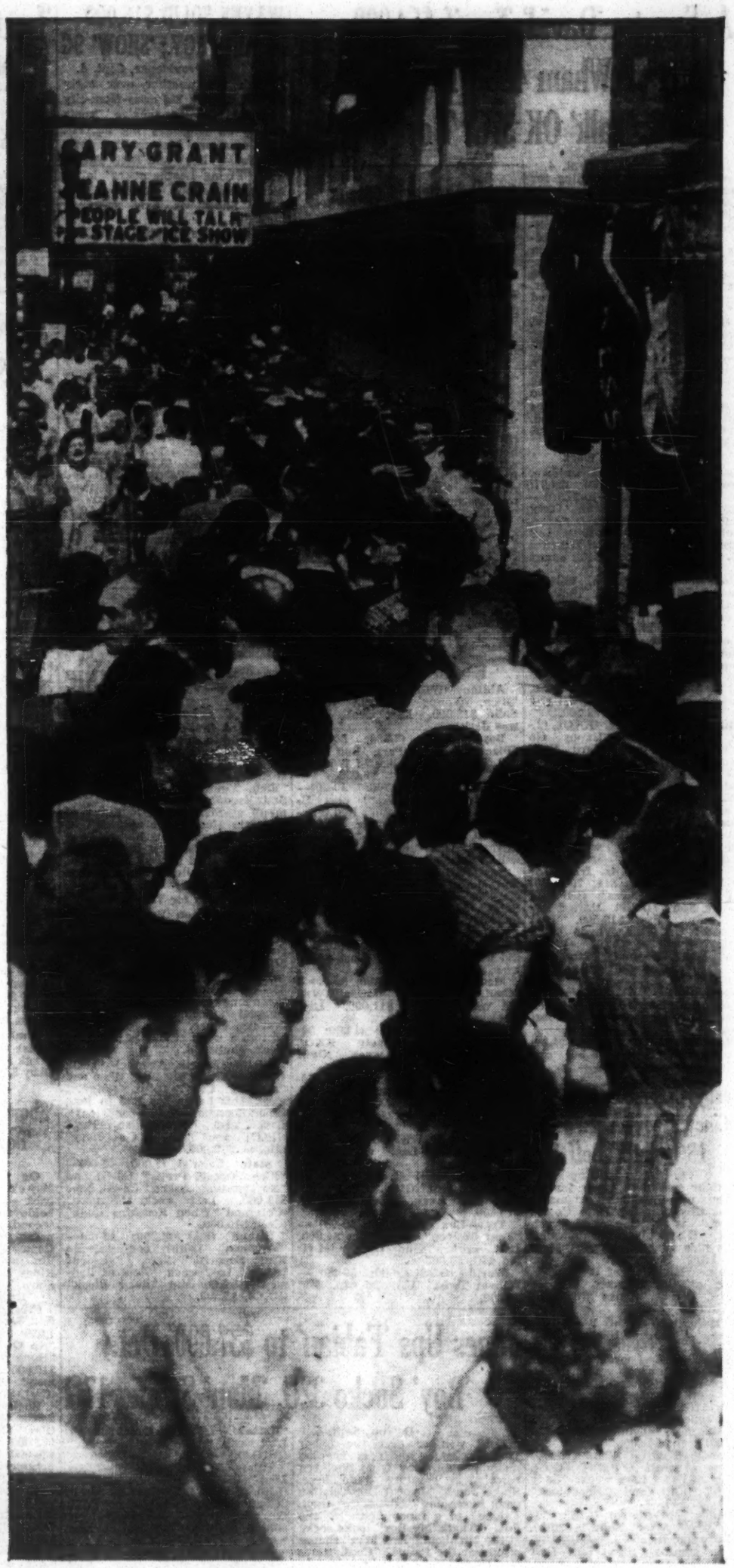
Lafayette (Basil) (3,000; 40-70)—"Iron Man" (U) and "Madeleine" (U). Sturdy $12,000. Last week, "Sirocco" (Col) and "Chain of Circumstances" (Col), $10,000.

Century (20th Cent.) (3,000; 40-70) — "That's My Boy" (Par) (3d wk). Held at $11,500. Last week, sock $15,000.

THIRD DAY and the crowds keep coming. "People Will Talk" passes the top figures set previously by "I Was A Male War Bride" and "All About Eve".

NOW IT IS "PEOPLE WILL TALK" THAT IS SUPER-COLOSSAL!

FIFTH DAY and greatest crowds of all times shatter every record in the history of the Roxy Theatre.



FIRST DAY crowds jam Roxy for Zanuck—Mankiewicz's "People Will Talk" starring Cary Grant and Jeanne Crain, which had one of top grossing opening days in the past three years.

THE CROWDS ARE BACK THANKS TO 20th CENTURY-FOX!

L.A. Spurts; 'David' Terrif $54,000, 'Woman' Wham 42G, 'Thorpe' Big 43G, 'Talk' OK 37G; 'Boy' 15G, 4th

Los Angeles, Sept. 4.

Local first-runs are heading for a smash week, paced by mighty $54,000 in prospect for "David and Bathsheba" in two theatres, pic doing record weekend. Fine holiday weekend weather cued holdouts at most houses with seven new and three holdover bills. Expected that final totals will be 20% over corresponding week last year.

Second place is being captured by "Jim Thorpe," with big $43,000 in three houses. "His Kind of Woman" is terrific $42,000 or close at Orpheum, El Rey and Hawaii. "People Will Talk" is rated okay $37,000 in five locations.

"That's My Boy" still is strong with $15,000 in fourth week, two spots. "Place in Sun" continues solid in third Fine Arts round. "Five" was sock $8,000 in first week at Four Star.

Estimates for This Week

Los Angeles, Vogue, Uptown, Loyola, Wilshire (FWC) (2,097; 885; 1,719; 1,248; 2,296; 70-$1.10)—"People Will Talk" (20th). Okay $37,000 or over. Last week, "Meet After Show" (20th) (8 days, Los Angeles, Uptown, Loyola, Wilshire and 9 days Chinese, 2,048), smart $42,400.

Hollywood, Downtown, Wiltern (WB) (2,756 1,757; 2,344; 70-$1.10)—"Jim Thorpe" (WB). Big $43,000 or close. Last week, "Hornblower" (WB) (3d wk), $20,400.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Rich, Young, Pretty" (M-G) and "Montana Desperado" (Mono) (State only). Mild $26,000. Last week, "Strictly Dishonorable" (M-G) and "Tall Target" (M-G), $22,200.

Hillstreet, Pantages (RKO) (2,890, 2,812; 70-$1)—"Happy Go Lovely" (RKO) and "Hard, Fast, Beautiful" (RKO). Solid $34,000. Last week, "Alice Wonderland" (RKO-Disney) (2d wk-11 days), $36,700.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"That's My Boy" (Par) (4th wk). Fine $15,000. Last week, fine $16,500.

United Artists, Ritz, Iris (UA-FWC) (2,100; 1,370; 814; 70-$1.10)—"Francis to Races" (U) and "Native Son" (Indie) (United Artists only). Fast $19,500. Last week, at UA, Ritz, Vogue (885), Studio City (880), Culver (1,145), "Iron Man" (U) and "Man With My Face" (UA) (2d wk-4 days) okay $13,700.

Four Star (UA) (900; 90)—"Five" (Col). Started second week today (4) after sock $8,000 last week.

Fine Arts (FWC) (677; 80-$1.50)

(Continued on page 30)

Broadway Grosses

Estimated Total Gross
This Week $714,700
(*Based on 18 theatres.*)
Last Year $762,600
(*Based on 18 theatres.*)

'David' Gigantic $50,000, Philly

Philadelphia, Sept. 4.

"David and Bathsheba," with tilted scale, is likely to set new house record at Fox this session with mighty $50,000 in prospect. Biz is up generally because of rainy weekend. Aldine returned to first-run field with initial film, "Rich, Young, Pretty," solid.

Rave reviews kicked off "Place in Sun" at Boyd and it shapes sock. "Fugitive Lady" is being helped by stageshow with extra late stage performance to get around Philly blue laws at the Earle. Strong preem bally for "Flying Leathernecks" is enabling it to get a big total despite obviously strong competition from other big new pix. "Happy Go Lovely" is neat at Midtown.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Rich, Young, Pretty" (M-G). Solid $13,000. Last week, house was dark.

Boyd (WB) (2,360; 50-99)—"Place in Sun" (Par). Boff $31,000. Last week, "Alice in Wonderland" (RKO-Disney), $5,000.

Earle (WB) (2,700; 50-99)—"Fugitive Lady" (Rep) plus Illinois Jacquet, Piano Red, Savannah Churchill onstage. Strong $22,500. Last week, "Got Me Covered" (Par) and "Up in Arms" (RKO) (reissues), $10,000.

Fox (20th) (2,250; 50-99)—"David and Bathsheba" (20th). Terrific $50,000. Last week, "Meet After Show" (20th) (2d wk), okay $15,000 in 8 days.

Goldman (Goldman) (1,200; 50-99)—"His Kind of Woman" (RKO) (2d wk). Big $12,000. Last week, wow $21,000.

Mastbaum (WB) (4,360; 50-99)—"Capt. Horatio Hornblower" (WB) (3d wk). Off to $11,000. Last week, nice $16,500.

Midtown (Goldman) (1,000; 50-99)—"Happy Go Lovely" (RKO). Neat $10,000. Last week, "Night Into Morning" (M-G), $7,000.

Randolph (Goldman) (2,500; 50-99)—"Flying Leathernecks" (RKO). Big $18,000. Last week, "Show Boat" (M-G) (8th wk), $7,000.

Stanley (WB) (2,900; 50-99) — "Jim Thorpe" (WB) (2d wk). Down to $11,000. Last week, sock $21,000.

Stanton (WB) (1,473; 50-99) — "Passage West" (Par). Study $11,000. Last week, "Pickup" (Col), $10,500.

Trans-Lux (T-L) (500; 50-99) — "Four in Jeep" (UA). Nice $4,000. Last week, "Kind Lady" (M-G) (3d wk), $3,000.

World (G&S) (500; 50-99) — "Oliver Twist" (UA) (3d wk). Big $6,500.

Crosby Crisp $16,000, Cincy; 'Woman' Smash 13G, 'Show' Boff 14G

Cincinnati, Sept. 4.

Holiday spread of super fare is ringing up dividends at major houses this stanza. "Here Comes Groom," is a Capitol harvest. "Capt. Horatio Hornblower," looms nice at Albee, while "Meet Me After Show," is lush for Keith's. "His Kind of Woman" is smash at the Palace. "People Against O'Hara" looks sturdy at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Capt. Horatio Hornblower" (WB). Fine $15,000. Last week, "Cyrano" (UA), $13,000 on pop scale run.

Capitol (Mid-States) (2,000; 55-75)—"Here Comes Groom" (Par). Bingo $16,000, and best here for some time. Holds. Last week, "Belvedere Rings Bell" (20th) (2d wk), all right $7,000.

Grand (RKO) (1,400; 55-75)—"People Against O'Hara" (M-G). Sturdy $9,000. Last week, "Lady Bandit" (Col) and "Roadblock" (RKO), $7,500.

• **Keith's** (Mid-States) (1,542; 55-75)—"Meet After Show" (20th). Boff $14,000, theatre's greatest figure in months. Stays on. Last week, "The Strip" (M-G), $10,500.

Lyric (RKO) (1,500; 55-75)—"Annie Get Gun" (M-G) and "West Point Story" (WB) (reissues) split with "Kim" (M-G) and "Captain From Castille" (20th) (reissues). Fairish $4,500. Last week, "Alice in Wonderland" (RKO-Disney) (m.o.), fine $5,000.

Palace (RKO) (2,600; 55-75)—"His Kind of Woman" (RKO). Socko $13,000. Last week, "Happy Go Lovely" (RKO), $10,500.

WAYNE SOLID $16,000 IN PROV.; 'SHOW' 9G

Providence, Sept. 4.

With wet weather over early part of usually big away-from-city weekend, most theatre spots reaped an unusually big harvest. Standouts are Metropolitan with "That's My Boy" and RKO Albee, with "Flying Leathernecks" latter being especially strong. "Meet After Show" is only so-so at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Flying Leathernecks" (RKO) and "Road Block" (RKO). Solid $16,000 for John Wayne starrer. Last week, "Up In Arms" (RKO) and "They Got Me Covered" (RKO) (reissues), good $10,000.

Majestic (Fay) (2,200; 44-65) — "Meet After Show" (20th) and "Yukon Manhunt" (Mono). Only so-so $9,000. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), $9,000.

Metropolitan (Snider) (3,100; 44-65)—"That's My Boy" (Par). Hefty $16,000. Last week, house was shuttered.

State (Loew) (3,200; 44-65) — "Rich, Young, Pretty" (M-G) and "Big Gusher" (Col). Fairly good $15,000. Last week, "Mask of Avenger" (Col) and "Chain Circumstances" (Col), so-so $10,000.

Strand (Silverman) (2,200; 44-65)—"Here Comes Groom" (Par). Opened Monday (3). Last week, "Big Carnival" (Par), NG $6,000.

'My Boy' Mighty $20,000, L'ville

Louisville, Sept. 4.

Pace at first-runs is lively this week, with a new house, the Kentucky, opening with "Mr. Belvedere Rings Bell." "That's My Boy" at Rialto is the smash hit currently. "Rich, Young, Pretty" at Loew's State is doing nicely, as is "Frogmen" at Strand and holdover of "Captain Horatio Hornblower" at Mary Anderson. Mammoth Hadacol show at Parkway Field, Monday (3), headed by Bob Hope, had people from miles around coming in for event.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Capt. Horatio Hornblower" (WB) (2d wk). Holding up to good $7,000. Last week, sock $10,000.

Kentucky (Switow) (1,100; 45-65)—"Belvedere Rings Bell" (20th). Town's newest theatre entry, after complete facelifting. Made into first-run house. Pace rather slow on initial week at fair $4,000. Last week, shuttered.

Rialto (Fourth Avenue) (3,000; 45-65)—"That's My Boy" (Par) and "Roaring City" (Lip). Biggest week's biz house has had in long time. Terrific $20,000 for 8 days. Last week, "Forbidden Past" (RKO) and "Let's Go Navy" (Mono), $12,000.

State (Loew's) (3,000; 45-65)—"Rich, Young, Pretty" (M-G) and "No Questions Asked" (M-G). Nice $11,000. Last week, "Sirocco" (Col) and "When Redskins Rode" (Col), $10,000.

Strand (FA) (1,200; 45-65)—"Frogmen" (20th) and "Rodeo King, Senorita" (Rep). Excellent $6,000. Last week, "Best of Badmen" (RKO) and "Road Block" (RKO), $3,500.

Jones Ups 'Fabian' to $37,000, Det.; 'Boy' Socko 32G, 'Man' Strong 17G

Detroit, Sept. 4.

Cold weather over the Labor Day weekend, which is keeping many people away from northern resorts, is boosting trade here. Spike Jones' Musical Depreciation gang is sending "Adventures Capt. Fabian" to a fancy figure at the Fox. "That's My Boy" looks socko at the Michigan. "Iron Man" shapes strong at the Palms. "Capt. Horatio Hornblower" looms nice on moveover to Madison. Torrid heat just ahead of cooler weather last week caused a big drop in biz.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Adventures of Capt. Fabian" (Rep) plus Spike Jones onstage. Fancy $37,000. Last week, "M" (Col) and "Two of Kind" (Col), $24,000 in 6 days.

Michigan (United Detroit) (4,000; 70-95)—"That's My Boy" (Par) and "Katie Did It" (Col). Great $32,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), $15,000.

Palms (UD) (2,900; 70-95)—"Iron Man" (U) and "Saddle Legion" (Lip). Strong $17,000. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), $17,000, wilting in last couple of days because of heat wave.

Madison (UD) (1,800; 70-95)—"Hornblower" (WB) (m.o.). Nice $10,000. Last week, "Wagon Wheels" (Indie) and "Desert Gold" (Indie) (reissues), $6,000.

United Artists (UA) (1,900; 70-95)—"Strip" (M-G) and "This Is Korea" (Rep). Slow $8,000. Last week, "Rich, Young, Pretty" (M-G) (2d wk), $11,200.

Adams (Balaban) (1,700; 70-95)—"Happy Go Lovely" (RKO) (2d wk). Slipping to $6,000. Last week, neat $9,000.

'Leathernecks' Great 23G, Hub; 'Boy' 25G, 2d; 'Thorpe' $18,000, 'Rich' 26G

Boston, Sept. 4.

"That's My Boy," in second stanza at the Met, and "Flying Leathernecks," at the Memorial, are grabbing the bulk of trade this session. Trade is hypoed by AMVETS convention, reopening of downtown stores on Saturday and being a rainy spell. "Jim Thorpe," at Paramount and Fenway shapes oke and "Rich, Young, Pretty" at State and Orpheum is average. "Little Egypt" at Boston looks only fair. "Thunder on Hill" is winding four-week run at the Astor still in the chips.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Thunder on Hill" (U) (4th wk). Trim $7,000 or near. Last week, $9,700.

Boston (RKO) (3,200; 40-85)—"Little Egypt" (U) and "King of Wild Horses" (Col) (reissue). Sluggish $8,000. Last week, "Iron Man" (U) and "Gypsy Fury" (Mono), neat $13,000.

Exeter (Indie) (1,300; 55-80)—"Kon-Tiki" (RKO) (9th wk). Holding up to $2,500 after nice $2,600 for eighth.

Fenway (NET) (1,373; 40-85)—"Jim Thorpe, All-American" (WB) and "Heart of Rockies" (Rep). Fair $4,500. Last week, "Warpath" (Par) and "Varieties on Parade" (Lip), $3,200.

Memorial (RKO) (3,500; 40-85)—"Flying Leathernecks" (RKO) and "Big Gusher" (Col). Heading for smash $23,000. Last week, "Alice In Wonderland" (RKO-Disney) (4th wk), $12,000.

Metropolitan (NET) (4,367; 40-85)—"That's My Boy" (Par) and "When I Grow Up" (UA) (2d wk). Sturdy $25,000. Last week, smash $33,000.

Orpheum (Loew) (3,000; 40-85)—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G). Good $16,500 shapes up. Last week, "Mask of Avenger" (Col) and "The Strip" (M-G), $13,000.

Paramount (NET) (1,700; 40-85)—"Jim Thorpe" (WB) and "Heart of Rockies" (Rep). Oke $13,500. Last week, "Warpath" (Par) and "Varieties on Parade" (Lip), $10,000.

State (Loew) (3,500 40-85) — "Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G). Good $9,500. Last week, "Mask of Avenger" (Col) and "The Strip" (M-G), $9,000.

Key City Grosses

Estimated Total Gross
This week $2,962,000
(*Based on 23 cities, 201 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,780,500
(*Based on 22 cities, and 176 theatres.*)

'Groom' Lofty $17,000, St. Loo

St. Louis, Sept. 4.

Exodus of natives for three-day holiday weekend to nearby resorts is not slowing down turnstile activity at the big cinemas here this week. Cool, cloudy weather over weekend boosted biz. Of new fare, "Rich, Young, Pretty" is grabbing sock coin at Loew's. "Jim Thorpe" is not far behind with big trade at the Fox. "Here Comes Groom" also is smash at the Missouri. "That's My Boy" continues fine at Ambassador, fourth downtown week for pic.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"That's My Boy" (Par) and "Dear Brat" (Par) (m.o.'s). Fine $12,000 for fourth week downtown. Last week, "Capt. Hornblower" (WB) and "Belvedere" (20th), $11,000.

Fox (F&M) (5,000; 60-75) — "Jim Thorpe" (WB) and "Stage to Tucson" (Col). Big $18,000 or over. Last week, "Meet After Show" (20th) and "Let's Go Navy" (Mono), $17,500.

Loew's (Loew) (3,172; 50-75) — "Rich, Young, Pretty" (M-G). Socko $20,000 or near. Last week, "Law and Lady" (M-G) and "Painted Hills" (M-G), $13,000.

Missouri (F&M) (3,500; 60-75) — "Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono). Smash $17,000. Last week, "That's My Boy" (Par) and "Dear Brat" (3d wk), $13,000.

Pageant (St. L. Amus. Co.) (1,000; 50-90)—"Oliver Twist" (UA) (3d wk). Holding at $1,500 after $2,000 second session.

Shady Oak (St. L. Amus. Co.) (800; 50-90)—"Oliver Twist" (UA) (3d wk). Still oke at $1,800 following $2,500 second stanza.

Shubert (Indie) (1,700; 60) — "Jesse James" (20th) and "Return Frank James" (20th) (reissues). Okay $3,500. Last week, shuttered.

'Show' Loud 14G, Toronto; 'Boy' Wham $22,000, 2d

Toronto, Sept. 4.

On product appeal and Labor Day extra showings biz has boomed back at first-runs here. Some top holdovers grossing even better on second stanzas than opening week, notably "That's My Boy," "Here Comes Groom" and "Show Boat." Big newcomers are "Belvedere Rings Bell" and "Meet Me After Show."

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"No Questions Asked" (M-G) and "Home Town Story" (M-G). Light $10,000. Last week, "Best of Badmen" (RKO) and "Big Gusher" (Col), $14,000.

Englinton, Shea's (FP) (1,080; 2,386; 40-80) — "That's My Boy" (Par) (2d wk). Building to big $22,000 and topping last week's $20,000.

Imperial (FP) (3,373; 50-80) — "Here Comes Groom" (Par) (2d wk). Swell $18,000. Last week, $15,000.

Loew's (Loew) (2,743; 40-70) — "Show Boat" (M-G) (2d wk). Big $17,500. Last week, $15,500.

Nortown, University (FP) (959; 1,558; 40-80) — "Belvedere Rings Bell" (20th). Fine $16,000. Last week, "Happy Go Lovely" (RKO) (2d wk), $9,000.

Odeon (Rank) (2,390; 50-90) — "Meet After Show" (20th). Lusty $14,000. Last week, "Cyrano" (UA) (2d wk), $11,000.

Uptown (Loew) (2,743; 40-80) — "Tall Target" (M-G) and Ink Spots heading stageshow. Good $12,500. Last week, "Strictly Dishonorable" (M-G) (2d wk), $5,500.

'David' Sockeroo $46,000 In Frisco; 'Groom' 24G, 'Victory' Bright $11,000

San Francisco, Sept. 4.

City is loaded with tourists, plus advance Japan Peace Conference guard. This plus the usual holiday upbeat is boosting biz here this session. Fox is hitting a smash pace to wind up first week of "David and Bathsheba" at sock total. Orpheum got big bally and is doing husky biz with "Pickup." However, one of outstanding showings is being made by "Here Comes Groom" with terrific session at Paramount. "Oliver Twist" is rated hefty at the Larkin. "Bright Victory" shapes big at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Alice in Wonderland" (RKO-Disney) (3d wk). Good $11,500 in 5½ days. Last week, $18,500.

Fox (FWC) (4,651; $1.20-$1.80)—"David and Bathsheba" (20th). Terrific $46,000. Last week, "Belvedere Rings Bell" (20th) and "Cavalry Scout" (Mono), $17,500.

Warfield (Loew's) (2,656; 60-85)—"Rich, Young, Pretty" (M-G) (2d wk). Nice $14,000. Last week, $20,000.

Paramount (Par) (2,646; 60-85)—"Here Comes Groom" (Par). Sock $24,000. Last week, "That's My Boy" (Par) (3d wk), $14,000.

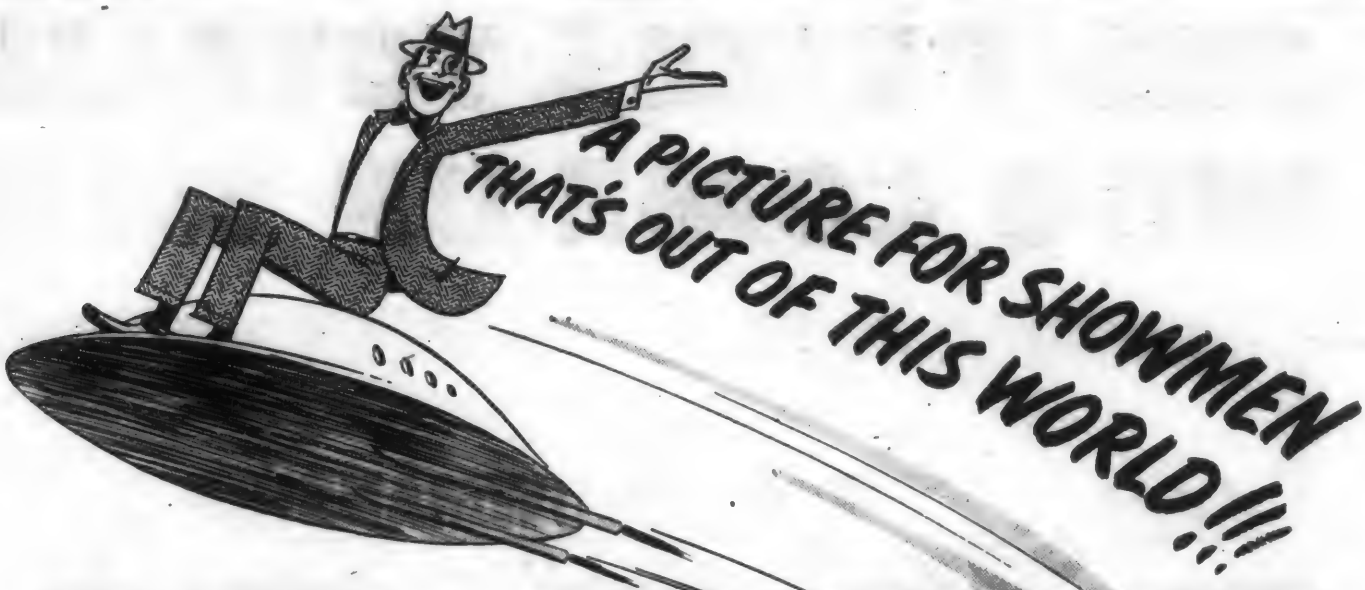
St. Francis (Par) (1,400; 60-85)—"Place in Sun" (Par) (3d wk). Smash $10,000. Last week, $14,000.

Orpheum (No. Coast) (2,448; 55-85)—"Pickup" (Col) and "Chain Circumstances" (Col). Husky $16,000. Last week, "Sirocco" (Col) and "Redskins Rode" (Col) (2d wk), $10,500.

United Artists (No. Coast) (1,207; 55-85)—"Bright Victory" (U). Big $11,000. Last week, "First Legion" (UA) and "Three Steps North" (UA), $8,000.

Stagedoor (A-R) (370; $1.80-$2.40)—"Tales of Hoffmann" (Indie) (11th wk). Fine $5,000. Last week, $6,000.

Larkin (Rosener) (400; 65-85)—"Oliver Twist" (UA). Hefty $3,500. Last week, "Lady Paname" (Indie), $2,600.



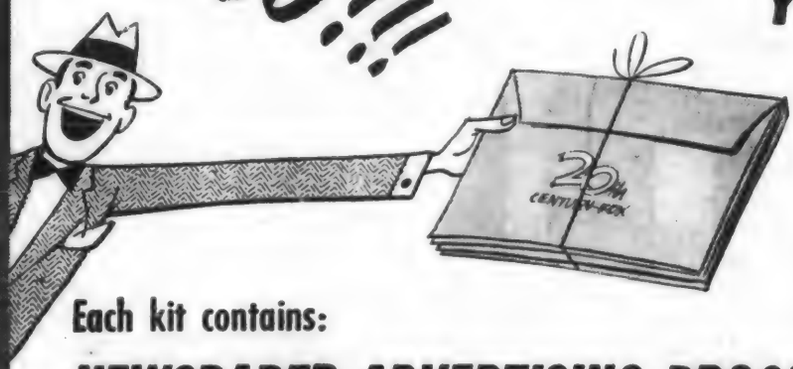
$15,000 SHOWMANSHIP CONTEST

On the 20th Century-Fox Showmanship Sensation

Open to any manager and/or advertising manager of a motion picture theatre anywhere in the United States.

326 PRIZES TOTALING
WHO COME UP WITH

LET'S GO!!!



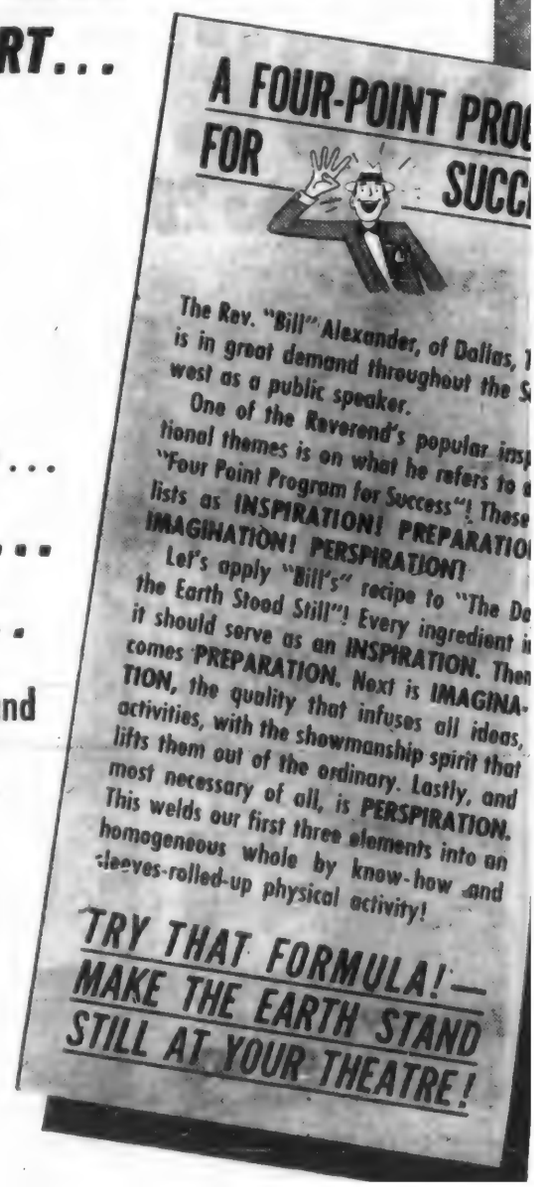
FREE SHOWMANSHIP KIT!

Yours for the asking!

Chockful of ideas and material to help you plan a hard-hitting Selling Campaign on "THE DAY THE EARTH STOOD STILL".

Each kit contains:

NEWSPAPER ADVERTISING PROOFS... PUBLICITY STORIES... STILLS... REPRODUCTION ART... SCENE MATS... SAMPLES OF NOVELTY ACCESSORIES... TABLOID FOUR-PAGE SHOCK HERALD and a specially compiled SHOWMAN'S MANUAL that gives detailed information about ***A CO-OP AD CAMPAIGN*** for any theatre... ***TEASER TRAILERS... RADIO CAMPAIGN... FREE SPOT ANNOUNCEMENT RECORDS... GRATIS TWENTY-FOUR SHEET POSTERS*** and how to sell and exploit "THE DAY THE EARTH STOOD STILL" on the screen, in the lobby, out front, on the billboards, in newspaper advertising and publicity... tv.—radio—direct mail!


A FOUR-POINT PROG
FOR SUCC

The Rev. "Bill" Alexander, of Dallas, T
is in great demand throughout the S
west as a public speaker.
One of the Reverend's popular insp
tional themes is on what he refers to a
"Four Point Program for Success"! These
lists as INSPIRATION! PREPARATIO
IMAGINATION! PERSPIRATION!
Let's apply "Bill's" recipe to "The De
the Earth Stood Still"! Every ingredient i
it should serve as an INSPIRATION. Then
comes PREPARATION. Next is IMAGINA-
TION, the quality that infuses all ideas,
activities, with the showmanship spirit that
lifts them out of the ordinary. Lastly, and
most necessary of all, is PERSPIRATION.
This welds our first three elements into an
homogeneous whole by know-how and
sleeves-rolled-up physical activity!

TRY THAT FORMULA!—
MAKE THE EARTH STAND
STILL AT YOUR THEATRE!

Write or wire to

EXPLOITATION DEPARTMENT
20th Century-Fox Film Corp.
444 West 56th St., New York City

5,000 FOR $HOWMEN
CKO CAMPAIGNS ON

First Prize
$1,000
U. S. SAVINGS BOND

Second Prize
$750
U. S. SAVINGS BOND

Third Prize
$500
U. S. SAVINGS BOND

Fourth Prize
$350
U. S. SAVINGS BOND

Fifth Prize
$250
U. S. SAVINGS BOND

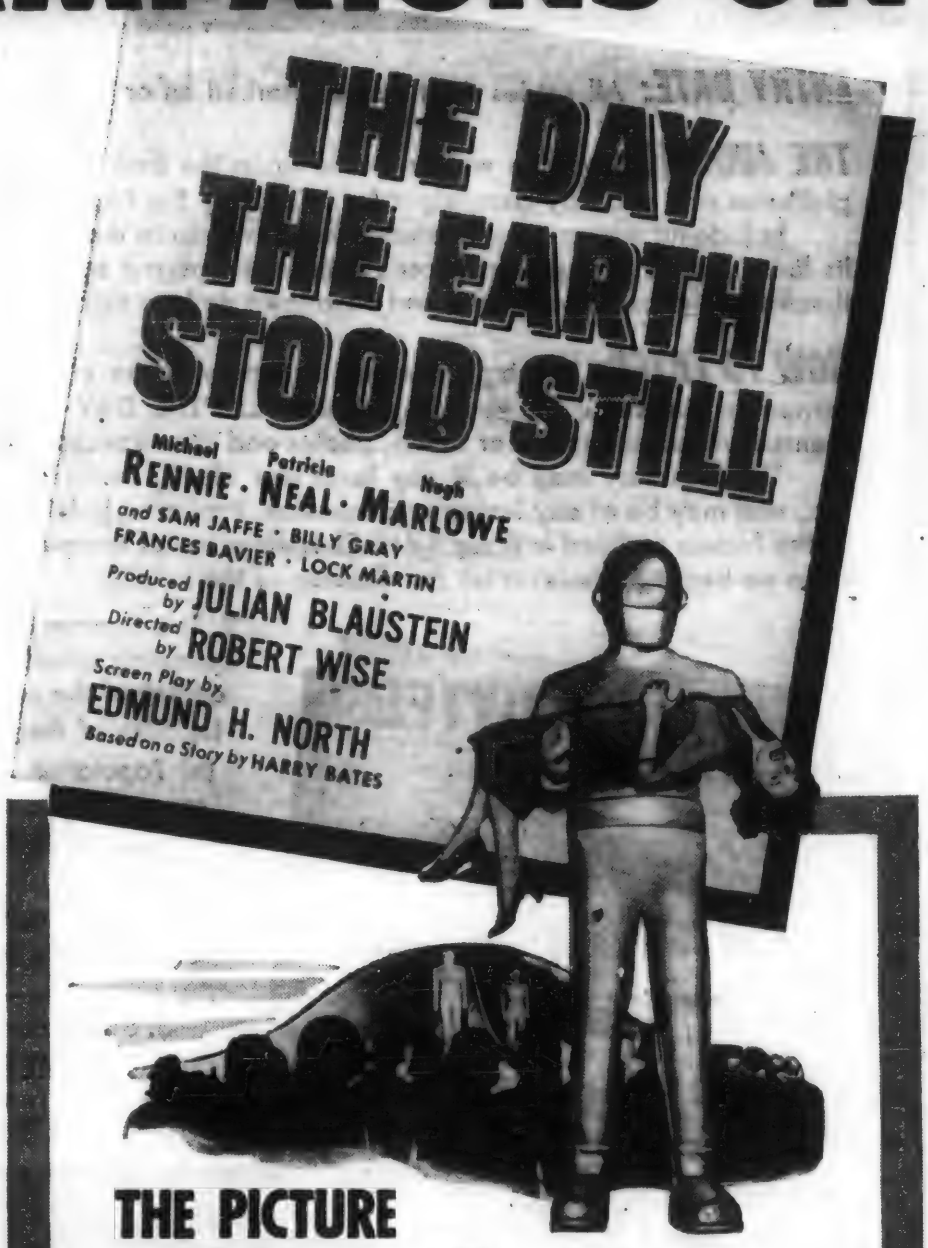
Sixth Prize
$150
U. S. SAVINGS BOND

Next 10 Prizes
$100
U. S. SAVINGS BOND

Next 15 Prizes
$75
U. S. SAVINGS BOND

Next 100 Prizes
$50
U. S. SAVINGS BOND

Next 195 Prizes
$25
U. S. SAVINGS BOND



THE PICTURE IS TERRIFIC! WILL LIVE UP TO EVERY EFFORT YOU MAKE TO PUT IT OVER *BIG*!!

Study the title! Magnetic! Arouses curiosity! The theme is in the domain of science-fiction. Off the beaten path! Space ships, thinking robots, disintegrating rays, life machines, all those weird and strange things that appeal to the untold millions who enjoy the unusual in screen entertainment.

RULES FOR $15,000 CONTEST ON "THE DAY THE EARTH STOOD STILL"

ENTRY DATE: All entries must be postmarked on or before midnight of January 15, 1952.

THE JUDGING: Judging will be based upon the best and most productive advertising, exploitation and publicity campaigns for "The Day the Earth Stood Still."

In judging winners, consideration will be given to the nature of the run, the class of house, its location and business produced, in order to permit equal competition between small town theatres, neighborhood houses and downtown de luxe theatres.

HOW TO ENTER: 1. Submit a written summary of the advertising, exploitation and publicity campaign you stage for your engagement of "THE DAY THE EARTH STOOD STILL," documented with newspaper tear sheets, photos and other specimens.

This summary may be in any form you elect, whether letter, memo, scrapbook, folder, etc., and may be of any length or dimension. However, judging will be done solely on the basis of the factors outlined in these Rules. Elaborateness of campaign books or of presentations will have no bearing whatever on the decision of the judges.

2. This summary must in all instances include the following specific information, in addition to an outline of the campaign activities themselves:

(a) Size of theatre (seats) _____

(b) Population _____ and type of community _____

(c) Run given "THE DAY THE EARTH STOOD STILL" _____

(d) Percentage of normal business _____

(e) Receipts for engagement (optional) _____

3. Send your summary by first class mail to

THE DAY THE EARTH STOOD STILL COMMITTEE
Twentieth Century-Fox Film Corp.
444 West 56th Street, New York 19, N.Y.

JUDGING COMMITTEE

The judging committee will be composed of the following:

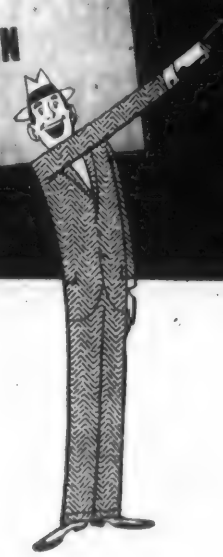
ROBERT B. WILBY
Operator Wilby-Kincey Circuit for Paramount

BENJAMIN N. BERGER
President North Allied Independent Theatre Owners, Inc.

SOL SCHWARTZ
President RKO Keith-Orpheum Theatres, Inc., New York, N.Y.

WALTER BROOKS
Director Managers' Round Table "Motion Picture Herald"

CHESTER W. FRIEDMAN
Editor Showmandiser Section "Boxoffice"



These judges will select the best entries. Their decision will be final and the winners will be notified by telephone or telegraph. Entrants agree that all summaries submitted in the contest are the property of Twentieth Century-Fox Film Corporation and that the same and/or material or ideas therein contained may be freely copied or otherwise used by or through said corporation.

In case of a tie, duplicate prizes will be awarded. This contest is subject to federal, state and local regulations.

There's No Business Like 20 Business!
CENTURY-FOX

British TV Found Making Strides Despite Brushoff Given by BBC

By HARRY REGENSBERG

London, Sept. 4.

Television, the unpopular British Broadcasting Corp.'s stepchild, is in a thriving condition despite being spoon-fed. The 1951 Radio show, held at Earls Court from Aug. 29 to Sept. 8, reveals some very important strides.

Some of the improvements seen at the Exhibition are (1) Larger Screens. Instead of the former 12-inch tubes, sets are now fitted with 15 to 16-inch tubes, (2) anti-flare gadgets, (3) the final elimination scanning lines (Spot Wabble).

For the first time, Projection TV (throwing a screen on the wall) has finally been perfected for the home. Size of screen is four feet by three feet, making it a very useful home model. For public use, there is a model throwing a 20-foot wide screen, using a two and half inch tube energized by 25,000 volts. The largest direct-vision tube gives a picture 19 by 16½ inches.

Peculiarity of the TV situation is that to date there are around 1,500,000 sets in use, with licenses issued by the BBC numbering only about 1,000,000. Users of the extra 500,000 sets cannot be accounted for despite constant investigation. Thus the BBC is annually being gypped of around $3,000,000.

The 1,500,000 TV sets are estimated to have a viewing public of around 8,000,000. With the advent of Holmemoss, Yorkshire, station, Oct. 12, it is expected that the viewers will number well over 10,000,000.

The most popular TV features are newsreels, light entertainment (variety), outside broadcasts, legit plays (including musicals), films (both English and American), ballet, documentaries, orchestral music, quiz programs, opera, cultural and foreign films.

The most popular light entertainment shows are "Music Hall" and "Top Hat," both produced by Richard Afton, and "Kaleidoscope," produced by TV boss Ronny Waldman. Of the kids' programs, the most outstanding are "Muffin the Mule," by Annette Mills, sister of film star John Mills; and "Andy Pandy." Both are puppet shows.

U.S. Names Started on Brit. TV

The most important individual turns in the lighter field are Norman Evans, Terry-Thomas, Arthur Askey, Victor Silvester and band, Desmond Walker, Richard Dimbleby, Bernard Miles, Norman Wisdom and Al Burnett, the last-named the most controversial. Of the women contingent, Gracie Fields easily tops, although she does not often televise; Petula Clark, Barbara Mullen, Vera Lynn, Betty Driver, Jennifer Scott and Tessie O'Shea.

These, of course, do not include American radio, vaude, legit and TV names, who are always welcomed whenever they come over. Surprising fact is that quite a number of American names made their TV debut in London before getting their chances in the U. S. These, among others, include Dolores Gray, Leo Fuld, Vic Hyde, Harold Keel, Bill Johnson and Norman Lawrence.

Saddest part of it all is that with all the advancements there is not even a glimpse or hint of colored TV.

Cinema Admission Tax Hike No Scot Biz Drag

Glasgow, Aug. 28.

Tax increases on cinema admission prices have barely hit attendance at circuit, indie and nabe houses here. Only a few grumblings have been heard from patrons.

A few indie houses in Edinburgh and South-East Scotland report larger attendance than formerly as result of lowering certain prices. Exhibs in Scotland watch closely any fall in receipts. Cinema-going, they say, is as much a habit as smoking cigarets; once lost, it may never be recovered.

India Director Turns Producer

Bombay, Aug. 28.

Nitin Bose, director and cameraman who was formerly with New Theatres of Calcutta, has set up his own independent production unit here.

He will produce his pictures on the Central Studio lot.

Anouilh's 'Ardele' So-So As Sole London Entry

London, Sept. 4.

Only West End production last week was Jean Anouilh's "Ardele," translated by Lucienne Hill, presented by Linnit & Dunfee at the Vaudeville Aug. 10. Play is an uncomfortable mixture of farce and tragedy, with unwholesome sex satire predominant. Isabel Jeans and Ronald Squire costar as the unfaithful couple enmeshed in wholesale family immorality. Play has all-round excellent of acting and direction.

Play was warmly received but is unpalatable fare for general audiences. It likely will appeal mainly on the author's reputation and to lovers of the ultra-sophisticated type of entertainment.

CBS, RCA TV Systems Begin 'Tour' of Europe After Berlin Displays

By BILL CONLAN

Berlin, Aug. 29.

The joint CBS-RCA TV demonstrations, which ran for two weeks here, came to an end on Sunday (26). John Martin and Herbert Foster took the CBS color show to Zurich where they will put on a one-day hospital demonstration for Remington Rand. CBS will do a show in Paris in September.

A small part of the RCA demonstration is now in Copenhagen where a show for E. R. Squibb is under way during the Second International Polio Conference. The majority of the RCA equipment is remaining here in Berlin, however, as the American officials here are anxious to keep RCA going during the Cultural fest which runs from Sept. 5 to 30. The logic goes that if the Government is to spend upwards of $150,000 for the American participation in the fest which 9,000 Berliners are expected to see without television, an additional investment of $35,000 would pay off with an estimated 1,000,000 video audience.

The idea to retain the RCA-TV show for the Cultural fest came from Major General Lemuel Mathewson on Sunday (26), when dropped in at the home of State Department Director Howard P. Jones where RCA promotion chief, Dick Hooper, was staying. The General asked Hooper what could be done to retain the video demonstration and Hooper said that as far as he was concerned there was only one man who could grant immediate approval. Mathewson put in a call to New York and got General Sarnoff out of bed early Sunday morning (Berlin is five hours ahead of New York). Sarnoff agreed with Mathewson's proposal.

On Monday (27), a meeting was held at which reps from the Army, HICOG, ECA and RCA were present. It was agreed to start the ball rolling to get approval from the British, French, ANTA, AFRA, Equity and all others concerned with the televising of the Cultural fest. If all goes well the Berliners will see such performances as "Oklahoma" with Celeste Holm, "Medea" with Judith Anderson, the Old Vic Co., The Julliard String Quartet, The Hall Johnson Choir, Agna Enters and many other top notch attractions on RCA television.

Mex Indie Exhib Upbeat

Mexico City, Aug. 28.

Spread of independent exhibition of Mexican pix in this country has been started by the Impulsora del Cine Independiente recently formed by Gen. Aberlado L. Rodriguez, who heads the Credito Cinematografico Mexicano, a film financing society, and a syndicate of Mexican indie exhibitors. This is accomplished by buying, building or leasing cinemas.

Impulsora has bought the Cine Alhambara, 12-year-old cinema in Tampico and is constructing a 1,000-seat house there. It likely will build a 1,200-seat house in Puebla City, capital of Puebla.

30 British Pix to Germany

London, Sept. 1.

By arrangement with the Board of Trade, the British Film Producers Assn. is to select 30 British films to fulfill the German Import Quota for 12 months starting Sept. 1.

Licenses issued under this quota will enable money earned by these pictures to be transferred to England through the Anglo-German Exchange Control. Films submitted for approval must be British Quota productions, the German rights of which are beneficially owned by a British company or British national.

Indie Production Curb Seen in Arg.

Buenos Aires, Aug. 28.

So many independent film production units have sprung up recently that it is reported that the Entertainment Board plans restricting production so as to eliminate fly-by-night concerns, and to insure quality production instead of quantity. As a result, some independents are holding up production plans. At present, there are about 40 or 45 films either in production, about to go to the laboratories or ready to start shooting, apart from several which had been planned for this year's lineup but which have not got under way. Many of these had been planned to cover the dearth of product caused by foreign film imports being suspended.

Major Argentine producers are not at all interested in making low-cost pictures. One writer, who submitted an original story idea, involving a production cost of $40,000; but the studio asked him to build it up so as to call for a more costly production budget. This peculiar attitude may have some connection with the loans which the Industrial Bank allows producers of up to 70% of cost.

The major fault in the Argentine production setup appears to be the lack of organization and the necessity of making costly retakes.

Emelco Studios and Trans-America Films are preparing a special preview of the first Argentine color picture, "El Gaucho y El Diablo," adapted from a Robert Louis Stevenson story. Final sequences have now come back from Hollywood.

Multi-Language Films Planned

Cinematografica Interamericana has made considerable progress in negotiations with J. Stanley Kramer for production in Argentina of multiple-language pix. French film star Gerard Philippe would form part of this combination.

(Continued on page 20)

BRITISH CIRCUITS SWEEP SHOWMANSHIP CONTEST

London, Aug. 28.

The circuits cleaned up in the industry's national showmanship competition, winning seven out of the nine awards, including the first prize of a two-week trip to Hollywood. This was won by F. J. Smidmore, manager of the Gaumont, Morecombe, who may choose an alternative cash prize of $2,100. His assistant received $210 and each member of the staff who worked with him during the competition will receive an extra week's pay.

Managers of the Odeon, Briston and the Odeon Port Talbot, S. C. Beacham and M. Lewis, captured second and third places with prizes of $1,400 and $700. Beacham's assistant will receive $140 and his staff an extra week's pay while Lewis' deputy will be awarded $70 and the theatre staff half a week's salary.

Fourth prize went to Associated British Cinema's manager, F. A. Hall, of the Savoy, Wolverhampton. He gets $360, his manager $56, and the staff an extra half week's salary. Fifth prize has the same value, going to L. Laidlaw of the Grand Theatre, Pelaw-on-Tyne, an indie house.

In addition to the nine major cash awards, 130 area prizes of $70 each were awarded to the best entries in the 27 competition areas. All prize winners will receive certificates of merit.

Other Foreign News
On Pages 17 and 20

New B.O. Record Due in Bard's Boff 1951 Stratford-On-Avon Season

By ALICE VENEZKY

London, Aug. 28.

A gross of $369,600 for the March-October season is estimated by the Shakespeare Memorial Theatre at Stratford-on-Avon now that the opening of "Henry V" completes the five-play repertory. From now on, Shakespeare's "The Tempest" and the four history plays from "Richard II" through "Henry V" will be showing in succession at a scale of $1.75 to 35c. Intake, highest in the theatre's history, stems from installation of 135 new seats which can bring in $33,600 per season.

In the past few years since Anthony Quayle took over as director, the theatre has bolstered its reputation and its bank account, switching its focus from text to texture, and concentrating on fewer and better productions with a seasonal star like John Gielgud, Peggy Ashcroft, or Michael Redgrave, supported by a solid resident company.

Having reached 99% capacity in '49, and 94% in '50, and with an intake exceeding operating output by $22,515 in 1950 (plus a nestegg subscribed by American friends at the theatre's inception), the theatre ventured into reconstruction last November, adding the extra seats, an electronic light board and a new wing containing 16 dressing rooms and a green room. Of the $266,000 spent, $168,000 is estimated as capital expenditure. It is expected that the now-outstanding $50,400 of the reconstruction cost to date will be made up in three years.

Press Favorable to 1st Four

Press response to the first four plays was favorable, ranging from temperate to torrid; "Henry V" is suffering generally by being compared with Glen Byam Shaw's superior production at the Old Vic earlier in the season.

Chosen to contrast with the histories, "The Tempest," directed by Michael Benthall and heavily if tastefully decorated by Loudon Sainthill, emerges as a gaudy and effective fantasy, and the best entertainment fare of the lot. Michael Redgrave's weighty Pros-

(Continued on page 20)

Wolfgang Wolf Resigns As MPEA Austrian Boss

Vienna, Sept. 4.

Wolfgang Wolf, Austrian boss for Motion Picture Export Assn. since opening of its Austrian operation in 1946, resigned this week and has been succeeded by Louis Kanturek, European manager of MPEA. Latter recently shifted here from long-time headquarters in Prague. Tightening Czech restrictions on western pix forced Kanturek into Austria where it's assumed MPEA operations will likewise end within a year at most.

Wolf came to Vienna, his native city, as a member of the U. S. Army with an assignment as deputy U. S. Film Officer in the Information Services Branch. After a brief period as Chief Film Officer, Wolf undertook organization of the MPEA Vienna office which he expanded into the biggest Austrian film distributor with notable success. He was successful in the difficult field of getting Yank pic income converted into dollars. In 1950, MPEA distributed 160 films in Austria against 84 from Germany, next biggest originator of celluloid shown here.

Wolf left for Venice where he will confer with Motion Picture Assn. of America officials during the film festival there on possible future assignment.

Foreign Films Helping Break Ice in Aussie Fight for Sun. Shows

Sydney, Aug. 28.

Hilda Hattam, independent operator of the 1,120-seat Premier in Surry Hills, when stymied two weeks ago on its plan to introduce Sunday pix at her house by the refusal of distributors to supply product and the threat by Theatrical Employees' Union, finally opened her house with the foreign pic, "Shoe Shine." Miss Hattam has declared that she will open Sundays from now on with foreign product supplied by Nat Scheinwald, who is currently okaying films for the 300-seater King's Cross theatre, King's Cross, on Sundays.

Ken Cook, indie owner of King's Cross, plans to continue Sunday playdates in defiance of the powerful TEU, taking product from Scheinwald. At least six other indie exhibs are planning to seek Sunday greenlight from Chief Secretary Clive Evatt, in charge of cinemas here. This indicates that a breakaway is looming by certain indie exhibs.

Spokesman for the eight U. S. major distribs operating in this zone declined to comment on the Sunday setup presently. Last week, however, Universal declined to supply short subjects to Miss Hattam. Spokesman for the TEU said that a test case of the entire Sunday setup would probably be made via the Supreme Court to see whether Chief Secretary Clive Evatt had the power to permit Sunday showings via pic permits.

General feeling now is that there will be many cinemas operating on the Sabbath in and around Sydney zone before the end of 1951 irrespective of any TEU opposition.

City's authorities here have decided to legalize non-commercial Sabbath sport to combat move by Chief Secretary Clive Evatt to okay Sunday pix. Previously the authorities had a taboo nixed Sunday sports in key spots under their control.

Lauder, Fyffe Honored By New Scotland Club

Glasgow, Aug. 28.

Memories of Sir Harry Lauder and Will Fyffe will be honored when Scotland's first Stage and Screen Club is launched here next month. Dining room will be named the Will Fyffe Room, and there will be a special suite named the Lauder Room.

Harry Gordon, top Scot comic, is first chairman of the new club. Films, legit, vaude and radio will be represented in the membership.

New Irish Council Asks State Aid for Legit; Plan Seems Unlikely

Dublin, Aug. 28.

Newly-formed Irish Arts Council, representing management, and Irish Actors' Equity, is seeking a state subsidy, apart from that paid to the Abbey Theatre, for special productions of artistic merit and to aid professional managements operating theatres which are not financially successful. Idea is similar to the Arts Council in England, but so far has found little favor here.

Council also wants local authorities to subsidize touring companies, improve standards of local operations and in some cases to build theatres. National Transport Co. is also being asked to provide cheap fare for touring companies.

Although the project has the backing of Irish Equity, not all managements are represented. Government may review the whole position in the light of what it will have to advance for rebuilding the Abbey Theatre.

Junge Film Union Signs $200,000 Export Deal

Hamburg, Aug. 28.

Junge Film Union, the country's second largest production company, has announced that export contracts worth $200,000 have been signed with Italy, Belgium and Switzerland for the export of three company pix.

Contracts were inked by company general manager Rolf Meyer, who toured those countries during the recent weeks. Meyer will leave shortly for Stockholm to negotiate with Scandinavian distributors for exporting Junge Film Union pix to those areas. Details released on the Italian, Belgian and Swiss pacts revealed that company will receive an advance cash payment of $100,000, while the other $100,000 will be paid upon delivery of prints.

EXHIBITORS ATTENTION!

Do You Want 60 Million People At Home Or Going To Theatres?

In these two fight pictures the theatres of America have an opportunity of playing to the tremendous audience of ardent fight fans willing to pay to see the fights.

But – even more – the theatres can now attract the millions of regular movie fans who remain home on the night of big competitive entertainment events.

FOR THE FIRST TIME, alert and far-seeing showmen have the opportunity of assuring themselves in advance of boxoffice special events which will not be seen or heard elsewhere.

WIRE OR PHONE YOUR NEAREST RKO EXCHANGE NOW ABOUT BOOKINGS FOR:

WORLD'S CHAMPIONSHIP
RANDY
TURPIN
vs. SUGAR RAY
ROBINSON
The Most Sensational Match Since Dempsey vs. Tunney!

THE CLIMAX BOUT OF THEIR FIGHTING FEUD!
SANDY
SADDLER
vs.
WILLIE **PEP**
OFFICIAL! EXCLUSIVE! World's Championship Films!

Raw London Squalls Dampen Tourists; 'Ivanhoe' Impervious; Extras Scant

By HALSEY RAINES

London, Aug. 28.

The lilies and larkspur are blooming and soaring, while the Festival concessionnaires are just blooming sore, under an almost solid month of August wetness. The thousand shaggy Hyde Park sheep which are the personal property of Queen Mary look cool and nonchalant; but the heavens are lowering, and every tourist is glowering.

Nice, quiet, refreshing midsummer showers of short duration are one thing, but the kind that seem to have blown down agueishly from the moors are another. And 49 degrees in August is cold for anybody, except maybe a dyed-in-the-woollen-pants Scotch Highlander. Seeking shelter underground, this visitor made the incredible, comforting discovery that subway trains were steam-heated. After that, he grabbed every chance to enjoy this refuge from the elements.

Making the blunder of arriving in such a squally London wearing what appeared to be the only panama in town, I was enlightened by Ben Goetz, genial managing director of M-G-M's British Studio, Ltd., in the London suburbs. Hanging my panama up to dry in his closet at Claridge's Hotel (where it still remains), Goetz fixed me up with a more durable spare while his very charming wife and daughter-in-law arranged a delectable serving of American sausages. As for Goetz's hat, if I can get away with the trade, it will soon be up for export.

Out at Goetz's smartly-run, ultra-modern, 120-acre studio one of the big postwar pictures, "Ivanhoe," is being made by Pandro Berman. Bob Taylor has traded his Roman legionnaire togs for a plumed black suit of chain mail, a 15-foot lance, and a horse that looks strong enough to win at Jamaica just by bunting the others sideways. Joan Fontaine, in some 1192 A.D. previews of Jacques Fath dinner creations, is a Rowena to make life easier for the Technicolor boys.

George Sanders looks more diabolical than ever as the itchily-bearded, etchings-at-home No. 1 villain of Walter Scott's slambang romance, especially when he kidnaps one of Hollywood's nicest young stars, Elizabeth Taylor. Emlyn Williams would make a perfect subject for one of Sl Seadier's candid drawings. He has to jog about wrapped in long socks and medieval dungarees, dragging a Saxon-serf iron collar around his neck, so he for one, hasn't minded the cold.

Muddied Waters

The towering Norman castle built on the lot—beating any roadway retreat that Howard Johnson has yet conceived — is probably the fanciest prop ever built in England. Construction was started back in 1949. The last part of the job was filling up the 12-foot deep moat around the premises with some 90,000 gallons of water. Even if it didn't save Miss Taylor, the moat is a real story-book creation. The pop and thud of arrow-notched bodies falling into the brine from the battlements is a daily occurrence. They've stopped counting the total. You look at the scummishly green tinge of the water and shudder. Then your faith in M-G-M paternalism is restored by news that a few barrels of harmless color were thrown in to suggest antiquity.

After "Ivanhoe," a new melodrama, temporarily called "T. for Terror," will be produced by Hayes Goetz. Peter Lawford and Dawn Addams have the leads.

A whole flock of top English actors are in the big cast of "Ivanhoe." Plus hundreds of extras. There's a shortage of extras now in London, Film Casting says, especially men. Feminine extras are more apt to be young married women, doing it as a sideline, than back in the U. S. When three pictures like "Ivanhoe," "Charley's Aunt" and "Derby Day" get going at the same time, the supply doesn't hold out, and they start waving them in from the streets.

Multitudinous Molars

Walking down Piccadilly the other day to inquire at a newsstand if there might be an edition of VARIETY published in English

(Continued on page 20)

Royal Couple to Preem Of 'Lady' Film, Sept. 22

London, Sept. 4.

When the new Anna Neagle-Herbert Wilcox picture, "The Lady With a Lamp," has its preem at the Warner Theatre Sept. 22, it will have the unique distinction of being attended by Princess Elizabeth and the Duke of Edinburgh. This is the first occasion on which the royal couple have so honored the film industry. They have curtailed their Scottish holiday for the event which is 48 hours prior to departing on their Canadian tour.

Proceeds from the performane are to be donated to the Royal College of Nursing Educational Fund. Arrangements have been made for premieres throughout the British Commonwealth to contribute to the same charity.

Anti-Americanism Flares As Venice Fete Preems; AP Men Pushed Around

Rome, Aug. 28.

A newsman and photographer from the Associated Press news bureau here found themselves the uninvited guests at the Venice Film Festival this year. For months the AP had tried to wangle invitations from the Festival heads. Invitations went to the foreign press as well as the Italian newspapers, Swedish, French, English, Dutch, German, Spanish, Danish and American, and to almost any Italian newsman who has a camera and notebook.

However, many telephone conversations and letters to various members of Dr. Antonio Petrucci's Festival organization, proved of no avail. But an assignment is an assignment, so the AP boys went on their own.

On arriving at the Festival's office of public relations, they presented their credentials and received the news that there were no admittance cards open for them. The AP men pointed out to Signore Mattea, head of publicity for Dr. Petrucci, that it would be impossible to take photographs without admission cards, and that the AP served many papers in America and Europe, not just a small publication in Italy.

"We are not here to serve Americans," said Mattea. "I would like to throw a shoe in your face, and another shoe in the face of your director (boss)."

The AP men telephoned Rome Bureau chief Stan Swinton, who called the Motion Picture Assn. of America office here. Giulio Andreotti, Undersecretary of State, straightened out matters at once. So now, the Festival will be covered by the AP as guests of Unitalia, a subsidiary of ANICA, for one week, and guests of MPAA for the second week.

Greater Unions Net Hits Record $338,290

Sydney, Aug. 28.

Under chairman Norman B. Rydge, Greater Union Theatres film circuit earned net consolidated profit of $338,290 for the year ending last Dec. 31, highest ever recorded.

Dividends are unchanged at $225,000. Four holding companies, Greater J. D. Williams, Spenser's, West's and Amalgamated Pictures, receive the 5% dividend; also half the ordinary dividends of $84,375, the other half ($84,375) going to the J. Arthur Rank group, which holds a 50% interest in this top loop.

Principal distributors hooked to GU are Universal, Columbia and the Rank group, with some pix from Paramount.

India Censor Tightens Code

Bombay, Aug. 28.

Chairman of the Central Censor Board has told all producers that films which tend to condone crime, violence or loose morals, now given adult certificates, will not get the seal of approval in the future.

Adult certificates would be discontinued, films being certified for universal exhibition or nixed.

Mexico's New Tinted TV

Mexico City, Aug. 28.

Mexico's first tinted TV is being made ready for experiments in the National University's medical school here by the inventor and patentee of a color process, Guillermo Gonzalez Camarena, radio engineer. Tryout will be seen by thousands of students viewing major surgery done at the general hospital.

If tests succeed, Camarena will present commercial shows from their classrooms via his own color TV.

Pirates Stage Sit-Down Strike on Lancaster's 'Pirates' Opus in Italy

Rome, Aug. 28.

"Crimson Pirates," the Burt Lancaster starrer being filmed on the Island of Ischia, has encountered plenty of trouble since it started early in July, latest headache being a sit-down strike by bit players. Reason given for this action was that they could not eat the food available on the island and still give their best efforts. The "pirates" sat down and refused to work. And when no changes were made about meals, many left for vacations in Rome, 120 miles from Ischia.

Prior to this, director Robert Siodmak sent here for 20 English-speaking actors to come to the Island for interviews on playing in the film. They went by train first-class and were luncheon guests of the unit. They were assigned roles, and everything went smoothly until they discovered that they would get about $15 to $26 per day, if and when they worked, plus room and meals. Only one Italian agreed to stay.

Although star and director are American, the remainder of the cast is from Italy and England. Production is a subsidiary of British Warner Bros., called Norma Productions. Margaret Rowland is due in from London to play opposite Lancaster. She was chosen by Siodmak from three TWA hostesses in London as he passed through the airport there.

ABBEY THEATRE GETS TEMPORARY QUARTERS

Dublin, Aug. 28.

Abbey Theatre, homeless since fire destroyed its building last month, has taken a two-year lease on the Queen's Theatre here effective Sept. 10 and plans its first production there on Sept. 24.

Since the blaze, the Abbey Players have been temporarily housed in Rupert Guinness Memorial Hall, an amateur theatre centre built for employees of Guinness's Brewery. This is away from the centre of town and unsuited for continued use. Queen's, originally built in 1841, has 950 seats, about 400 more than the old Abbey, and has been used as vaude house with a resident local company.

Ernest Blythe, Abbe managing director, says it is the intention to rebuild the Abbey on the original site as soon as possible, but it is likely to take longer than two years which, the present Queen's lease covers.

Current London Shows

(Figures show weeks of run)

London, Sept. 4.

"Anthony"-"Caesar," St. Jas. (18).
"Ardele," Vaudeville (1).
"Blue for Boy," Majesty's (40).
"Carousel," Drury Lane (65).
"Fancy Free," Pr. Wales (17).
"Folies Bergere," Hipp. (26).
"Gay's the Word," Saville (29).
"Hollow," Fortune (14).
"House In Order," New (9).
"Intimate Relations," Strand (6).
"King's Rhapsody," Palace (102).
"Kiss Me, Kate," Coliseum (26).
"Knight's Marn'ss," Vic. Pal. (77).
"Latin Quarter," Casino (26).
"Little Hut," Lyric (54).
"London Melody," Empress (14).
"Love 4 Colonels," W'ndh'm (16).
"Man & Sup'rm'n," Prince's (29).
"Penny Plain," St. Mart (10).
"Reluctant Heroes," Wh'th. (51).
"Ring Round Moon," Globe (75).
"Seagulls Sorrento," Apollo (64).
"Take It From Us," Adelphi (44).
"To D'r'thy a Son," Garrick (41).
"Waters of Moon," H'ym'kt (19).
"Who Is Sylvia," Criterion (40).
"Who Goes There?" York (23).
"Wife's Lodger," Comedy (7).
"Winter's Tale," Phoenix (10).

OPENING THIS WEEK

"Saint's Day," Arts.
"10:15," Irving Theatre Club.

W. German Producers-Distribs Fight Exhibs to Get 27% Quota Passed

Frankfurt, Aug. 28.

The bitter quota battle between west German producers and distribs, on one side, and the exhibitors, on the other, continued unabated during the last few weeks. Both sides made strong efforts to influence the Bundestag (lower house of Bonn Parliament) in its favor. The Bundestag reconvenes from its summer recess in Sepember and the screen quota will be an early agenda item.

The quota, proposed to insure 27% of the playing time for local pix, failed to pass the Bundestag during the pre-recess session, as a result of an unprecedented fight put up by the exhibitors against it. The issue completely split the industry, with producers and exhibs forming their own joint Working Association of the Film Industry in Germany, Arbeitsgemeinschaft der Filmindustrie in Deutschland (AFO), thus practically wrecking Spitzenorganization der Filmwirtschaft (SPIO), long the top industry association which united all industry branches.

At present, the quota draft's chances of becoming a law are still very bleak. Unless AFD manages to gain more government support, thereby at least partially influencing the Bundestag, the quota law might fail altogether.

Recent action on the quota problem came in Nurenberg, where Bavarian exhibs formed the Working Assn. of German Exhibitors in order to put up an even more effective fight against the quota. Exhibs unanimously rejected the quota. At the same time, it decided to set up a program committee inside its new association to assure bookings of only good quality pix.

Exhibs also decided that the committee would investigate German films scheduled for production and to supply production credits to such producers who have good scripts on hand. Exhibs pointed out that such action would much better aid the producers than an arbitrary quota law. They emphasized their old argument that the quota law would force them to play films of inferior quality, and also that production capacity would not fill 27% of the screen time as envisaged in the law. They said the government's quota law draft is a "rape of public opinion." To date 600 theatres are members of new association, with 600 more expected to join.

AFD prexy Theo Aulich said the quota is absolutely necessary to aid production and that there would be enough quality-pix produced once the law is passed. He added that AFD is ready to make compromises on the final wording of the law.

Barrault May Head Louis Jouvet Theatre

Paris, Sept. 4.

Although no decision has been reached yet, it looks likely now that Jean Louis Barrault, who with Madeleine Renaud had given his shows at the Theatre Marigny, will be made head of the Athenee Louis Jouvet Theatre. Minister of Fine Arts Andre Marie has given his blessing to the scheme, and Barrault is willing to accept the job. The decision rests now with the board of directors.

Pierre Renoir, who was a close, trusted assistant of Jouvet, has declined to have anything to do with running the theatre, claiming he is too old. In the case of getting someone to succeed Jouvet, it is not only a matter of running a theatre but of upholding a tradition which he incepted. Also it is a case of keeping together a company as well as staging plays.

Palladium, Adelphi Not Set on Shows for Early Fall; Revues as Stopgap

London, Sept. 4.

A lot of guess work is being done as to what will follow the London Palladium vaudeville season. Gracie Fields signed Aug. 29 to play this house for the last vaude fortnight of the season, opening Oct. 15, a policy which Val Parnell has always adopted in the last three years.

But what follows, as stopgap before the Xmas pantomime season, has not been set. Understood that Parnell is framing a revue with a string of talent. These are expected to include "Sugar Chile" Robinson, who has been packing them in on his current provincial tour; the Three Wiere Bros., who have not worked in England since before the war; and an American name comedian, as yet not set, but likely to be Pinky Lee. Lee clicked a couple weeks ago when he made his Palladium debut, and Parnell is anxious to have him in the show. But salary is the stumbling block. It is expected that these differences will be ironed out with Lee more than a possibility. Also on the program will be the 12 Toppers, a Richard Afton troupe of gals from the top TV features, "Top Hat" and "Music Hall." Charles Henry, the Palladium producer, will do the staging.

Jack Hylton is another whose activities for his Adelphi theatre are at present uncertain. The current show, "Take It From Us," has been running nearly a year, and, with Joy Nichols, one of its stars, expecting a child, the show will fold at the end of September.

Hylton's headache is what to replace it with. He and Gino Arbib, his aide, have just returned from Paris, with the likelihood that a French production will go in there for about four weeks.

The attraction after that is not quite set, but likely will be the George and Alfred Black's "Happy-Go-Lucky" revue, currently packing the Opera House, Blackpool. This is a top show starring Vera Lynn, Bernard Bros. and Jack Radcliffe, and is reputed to have cost around $75,000 to stage. The cast is not likely to be the same as at Blackpool, but it is practically certain that Jimmy Edwards, one of the stars in "Take It From Us," will be included.

Show will run till February, with Hylton planning to bring back Maurice Chevalier for a short season of six to eight weeks. After that he is likely to stage one of the big American shows he is currently negotiating for.

Allen, Carson, Willson To Paris for 'Big Show'

Paris, Sept. 4.

Fred Allen, Portland Hoffa, Jack Carson and Meredith Willson, plus all available guest talent, will be on the "Big Show" radio program which will star Tallulah Bankhead in Paris Sept. 24.

Part of the show will be a tribute to the late French actor Louis Jouvet.

20TH-FOX SETTING UP OFFICE FOR ARG. FILM

Buenos Aires, Aug. 28.

20th-Fox has set up a supplementary office here to use as headquarters to prepare for making of "Way of a Gaucho" at an Argentine studio in October. Some of the production experts, including producer Phillip Dunne and Director Jacques Tourneur, will return to Buenos Aires next week after a brief visit to the U. S.

Reports from Hollywod still indicate Tyrone Power may play the lead although it had been understood that he had been discarded because of his suspension by the studio. Rory Calhoun is another candidate. Local film talent is hoping to get some important roles in the 20th-Fox production.

Mysore Govt. Tries Out Per-Show Theatre Tax

Madras, Aug. 28.

Brushing aside the protest lodged by the Mysore Film Chamber of Commerce, the Mysore state government has asked all theatres in the state to pay its show tax varying from $1 to $2 per performance.

Indian distributors have agreed to treat the new tax as first charge on collections along with entertainment tax, but foreign distribs have not agreed to this. The Chamber of Commerce has asked theatre owners to increase their admission scales to offset the new tax.

WATCH THE RACE

RKO's New-Season
Out For Top
In Terrific
and

FLYING LEATHERNECKS

Color by TECHNICOLOR!

● Hit of Hits in Chicago (Woods) ...In Cleveland, Dallas, Kansas City, Albany . . . Booked as the big LABOR DAY ATTRACTION in Boston, Philadelphia (Randolph), New Orleans, Washington, Baltimore and a score of other key spots!

HOWARD HUGHES presents
JOHN WAYNE • ROBERT RYAN in
"FLYING LEATHERNECKS"
An EDMUND GRAINGER Production
with DON TAYLOR • JANIS CARTER
JAY C. FLIPPEN • WILLIAM HARRIGAN
Directed by NICHOLAS RAY • Produced by EDMUND GRAINGER
Color by TECHNICOLOR
Screenplay by JAMES EDWARD GRANT

FOR RECORDS!!

Giants Battle Boxoffice Hon Openings Holdovers!

HIS KIND OF WOMAN

● Top money for the Roosevelt, Chicago . . . In Philadelphia (Goldman), New Haven, Houston ...Opening this week and next in key runs throughout the country . . . HOLIDAY ATTRACTION AT THE NEW YORK PARAMOUNT BEGINNING AUGUST 29th!

RKO RADIO PICTURES

HOWARD HUGHES presents

ROBERT MITCHUM • JANE RUSSELL in "HIS KIND OF WOMAN"

A John Farrow Production

with VINCENT PRICE • TIM HOLT • CHARLES McGRAW

Produced by ROBERT SPARKS • Directed by JOHN FARROW

Written by FRANK FENTON and JACK LEONARD

Arg. Circuits Realign Theatres, Cut H.O. Figure for New U.S. Pix

Buenos Aires, Aug. 28.

The major exhibition circuit here, the Central Cinematografica (Lautaret & Cavallo) has agreed with the U. S. distributors which are to play the Gran Rex Theatre, to cut down holdovers to a maximum of two weeks ever if grosses justify longer runs. Plan is to transfer the pictures played at the Rex to a "secondary line" of centrally located theatres—the Gran Palace, Florida and Gaumont, which will carry the same pix day-date. This plan will permit greater spreading out of the new product and avoid bottlenecks caused by the immense backlog of films ready for release after the two-and-a-half year hiatus during which American film imports were suspended.

Under this new system, "Enchantment" (Goldwyn-DIA) was switched to the Gran Palace. Florida and Gaumont screens although the excellent grosses at the Gran Rex would have justified several weeks of holdover. Under the protection rules, an Argentine picture should have stayed on at the Gran Rex. However, local producers were reluctant to release one of their newest films this week, anticipating that there might be a general strike which would curb attendance at film theatres. This strike had been feared as a sequel to the gigantic rally held by the Labor Federation as a demonstration to the president that the people will him to stand for reelection. Since local producers disliked accepting what might have proved unprofitable playing time, had the strike materialized, "The Heiress" was allowed to follow "Enchantment" at the Gran Rex. This marked the first release of the series of U. S. films imported since the government granted exchange licenses.

After the dreary, long stretch without North American releases, Argentine film patrons are thoroughly enjoying the relative abundance of pictures now available. It is still only possible to see "The Red Shoes" (UA) at the Ideal and Premier after standing in line for several hours although the picture has been running for five weeks. Gross for the first four weeks was around $36,000, a record at the two theatres.

WB Signs With Lococo

Warner Bros. has finally inked a contract with the Lococo Circuit to release all its films in its theatres. Lococo has made an agreement with the Gavensky circuit to absorb two of its theatres uptown. This means that Lococo's Suipacha will operate as a pair with Gavensky's Los Angeles, and the Normandie with Gavenskky's Capitol. This week Warner released "Flamingo Road" at the Metropolitan and Roca theatres day-date.

20th-Fox is ready to release "Snake Pit" next week at the Central Cinematografica's Ambassador Theatre, while "Prince of Foxes" will be released at the Iguazu and Florida day-date, since these houses have been reclassified by the Entertainment Board as first-runs.

RKO has run into some kind of a hassle trying to work out a deal with the Central Cinematografica where it released product for a good part of the last decade. As a consequence it has sought the formation of a third line of first-runs, trying to secure good playing time. This proposal was opposed by local producers, who feared it would deprive them of an outlet for their films. RKO is releasing "The Set-Up" at this new line of theatres Aug. 29, and its Latin-American supervisor, Michael Havas, is expected to visit Buenos Aires to smooth out the trouble.

Panto in Summer

Dunoon, Scotland, Aug. 28.

Pantomime is normally associated with Christmas and snowtime. Instead, this summer in Scotland, it's being staged as a strawhat novelty.

Pete Davis presented Britain's first summer-time pantomime with a full 120-minute production of "Cinderella" at the Cosy Corner here.

'Sunset' Preems in Vienna

Vienna, Aug. 28.

Motion Picture Export Assn. started the winter season with "Sunset Boulevard" (Par) at the Salzburg Stadt Kino here.

There will be not less than 118 films (44 Technicolor-Pix) besides 104 educational shorts on the season's lineup.

Raw London

Continued from page 17

(the answer was no), I saw a familiar figure. It was Peter Ustinov, the Nero of "Quo Vadis," but unfawning and unleering. Shorn of his Roman beard, he's also lost about 15 pounds since parting with Italian cooking. He had to turn down an "Ivanhoe" role because of "The Love of Four Colonels," the play he wrote and stars in. It's a smash hit. He says it may come to Broadway next spring, after the London run.

One of the curious quirks of the recent British law allowing free dentistry, is that many enterprising gentlemen from India have come to London and had their teeth yanked. They would go from one dentist to another getting sets of crock molars. After assembling a big enough total to show a fair profit for the trip, they have hied back to Bombay or Calcutta to sell their wares in the public markets. A liberal fit in dental ware is no drawback over there.

The king's famed bodyguard of Beefeaters, who still live in the Tower of London, report that they are now on Spam. And there is still a shortage of Scotch—it's all being exported. But the town hasn't given up any of its friendly hospitality or sturdy see-it-throughness. Regardless of problems of food or weather, London is a great city. Where else could you pick up a morning paper to read wryly factual accounts on successive pages of how a man named A. Goose was fined £20 for street betting, and how another man named E. Gadd retrieved a runaway pet monkey? Not to mention a third item to the effect that the city Council had to send way to Delhi to find 24 rats for laboratory research. New York City has never had a p.a. item as favorable as that one.

Indie Prod.

Continued from page 15

Hugo del Carrill is to direct and play in "Green Hell" from a screen story by Eduardo Borras. Most of the shooting will be done in the forests of the Argentine Chaco. There will be an international aspect to the production since Mexican camera-man Gabriel Figueroa is being sought, with Mexican star Esther Fernandes and Chilean actor Alejandro Flores in the femme and male leads respectively. Brazilian actress Duicina de Moraes would also play an important role.

Portena Film has completed its fight film, "A Champion is Born," in which Luis Angel Firpo plays an important role. The picture will be distributed in Argentina by Argentina-Sono-Film.

The Argentine provinces are now trying to get into the film production game. Film-Andes, which has its up-to-date studios in Mendoza, has just released its first pic, "La Picara Cenicienta" which was made entirely in that province. The Province of Tucuman has produced the film, "Mansedumbre," with the whole cast composed of province natives, and the technical staff was recruited from the university students. The province of Cordoba has set up a production unit known as Cordoba-Films, with Interamericana to distribute.

Workers Get Bombay Studio

Bombay, Aug. 28.

Studios of Bombay Talkies have been taken over by workers and technicians.

This is the second studio to function as a workers' co-operative unit here, the Prakash Studios having passed into the hands of the technicians.

Dine and Watch Fights

London, Aug. 28.

John Harding's reformation of his National Sporting Club, recently opened at the Empress Club, Mayfair, has had such a response that he has been compelled to acquire new premises in addition to the Empress.

Harding has now leased the Garden Room in the Mayfair Hotel, with sports celebs now able to dine and wine while watching sluggers at work.

New B. O. Record

Continued from page 15

pero and Alan Badel's gossamer Ariel are standout, as is the physical humor of Michael Gwynn's Trinculo, Alexander Gauge's Stephano, and the Caliban of Hugh Griffith (this year's British Derwent award winner). Production has a skimming pace.

The histories staged in succession are stage history, for this is the first such highgrade professional offering of the cycle on record, though the author apparently made additions and provided links so that the plays could be thus presented.

A unit Elizabethan-type stage set designed by Tanya Moiseiwitsch for all four plays met with mixed reactions. Concurrence was that the wooden two-storied structure with stairs at either side was unobtrusive, provided varied areas for the continuous action, and focused attention on the dialog.

3 Directors Mer' Kudos

Directors Anthony Quayle, Michael Redgrave, and John Kidd merit kudos for the over-all high quality of the productions. They unify the loosely-knit panorama by good dramatic realization and by using throughout the same actors for Henry IV and Hal as threads to bind the narrative. Harry Andrews (who comes to Broadway with the Oliviers in "Antony and Cleopatra" in December) is stalwart as Bolingbroke who deposes Michael Redgrave's well-drawn poseur Richard II, shrewd as the king who routs out rebellion in "Henry IV," Part 1, and stricken with anxiety as the dying king in Part II.

Best of the many well-staged scenes are the abdication in "Richard II," the reproval of Prince Hal by his father in "Henry IV" and Hal's successful combat with Hotspur, played by Redgrave.

All the comedy scenes score, being unaffectedly high-spirited. Anthony Quayle's Falstaff is a rich comic creation as are Rosalind Atkins' bustling Mistress Quickly and Michael Bates' bumptious Bardolph.

Production Costs Above 1950

Production costs for the five plays total $70,000 as against $64,722 for last year's five. No substantial saving was effected by using a four-play set this season, because the directors, apprehensive of the "rude scaffold," put the coin into lavish costumes and decorations, and an 18-man orchestra in the wings. (Most of the audience thinks the music is canned.)

Scenery and costume costs cannot be fairly compared to those of Broadway, since this theatre makes its own. Overall staff, including those in the restaurant (which showed $5,143 profit last year), numbers 200, with 53 of them actors assured of nine months' steady work. Salaries meet Equity minimums, with stars sacrificing for an average of $250 weekly and bit players faring better than in the West End, with $22 the lowest weekly wage. Though size of cast and stage far exceed those of the average N. Y. production, backstage staff is small, consisting of three electricians, six managers (three assigned to each show), and 10 stagehands. Operation is non-union.

Seek Mex False Alarm Joker in Fatal Panic

Mexico City, Sept. 4.

Police are seeking the practical joker whose false fire alarm provoked a panic that killed three women and two children during a jampacked show at the Cine Hipodromo, subsequent-run cinema here.

Over 35 adults and children were injured.

Fight Films' 200G Guarantee

Continued from page 4

been forced to pre-empt time which CBS has sold to other sponsors for the following night, paying for sponsors' shows, for station time on both Wednesday and Thursday nights and also for the rights to the fight. No sponsor, he said, could afford such a deal. He pointed out, moreover, that the Joe Louis-Lee Savold fight last June had been rained out two nights. If Pabst were in on that deal, it would have had to pay for time on Wednesday, Thursday and Friday nights.

As a result of that factor, Pabst also did not put in a bid for the Willie Pep-Sandy Saddler featherweight affair, slated for Sept. 26 from the PG. In addition, it's expected that the brewery will not bid for the Joe Louis-Rocky Marciano fight Oct 11. Latter fight had been scheduled for Oct. 10, a Wednesday, but postponed to the 11th because of Yom Kippur's falling on the 10th this year. W&L spokesman pointed out that that was another factor which Pabst had to take into consideration. Theatres, which have already obtained rights to the Pep-Saddler fight, will also probably get the Louis-Marciano set-to, as a result.

In assigning film rights to RKO-Pathe for the Robinson-Turpin fight, IBC stipulated that the deal was contingent on RKO guaranteeing a return of $200,000, and that the theatres would not have the fight for big-screen unless the films grossed that much. RKO sales veepee Robert A. Mochrie, as a result, put it up to the exhibitors to guarantee the fight for them and thus keep it off home video, where it might have hurt their boxoffice the night of Sept. 12. Deadline was set for last Saturday (1), and a sufficient number of exhibs had signed for the fight by that time to insure the guarantee figure.

B&K's Uptown Readies For Robinson-Turpin

Chicago, Sept. 4.

Installation of theatre television equipment in the Balaban & Katz 4,300-seat Uptown Theatre will be completed in time for the Ray Robinson-Randy Turpin bount, Sept. 12, giving B&K the benefit of 13,100 seats for the exclusive theatre telecast of the fight.

In addition to the Uptown, the circuit's other rigged houses, the 3,400-seat Tivoli and 2,700-seat State-Lake, will large-screen the bout at a uniform tariff of $2. In the event of a sellout the chain could gross $26,000 on the middleweight ruckus. A repeat showing on film at a later performance is slated for the State-Lake.

Circuit for the past few months has been pushing installation at the Uptown and Marbro, only the former being readied in time for the fight. Rigging of the Marbro will give B&K big-screen video in all major locations here.

Switch Albany Houses For Sept. 12 Boxing Bout

Albany, Sept. 4.

Fabian Theatres, in a surprise move, are shifting television equipment from the 3,660-seat Palace to the 1,550-seat Grand (in the next block) for the Turpin-Robinson bout Sept. 12 and for future videocasts. The Palace had clicked at the boxoffice with two college basketball games and three prizefights, before it dipped to one-third capacity for the closed circuit presentation of the Louis-Bivins setto.

The Fabian flagship was the first in the state outside New York city, and one of the first in the country to be video-equipped by RCA. Cost was $40,000. New lines are being installed in the Grand, which has two balconies and which for years was a link in the F. F. Proctor vaudeville chain.

Quick Philly Sellout

Philadelphia, Sept. 4.

Tickets for the Ray Robinson-Randy Turpin fight telecast, which were placed on sale yesterday morning (3) at the Stanley Theatre, were sold out the first day.

All but 110 balcony seats in the 2,900-seat Stanley were gone before the special boxoffice set up for the fight tickets shuttered for lunch.

Much speculation locally as to how many ducats found their way into the hands of scalpers. One ticket agency offered to take 800 seats off the hands of the Warner office, before it even set up the boxoffice, at a figure well above $2.60, but was turned down.

N. Hamp. Mailman

Continued from page 1

formances. The theatre, a Revolutionary barn, seats 270, and at $2 top, the management makes an ample profit. (Warren Weldon, from N. Y., is both producer and director). The top salary is paid to Jobes, who gets $35 for each week that he works.

Jobes draws patrons for miles around, including many from his adopted home town of Newport, where he resides with his wife. He settled there in 1913. He was appointed a mail carrier by the Newport township 32 years ago, and there is hardly anyone there whom he doesn't know. Whenever there is a local theatrical, whether it be for the fire or police departments, the local high school or some little theatre group, the word soon goes out to "get Charlie." For years he has staged the local shows there, in addition to performing in many of them.

Stage Savvy

Jobes, who has an unusual professional savvy in his stage work, as indicated by his performance in "Lightnin'," the seasonal closer at New London, has had several opportunities "to go to New York," but he has turned them down.

He had one professional excursion into show biz—in 1913—when he did a piano act in vaudeville with his brother and a cousin. The act was caught in the middle of a booking dispute between two theatre interests, and soon found themselves without bookings. The act broke up, and upon visiting Newport, Jobes decided to settle there.

Jobes hardly ever attends a professional legit performance anymore, though two years ago he saw "Miss Liberty" in New York. He doesn't remember when he last saw a Broadway legiter before that, and never does he entertain the idea of giving show biz another try. The modest salary that he earns in the postoffice means security, and he's banking on it. He used to walk a daily 12-mile route in his mail deliveries, but now does seven miles, ever since deliveries were cut from two to one a day.

Jobes gets four weeks of vacation every year, and he tries to slot them at such times when he knows he's doing a play in New London. His idea of a vacation is, actually, to act in the theatre. Over the years he has not only become well known to the locals, but also to many vacationers who come back year after year.

Vacationing visitors from the Broadway theatre, or with theatrical connections, have often volunteered to recommend him to Broadway managers, but Jobes, at age 57, always nods his head speculatively and reaffirms a long-standing conviction:

"Where could I ever have the security that I have now—and such wonderful vacations!"

Lopert Preps

Continued from page 7

Mills, Phyllis Calvert and Sam Wanamaker, and "Lady Godiva Rides Again," with Stanley Holloway and Paulette Stroud. Now lensing is "The Sound Barrier," starring Ralph Richardson.

In preparation is "Gilbert and Sullivan," which will start shooting about Nov. 1, probably with Richardson starred. Prepping for next year is "Sleeping Beauty," a ballet film to star Margot Fonteyn. It will be based on the "Sleeping Beauty" music of Tchaikovsky and be somewhat in the genre of "Red Shoes" and "Hoffmann," but will be much more pure ballet fantasy, with little or no dialog.

Carol Reed, who produced and directed "Island," is expected in the U. S. in November. He'll stay for the preem of the pic. Zoltan Korda, who directed and co-produced "Cry" with Alan Paton, author of the novel on which it was based, is due in New York next Monday (10) with the print.

100% SOCK REVIEWS ON M·G·M's "AMERICAN IN PARIS!" (Technicolor)

Typical sample of all trade paper reviews is this one from M. P. DAILY:
(A Front Page Review)

"Nothing quite like M-G-M's 'An American In Paris' has come from Hollywood. It has Gene Kelly's finest performance, George Gershwin's music, new faces and fine talents. May well mark a new milestone in film musicals. Entertainment with a capital E."

M-G-M presents "AN AMERICAN IN PARIS" to the music of George Gershwin starring GENE KELLY and introducing LESLIE CARON with OSCAR LEVANT • GEORGES GUETARY • Nina Foch • Color by TECHNICOLOR • Story and screenplay by Alan Jay Lerner • Lyrics by Ira Gershwin • Directed by Vincente Minnelli • Produced by Arthur Freed

100% SOCK REVIEWS ON M·G·M's "ANGELS IN THE OUTFIELD!"

Typical sample of all trade paper reviews is this one from VARIETY:

"'Angels In The Outfield' bids fair to be one of the year's top grossers. Fine box-office outlook for this rip-roaring comedy fantasy, starring Paul Douglas, Janet Leigh and introducing little Donna Corcoran, 'another Shirley Temple.'"

M-G-M presents "ANGELS IN THE OUTFIELD" starring PAUL DOUGLAS • JANET LEIGH • with Keenan Wynn • Lewis Stone • Spring Byington • Bruce Bennett and introducing Donna Corcoran • Screen Play by Dorothy Kingsley and George Wells • Based on a Story by Richard Conlin • Produced and Directed by Clarence Brown

TV's Impact on Films

Continued from page 3

the July tax figures, which became available last week.

2. Drop in TV set sales, which means that 4,000,000 or less installations will be made this year, instead of the 5,000,000 originally anticipated.

3. Weakening of TV's impact in tele areas.

3d Point Most Significant

The third point, the most significant regarding the future of the film biz vis-a-vis tele, is indicated by the slowing-up of the falloff at the b.o. as the number of TV sets increases. This shows up clearly on Dr. Gould's charts, giving what he calls a "curvilinear" rather than a straight downward line for the relationship of TV saturation to b.o. decline.

Where saturation is not so great, the b.o. attendance line descends in a steady curve (the 2-to-1 ratio) for each increase in the number of tele sets. However, as the saturation increases after the point where at least 50% of the families are tele-equipped, the b.o. decline line begins to flatten out.

Thus, Gould's indicators show the ratio is now 3-to-1 in saturated tele areas. He sees it eventually going to perhaps 4-to-1 and then the line even flattening out completely, indicating that no matter how many tele installations there are after a certain point has been reached, they won't further affect film b.o.

"Two factors contribute to this phenomenon," Dr. Gould said in discussing the figures with VARIETY this week. "They are that as the novelty of TV-viewing wears off, people start returning to the movies and, secondly, that there is an 'irreducible audience' for pictures. By that I mean a hard core of film fans who won't be deterred from their favorite entertainment by any other competing medium."

The economist is not the completed optimist, however. He points out that 1952 grosses will be seriously affected if the Federal Communications Commission freeze comes off new TV station building. In that case, the non-TV areas of the country—where his figures show grosses are above those of 1848—will become subject to the early stages of the 2-to-1 ratio and the significant decline that forfends in film income.

"One mitigating factor," Gould said, "is that the areas where TV is already a significant factor (over 20% saturation) are the metropolitan ones that account for two-thirds of all film income. That means that the areas still to get stations or many more sets can't be effective on more than one-third of potential film earnings."

The Video Areas

The video areas already 50% saturated include New York, Chicago, Philadelphia, Los Angeles, Washington and the surrounding Delaware-Maryland territories, Boston, Baltimore, Cleveland and Cincinnati.

Gould arrives at his statement that 1948 was the industry's "normal year" by comparing grosses with sales of non-durable goods. He explains that he sought a norm via standard statistical methods of plotting the industry's grosses back through the years before the war, and then searching for another industry or group of industries whose experience followed a parallel curve. This proved to be non-durable goods sales.

Thus, by continuing his plot on non-durable goods, he can tell where the film industry stands in relation to it. Chart shows that from 1941 to 1945 theatre receipts gradually climbed above the norm line until they hit a peak of 30% above what might ordinarily have been expected. In 1945 they began coming down in comparison to the norm until 1948, when they were exactly on the line.

Downward trend continued in 1949 and 1950, when receipts were 7% below what might have been anticipated from non-durable goods sales. "The 7% doesn't look too bad until you break it down to TV and non-TV areas," Dr. Gould points out.

While biz had sunk by 11% in the tele areas, he said, it was actually up 3½% from the 1948 norm in non-TV territories. The trend has continued on an even more accentuated scale during the first two quarters of 1951.

Here are the figures by quarters:

	TV areas	Non-TV Areas
1950		
1st quarter	—6%	+4%
2d "	—9	+4
3d "	—15	+0
4th "	—15	+6
1951		
1st "	—15	+2.5
2d "	—18.4	+8.4

68% in Film Tax

Film admission taxes account for about 68% of the amusement tax receipts reported each month by the U.S. Internal Revenue Dept., Dr. Jay M. Gould, consulting economist, estimated this week. Industry has generally assumed on a purely guesstimate basis that film admission levies comprised about 85% of amusement tax income.

Gould arrived at his figure by comparisons of Federal reports with those of 150 cities and states that provide a breakdown of film admission taxes against overall amusement tax income and with the 1948 U. S. Census of Business data on pic receipts.

New Brunswick (Can.) List Of Approved Films Folds Due to Local Dissension

St. John, N. B., Sept. 4.

Charges that a local women's organization placed too much dependence upon reviews of films in Parents' mag as an aid in forming its own opinion, broke up a system here in which several groups cooperated with exhibitors in choosing pictures. Prior to collapse of the plan, the participating units issued a list of approved films every week.

Although no official explanation of the weekly list's sudden disappearance has been given, it's understood that it's lopoff stemmed from dissension among the groups participating in the co-op plan. Those, representing the erstwhile majority entities in the units, claimed that the Independent Daughters of the Empire was assuming more responsibility than it was entitled to.

Opinions of the I.D.E. on pictures were not shared by a number of the cooperating groups, especially exhibitors and distributors of product in this territory. Affiliated with the I.D.E. in forming the unofficial censoring board were the Home & School Assn. and Catholic Women's League. Femmes dominated the panel by a wide margin.

7-Man Union Rep Team Set for Fund Committee

A seven-man group of union reps was anpointed last week to a labor sub-committee of the Foundation of Motion Picture Pioneers' Fund Committee. With Richard Walsh, prez of the International Alliance of Theatrical Stage Employees, as chairman, the panel will coordinate the activities of labor in connection with several events the Fund Committee will sponsor in coming months.

Associated with Walsh in the labor group will be Bud Collier, American Federation of Radio Artists; Henry Dunn, American Guild of Variety Artists; Herman Gelber, Local 306, Motion Picture Machine Operators; Sol Pernick, Local 1, Theatrical Protective Union; J. Reagan, Screen Actors Guild, and Sam Suber, Local 802, American Federation of Musicians.

Nominate Four For Directorial Award

Hollywood, Sept. 4.

Four candidates were nominated by the Screen Directors Guild for selection of the best-directed film during the second quarter of 1951. They are: "Cyrano de Bergerac," directed by Michael Gordon; "The Great Caruso," by Richard Thorpe; "Show Boat," by George Sidney, and "Strangers On a Train," by Alfred Hitchcock.

Previously only one vote was taken, with the picture highest on the list getting the award. Under the new procedure four films are nominated by primary vote before the final ballot.

Goldman Sues Stanley For Theatre Repairs

Philadelphia, Sept. 4.

William Goldman Theatres, Inc., have thrown a new suit against the Stanley Corp. of America, this time in the city courts, asking $83,588 in damages resulting from the Stanley company's 20-year occupancy of the State Theatre, key West Philly nabe.

Mercantile & Theatres Properties erected the State in 1928. The house was leased to the Stanley group for 20 years. The Goldman chain purchased the property on May 31, 1946, and took over the theatre when the Stanley lease expired.

The suit avers that the sum of $83,588 was needed to repair damages caused to the property while the Stanley Co. held it and that these damages were the result of negligence by the previous tenant.

Briefs From the Lots

Hollywood, Sept. 4.

Arthur Franz drew the title role in **Stanley Kramer's** "The Sniper," to be directed by **Edward Dmytryk** at Columbia . . . **George Murphy** heading for Boston to star in **Louis de Rochemont's** "Walk East on Beacon Street" . . . Metro is releasing "The Light Touch" after one preview, without further editing or added scenes . . . **Sheldon Leonard** joined the "Young Man in a Hurry" cast at Metro . . . **Thomas Gomez** plays a key role in Metro's **Lana Turner** starrer, "The Merry Widow" . . . Wald-Krasna assigned **Robert Mitchum** as top rider in "Cowpoke" . . . **Paul E. Burns** drew the Ebenezer role in Paramount's "Son of Paleface."

Louis Calhern joined **Danny Kaye** and **Gene Kelly** in Metro musical, "The Adventures of Huckleberry Finn" . . . **Nanette Fabray** signed a Metro contract and was assigned to costar with **Fred Astaire** in an untitled tunefilm to be produced by **Arthur Freed** . . . **Richard Haydn** is abandoning his director career temporarily to resume acting in "The Merry Widow" at Metro . . . **Howard Duff** drew one of the top roles in "Steel Town" at UI . . . **Pier Angeli** plays the femme lead in Metro's "Autobahn," to be produced in Germany by **Richard Goldstone** . . . **Ludwig Stossel** arrived from Vienna to play the role of **Sid Grauman's** father in Paramount's "Somebody Loves Me" . . . UI borrowed **Dan Dailey** from 20th-Fox to star in "Great Companions" . . . **Curtis Bernhardt** will direct "Elizabeth and Robert Browning, Their Love Story," for Wald-Krasna.

Scott Brady's option picked up for another year at 20th-Fox . . . **Robert Ryan** will share costar billing with **Barbara Stanwyck, Paul Douglas** and **Marilyn Monroe** in Wald-Krasna's "Clash by Night" . . . RKO artists are painting a huge mural showing 30,000 Roman Coliseum fans for use in "Androcles and the Lion" . . . **Lee Van Cleef** shifts from legit to make his screen bow in **Stanley Kramer's** "High Noon" . . . **Scott R. Dunlop** shifted his headquarters from Monogram to Motion Picture Center, to make two pictures annually for Allied Artists release . . . **Herman Mankiewicz** signed a writer contract at Metro, starting with an untitled comedy for **Red Skelton** . . . **Kroger Babb** promoted **William Stephens** to manager of all Coast operations of Hallmark Productions.

REAGAN RENOMINATED AS PRESIDENT OF SAG

Hollywood, Sept. 4.

Ronald Reagan was nominated for another term as president of the Screen Actor Guild and William Holden as first vicepresident. Others were: Walter Pidgeon and John Lund, for second and third veepees, respectively; Paul Harvey, recording secretary, and George Chandler, treasurer.

Louise Beavers, Chick Chandler, Nancy Davis, Rosemary De Camp, Frank Faylen, Robert Keith, Bud Linn, Cliff Lyons, Tyrone Power, Regis Toomey and Lurene Tuttle were nominated for three-year terms on the board of directors. George Murphy and Lyle Talbot were named for two-year terms, and Fredric Clark and Rhys Williams for one year.

New Brecher Scarsdale, N. Y. House

Leo Brecher circuit opens its new Plaza Theatre, Scarsdale, N. Y., Sept. 12.

Inside Stuff—Pictures

Editorial in the current issue of Films In Review which scored the film, "Trilogy," shown last May at the University of N. Y., as "degenerate" has been labeled "vicious and unfortunate" by its producer, Gregory J. Markopoulos. "It is a film creator's privilege," Markopoulos stated, "to choose the subject which he feels will benefit mankind; the subject which should be explored because it has not been explored in the medium, for instance, of cinema. If any creator in the arts is forbidden to choose a particular subject because of one reason or another, then the overall and eternal conception of art and the various arts is liquidated.

"Those who are able to view beauty in a film will recognize beauty and be the better because of their power to see. Those who are able to view degeneration will reconize degeneration in a film or in any other work. But when a spectator deliberately confuses, and sets out to confuse the purpose of what he or she thought were degenerate in a film, then that spectator is liable to his or her conscience. The fact that a part of a film may deal with 'decadence' in order to show why decadence may exist, does not make the film itself decadent or degenerate."

A tall, red-headed minister with the appearance of a screen star and the persuasive zeal of a Billy Sunday, is hitting the road making a pitch for the film industry in its current "Movietime U. S. A." campaign.

He is Rev. Bill Alexander, pastor of the First Christian Church of Oklahoma City. A former Golden Gloves boxing champion, he worked his way through theological schools, and today is in constant demand as a speaker.

Rev. Alexander has long had a love for show business. He owns an interest in a drive-in theatre in San Antonio. Tomorrow morning (Thurs.) Rev. Alexander will appear at the N. Y. area "Movietime" rally to be held at the RKO 58th St. Theatre. He also will address the meeting in Chicago Sept. 10.

College graduation sequence in "Belles on Their Toes" at 20th-Fox will have 20 names from the silents on the set at one time. Players include Gertrude Astor, Pauline Garon, Stuart Holmes, Leah Baird, Cleo Ridgely, Richard Neill, Dorothy Phillips, Ann Luther, Vada Lee Hellman, Arline Pretty, Brooks Benedict, Jean Acker, Heinie Conklin, Scott Seaton, Helen Foster, Lillian West, Ida Pratt, Colin Kenny and Wilbur Mack.

Italian Pic Wins

Continued from page 2

retroactive to films already completed. This meant a 20% kickback, and the squawk started.

French producers thought to strike a blow at government prestige by pulling out entries at the festival. However, fast parleys and a promise to check over the retroactivity clause calmed the irate producers.

Film aid measure was primarily designed to boost French producers who had made films that went over in foreign markets. A producer who had a film that grossed big overseas could easily get the 35% subsidy for his next picture. It also applied to the lower-budgeted, locally-consumed films.

Participating in the festival were Irene Dunne, who represented the Hollywood studios, accompanied by her husband, Dr. Francis Griffin; Leon Dayton, ECA Minister to Italy; Perle Mesta, U. S. Minister to Luxembourg; John G. McCarthy, vice-president of the Motion Picture Assn. of America in charge of international affairs; film stars Gene Tierney and Joseph Cotten, and Italian government officials.

Activity has perked considerably after a slowish start, and a further spurt is expected during the traditionally hectic concluding weeks of the show, which ends Monday (10). Stars, producers and pic names in general, largely missing to date, are showing up in increasing numbers, and indications, bolstered by an impressive roster of top films, point to an all-round success for the Festival.

Seriousness of Yank effort is also reflected in U. S. pic selection, considered one of the strongest in years. Sock press and public reception were accorded "Ace in the Hole" (Par), considered prize material, with ovation following the screening; other Yank contenders have come off almost as well, with Pier Angeli's performance putting over "Teresa" (M-G), Disney charming with "Alice in Wonderland" and "Nature's Half Acre," and Gian-Carlo Menotti's "The Medium" (shown out of competition) registering strongly with Venetian public and the 300 crix assembled here from all over the world.

Forthcoming U. S. entries include Kenneth McEldowney's "The River," plus "Streetcar Named Desire" (WB), "Born Yesterday" (Col) and "14 Hours" (20th), the latter to be shown with both its tentative endings; public is to select its preference in a prize contest combined with the Venice showing, with winning finale to be used in Italian distrib of pic.

'Teresa' Controversy

This year's festival, an improvement over past years' manifestations, hasn't been spared the usual behind-the-scenes maneuvers inevitable in such an international get-together. With the question of Metro's selection finally settled, following much controversy on "Teresa" after other choices had been ruled out, question has arisen as to why the Peter Lorre-directed German pic, "Der Verlorene" has been scratched from the list of entries after having been announced. Lorre, now in Germany, is coming down personally to look into the question.

New arrivals in Venice continue to find hotels jammed, and with weather holding well, room shortage is likely to continue for at least another three weeks, giving the city its longest, strongest season since the war. There is little for nighttime customers to choose from in way of nitery entertainment, with little name talent being featured in the local night spots. Orchestras in outdoor danceries are drawing well, however, and the Casino is jammed nightly, with Bruno, top-ranking Italian dance combo, pulling them in. All other non-Festival nighttime biz is going to the few outdoor filmeries sprinkled through town and patronized by lower-budgeted visitors. At the festival theatres, U. S. pix continue as the main draws, full houses marking all Yank dates so far.

Distrib Costs

Continued from page 3

000 contracts were sold by telephone. But for a long range program—no."

Bullish Trend to Stay

The upward trend in business throughout the country should continue, Rodgers believes, because of the increase in quality and quantity of pix now hitting the screens and scheduled for release this fall.

As for a policy on the company's topper for the fall, "Quo Vadis," Rodgers said details are still being argued at almost daily meetings. It is possible that other Loew's theatres may book the film after the N. Y. twin opening at the Astor and Capitol theatres early in November, but no general release date has been set, he said.

Some exhibitor squawks about derstandable, when two exhibitors bid on a picture and only one gets it, but under the present setup there does not seem to be a solution, Rogers said.

Rodgers explained that the company now has approximately 500 competitive bidding situations and possibly will have more, but the company does not hold that it is compulsory and only in rare cases has the company asked for it.

"Wherever possible," he said, "we try for a division of our own product, but that leads to squawks, too."

competitive bidding are easily un-

THE 'STREETCAR' EVERYONE'S WAITING FOR!

"A Streetcar Named Desire"

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PRODUCED BY
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BASED UPON THE ORIGINAL PLAY "A STREETCAR NAMED DESIRE" BY TENNESSEE WILLIAMS AS PRESENTED ON THE STAGE BY IRENE MAYER SELZNICK

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FROM THE PULITZER PRIZE AND CRITICS AWARD PLAY

Fair TV Group Kicks Off Again On Annapolis Grid

Washington, Sept. 4.

Fair Television Practices Committee, which is devoted to the job of fighting theatre TV, teed off again last week against the U. S. Naval Academy although it was disclosed that Annapolis plans a well-rounded program of televising its home games.

In an exchange of correspondence, Vice Admiral H. W. Hill, Commandant at the Academy, explained that all Annapolis home football games will go out over CBS color TV. In addition, one game, to be selected by the National Collegiate Athletic Assn., will be put out over a television network in black and white, and all other home games will be offered for theatre tele on a circuit basis. Films taken of all games will also be screened the following Sunday over the CBS web, and highlight films from the games will be on various mid-week sports shows.

But Jerome W. Marks, chairman of the Fair Television Practices Committee, didn't like it and wrote again to Admiral Hill:

"The list of te'evision participations which you furnish impresses this committee only in its length. Boiled down it means that a single Navy game will be made available to national te'evision audiences at the time the game is played. The telecasts in color are meaningless.

"Motion pictures of the Navy games televised at a later date doubtless will have some merit but the quality of excitement, which is the principal reason for watching sports events, will be lacking for anoyone who knows the results beforehand.

"We cannot therefore agree that the policies the Naval Academy is following in regard to telecasting of Navy football games will be of much benefit to hospitalized members of the Armed Services and other hospitalized persons, to say nothing of the public in general.

"In this instance it is our belief that the Naval Academy has acted as a private organization rather than as a public institution with the special responsibilities which fall upon the latter."

'Movietime' Gripes

Continued from page 7

pate in 'Movietime U. S. A.,' pay 1/10th of 1% of his film rental (or whatever the assessment may be) toward its support and then be forced to play, during the campaign and after, only pictures of the type made available to him this summer because of extortionate film rentals and other onerous terms demanded by the distributors for their occasional boxoffice hits and in addition to an active revival and intensification of many of the other trade abuses so obnoxious and detrimental to his best interests?"

Niles telegram read:

"I am well aware that film rentals are not a part of COMPO, but it is ironical that outrageous demands are being made here in Iowa and Nebraska for top product right at the time the 'Movietime' campaign is getting underway. We in Allied know we need the campaign and need it badly. We in Allied have done and will do everything possible to make it a great success, but cannot you or someone get the word to the big guns to call off the dogs and curtail their greed at least until the 'Movietime U. S. A.' is over?

"You and Arthur Mayer (exec v.p. of COMPO) are doing a great job and I personally hate to see all your work and efforts being destroyed at the grass roots by avarice. What better answer is there to that infamous article in Life than top pictures on every screen in the country with big audiences in attendance? But this is impossible if exhibitors are unable to negotiate for top pictures such as 'Here Comes the Groom,' 'That's My Boy' and 'Capt. Horatio Hornblower.' In case of 'David and Bathsheba' Fox is violating the law by fixing admission prices so that not only the exhibitor is being gouged but the public as well by upped admissions."

'Fair TV' Altruistic

Continued from page 3

just grew, he explained, out of monthly meetings of a group of lawyers who got to kicking around the idea of theatre tele depriving home viewers of fights, at the time of the Joe Louis-Lee Savold bout last June 15. That was the first to go exclusively to theatre TV.

Popular Issue

As soon as the first publicity release hit the papers on the formation of the new committee, Marks said he knew he had a popular issue in his bailiwick. He lives in Knickerbocker Village, a low-cost housing project in lower East Side, New York. TV set owners flocked around him to congratulate him on the work he was doing on their behalf.

That, and a flock of letters, encouraged him to go ahead. He had made some study of the Federal Communications Commission 12 or 13 years ago—which was one of his reasons for his interest in the whole subject—and he at once delved into further research.

Marks emphasized that there's no truth to the varied rumors that the committee is being financed by a network, sponsor, advertising agency or any outside group opposed to theatre tele. As a matter of fact, he declared, while he's had phone calls and letters from such outfits asking questions as to his stand or promising moral support, he's had only one actual hint of financial aid. It was from an outfit which had special interest in the matter.

Marks admitted that the argument against theatre TV "is a weak one," especially if it means closed circuit transmissions, in which the theatres would lease telephone wires to carry their shows. He reiterated the committee's contention, however, that theatres have no right to exclusive air channels, since the theatres would be operating for profit, whereas the FCC regulations specifically state that the airwaves are to be reserved for the "public interest, convenience and necessity."

"Actually," he said, "we're against all subscription-vision, because it has such wide ramifications. If the networks discover that they can make more money than they can through selling their time to a sponsor what's to prevent them from turning over all their best programs eventually to some 'pay-as-you-see' method? and when that happens, where will the poor set-owner be?"

Marks admitted that the sports promoters have a point in their argument that unrestricted home televising of their events hurts the gate. But, he said, if there were no theatre TV or subscription TV, a way would be found of bringing these events to the public. The networks could trim their costs, he declared, and the sponsors could pay more money for the people to get these shows, since the shows would play to a much wider audience.

He said that his group could find no legal precedent for their fight and so would be going cold into the upcoming FCC hearings. He added that the committee may register with the Government as a lobbying agent, since the work it's attempting to do may be interpreted as an attempt to influence Federal legislation.

COMPO Gallup

Continued from page 7

later by Harris, Upham & Co., New York Stock Exchange house. It stated: "The movie group firmed up, presumably based on a story in the Journal of Commerce to the effect that attendance is on the upswing and that the industry was laying plans for further boosts by promotional campaigns in the fall."

In addition to the Journal of Commerce yarn that came out of the luncheon, highly favorable stories appeared in the Wall St. Journal, N. Y. Herald Tribune, Investor's Reader, and were carried by the United Press. J. of C. story at the top of page one was headed "Movies Report Steady Upturn in Attendance." It cited numerous figures given in the talks and in a q. and a. period following the luncheon. Stories in other papers, while not given such prominence, were allotted considerable space and also had very upbeat headlines.

Gallup statement released this week to the financial editors and scriveners stated: "Anyone who takes a dim view of the future of the motion picture industry has not reckoned with its great and untapped sources of strength.

"Man is a gregarious animal, and tele'ision is not going to change that . . . It's a safe bet that a large part of the population will seek a rendezvous outside the home with others of their kind in a pleasant and friendly atmosphere."

Story continues: "Dr. Gallup also points out that enjoyment of motion pictures is rising steadily each year. This finding is based on periodic surveys of the population by Audience Research Institute to measure the extent to which audiences enjoy the individual pictures they see. In this respect there has been a steady increase in quality of motion pictures since 1946. Audience enjoyment has risen steadily to a new high in 1950-51."

"VARIETY, an outstanding publication in the motion picture field," the release adds, "states that a study of gross incomes of leading companies indicates that 1951 should produce revenues in excess of those for the preceding year. Highlights of the publication's appraisal of current business conditions follow."

Yarn then summarizes at length the survey which appeared in VARIETY last week under the heading: "Early '51 B. O. Returns Bullish."

'Go West' TV

Continued from page 1

among others. To allow for vaude, nitery, in-person, etc., commitments, some will be pencilled in for one or two New York originations, but "from here on in" the Coast will be "home base."

Cantor, for one, doesn't subscribe to the belief of some that, stripped of New York knowhow and the feel and excitement of the Gotham pulse, TV performances will lose in quality and spontaneity. If anything, he is convinced that video in general will benefit from the transition.

New Talent Vistas

He sees the opening up of new talent vistas ("already they're complaining about the same familiar availabilities to be found in New York"). More important, he believes that the setting up of Hollywood as a major TV network production center will invite hep production men identified with Coast film studios, and particularly new camera techniques by men who, by virtue of their refusal to shift their scene of operation to the east, have until now shunned the medium. "As I see it, we've got everything to gain and nothing to lose," says Cantor.

Cantor is drastically altering his format for his Hollywood-to-Manhattan TV preem Sept. 30 to establish the "Coast thinking" he sees vital to a maturing entertainment medium. It will be in the nature of a "book show," localled at Hollywood and Vine, with the inevitable celebs (Jack Benny, Burns & Allen, etc.) as passersby. "When you see this, you'll know what I mean by the new tempo and refreshing qualities that a Coast origination will invite."

"From a more personal standpoint," he says, "it will be particularly beneficial to the not-so-young talent, like myself, Durante, Wynn and others, who can enjoy the comforts of home and family and free themselves of the unnecessary involvements and confusions attending a New York origination. I can assure you we'll be better as a result."

August Champs

Continued from page 4

many localities helping swell the total gross. The Bunin pic mostly did well in a few scattered keys, but faded when it ran into direct competition with Disney's film.

"Capt. Horatio Hornblower" (WB), the spectacular picture that was produced in England, landed in fourth position, although out on release only three weeks. Popularity of Gregory Peck in the starring role, and word-of-mouth that tipped the sweep of the film, got this production rolling early. Fifth place went to "On Moonlight Bay," another Warner picture. Originally described by some exhibitors as just another musical, "Bay" caught on so strongly and quickly that it is now termed a "sleeper" of real proportions by some circuit executives.

"Meet Me After Show" (20th) attested to the sustained popularity of Betty Grable, as well as the current vogue for musical pix, by grabbing off sixth place. However, it does not promise to measure up as big as some Grable starrers, although doing big trade the first two weeks out in distribution.

Pop-scale run of "Cyrano" (UA) lifted the Jose Ferrer epic to seventh slot. "Belvedere Rings Bell" (20th), not up to the draw of some of the earlier "Belvedere" films, still did well enough to finish eighth.

Ninth spot was captured by "Francis Goes To Races" (U). The comedy started off in second position, and held to eighth place the next week, but then ran into competition for playdates from a batch of strong new entries. "Sirocco" (Col), "Rich, Young, Pretty" (M-G) and "Tales of Hoffmann" (Lopert), round out the Golden Dozen for August. "Tales" was ninth in July.

Runner-up pictures are "Frogmen" (20th), which was sixth in July; "Iron Man" (U), which just started out the final two weeks of the month; "Convict Lake" (20th), "Ran All Way" (UA) and "Peking Express" (Par).

Strong Potentials

Numerous strong pix were just being launched as the month ended. Besides "Iron Man," which likely will be heard from additionally in the future, "David and Bathsheba" (20th) and "Place in Sun" (Par) shape as certain winners this month. Although launched only in N. Y., "David" is going at such a terrific clip the first three weeks that it appears assured of high rating nationally. "Sun" registered smash biz in the first two weeks in both L. A. and San Francisco, and teed off in sockeroo style at the N. Y. Capitol.

"His Kind of Woman" (RKO) ranged from hefty to giant on its first four initial playdates, being rated an unusually strong Robert Mitchum-Jane Russell vehicle. "Jim Thorpe, All-American" (WB) started out in sock fashion at the N. Y. Astor. "Flying Leathernecks" (RKO) did from powerful to smash trade on its first four dates, with the new John Wayne starrer shaping as another big potential hit.

11,000 Exhibs

Continued from page 3

L. Mayer, executive veepee of the Council of Motion Picture Organizations, and Rev. Bill Alexander of Oklahoma City, will address the theatremen. The speakers will give details of plans for newspaper advertising, radio exploitation, star tours, and other events, along with city and regional adaptations and extensions of the campaign.

Industry toppers will join the rally.

Today (Wed.) O'Donnell will address exhibitors in Albany. Next Friday (7) he will speak in Pittsburgh. Ned Depinet, COMPO prexy, will join O'Donnell and Rev. Alexander at a meeting in Chicago Sept. 10.

1,500 Southern Exhibs in Pledge

New Orleans, Sept. 4.

More than 1,500 theatreowners of Louisiana, Mississippi, Arkansas, Alabama and Florida voted Thursday (30) to contribute 5c a seat for expenses for the "Movietime U.S.A." drive in the New Orleans exchange territory; drive-ins at the rate of 10c for each loudspeaker.

Speakers at the meeting were Robert J. O'Donnell and Arthur L. Mayer. General chairman of the drive in this area is Levere Montgomery.

Mo.-Illinois Rally

St. Louis, Sept. 4.

Organization of the "Movietime U.S.A." campaign in Eastern Missouri and Southern Illinois was perfected yesterday (Mon.) at a meeting of 650 exhibitors and distribution representatives.

Speakers were Robert J. O'Donnell and Arthur L. Mayer. Edward B. Arthur of Fanchon & Marco was was named area chairman; Herbert Bennin, Metro branch manager, distribution chairman; Tom Bloomer chairman for Southern Illinois, and Frank Plumlee chairman for Eastern Missouri.

UPT-ABC Merger

Continued from page 4

the use of motion picture films and live talent.

3. To determine whether the merger "would substantially lessen competition or tend to monopoly in any line of commerce, in any section of the country."

In his dissent to the consolidated hearing, Jones said there were "peculiar circumstances surrounding the hearing for renewal of the old Paramount licenses and applications" due to "involvement in anti-trust violations by Paramount Pictures Inc." He went on to add that 21 officers and directors of Par were named co-defendants in the anti-trust case and raised the question of how many of them are now with the successor companies.

Jones continued: "Inasmuch as a corporation can act only through its officers, directors and agents, it seems, at the very least, unreasonable to assume that these officers and directors are guiltless. Rather it seems imperative and a necessary prerequisite to any further proceedings or consolidation of other applications pending before the Commission involving the proposed successors and assigns of Paramount Pictures, Inc., that the staff of the Commission should make a thorough study, analysis and organization of the information available to it relating to the key officers and directors of Paramount Pictures, Inc.

"Since the Commission has traditionally held that when a licensee's legal qualifications are questioned, it will not approve the disposition of its radio facilities until it finds the licensee qualified under the Act, it is clear that (1) the merger applications of American Broadcasting Co. and United Paramount Theatres and (2) the subsequent transfer of control of WBKB, Chicago, from the merged company, American Broadcasting-Paramount Theatres, Inc. to Columbia Broadcasting System, Inc., two steps and three steps respectively, removed from prerequisite determinations in the order adopted by the Commission Aug. 8, 1951, might well become moot."

Hornblow

Continued from page 7

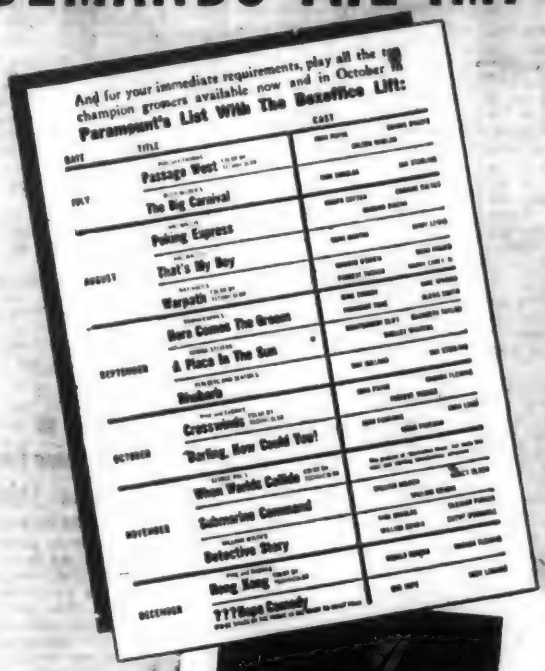
think of showy directorial projects which are off the commercial beam."

Hornblow admits having trouble in trying to define just what a film producer is. "It is a field filled with confusion because of the nomenclature," he writes. "The word 'producer' is used in an extraordinary variety of ways. But, to come right down to what the person we are writing about is in his own mind and in the actual function of his trade—he fabricates the product . . . The reason why this group has taken an important factor in the growth of the motion picture industry is that they are men who are interested in many things. They're crazy about ideas. They're on the hunt all of the time. This is the dominant factor of a successful producer. He's never out of business for a second."

Concerning the source of a producer's ideas, Hornblow says: "For many years books and plays were an important part of the provender of the screen. We drew on books greatly — the classics, current books—stage hits . . . That great well of material has begun to disappear . . . By and large the modern best-seller falls into two categories: either it's a morbid kind which we don't like because of its down-beat factor and because we think the American public is a cheerful public not wanting to be drepressed; and the other type of fiction which is rubbish known as 'bosom literature,' the historical type that is really not fit for publication but seems to be curiously popular, sometimes perhaps because of its sheer bulk . . .

"The plays of America, of Broadway in particular, used to be of tremendous value in respect to what we could and would want to put on the screen. That is no longer true . . . Original stories for the screen become extremely important . . . Because of the paucity of desirable submitted material, most studios are devising their own material—collaborative devising, and this is perhaps the most exciting part of the producer's work today."

NOVEMBER'S IMPORTANT PLAYING TIME DEMANDS THE IMPORTANT ATTRACTIONS OF PARAMOUNT'S


And for your immediate requirements, play all the champion grosses available now and in October in Paramount's List With The Boxoffice Lift:

DATE	TITLE	CAST
JULY	Passage West	
	The Big Carnival	
AUGUST	Peking Express	
	That's My Boy	
	Warpath	
SEPTEMBER	Here Comes The Groom	
	A Place In The Sun	
	Rhubarb	
OCTOBER	Crosswinds	
	Darling, How Could You!	
NOVEMBER	When Worlds Collide	
	Submarine Command	
	Detective Story	
DECEMBER	Hong Kong	
	??? Page Comedy	

MORE BETTER BIGGER PICTURES

Yes, November is a vital boxoffice month—with its three holidays: Election Day, Armistice Day, Thanksgiving. Paramount's three great November releases are the outstanding merchandise you need:

SPECTACLE OF INTERPLANETARY THRILLS!

Most amazing of all science-fiction entertainment. From the producer of "Destination Moon."

WHEN WORLDS COLLIDE

Color by TECHNICOLOR

Produced by GEORGE PAL · Directed by RUDOLPH MATÉ

Screenplay by Sydney Boehm

Based on a novel by Edwin Balmer and Philip Wylie

The Korean adventure of the U.S.S. Tiger Shark—Filmed in cooperation with the U.S. Navy and the Department of Defense.

SUBMARINE COMMAND

Starring

WILLIAM HOLDEN · NANCY OLSON

WILLIAM BENDIX · DON TAYLOR

A JOHN FARROW Production · Produced by JOSEPH SISTROM

Directed by JOHN FARROW · Story and Screenplay by Jonathan Latimer

The tense, terrific Broadway hit-play becomes a screen attraction of top boxoffice stature.

KIRK DOUGLAS · ELEANOR PARKER · WILLIAM BENDIX in

WILLIAM WYLER'S PRODUCTION OF SIDNEY KINGSLEY'S

Detective Story

Also starring CATHY O'DONNELL

Produced and Directed by WILLIAM WYLER · Screenplay by PHILIP YORDAN and ROBERT WYLER · Based on the play by SIDNEY KINGSLEY

Lurie's Interested In Rep, But Yates Sez He Won't Sell

Louis R. Lurie's anxiety to move into the film business was further underlined this week with the disclosure he was one of the key figures showing interest in acquiring control of Republic. Louis B. Mayer would have been associated with him if a deal had gone through, it's said.

Lurie is the San Francisco real estate operator who headed the combine which recently sought to buy out the stock owned by Harry, Jack and Albert Warner. Last-minute hitch developed and negotiations were abandoned. His next bid was for Howard Hughes' shares in either the RKO picture or theatre companies, or both. Hughes nixed a deal.

There is no indication at all that Herbert J. Yates, Rep prexy, would consider selling his controlling interests. Yates, in the past, has repeatedly denied that he ever had any intentions of parting with his stock. He restated that attitude upon his return to N. Y. from Europe last week. "Republic shares owned by me and my friends are not for sale at any price," he declared.

Yates added a personal note on Mayer, saying: "However, if I had any idea of selling my stock I would be very glad to sell it to Mr. Mayer as I consider his valuable experience in the motion picture industry and his ability as an executive equals any operator in the industry and tops most of them."

Rep in TV

Continued from page 3

have tremendous value, however, when they are freed.

One of the most interesting aspects of Yates' estimate is that if it proves correct, Rep will earn considerably more from TV alone in the next three years than the present value of all of its outstanding common stock. Company now has out about 1,818,000 shares. They've been selling recently at $4.25. Their total valuation on that basis would be about $8,000,000.

Thus, if Yates' estimate comes true, the stock would undoubtedly prove a bonanza, going on a divided-paying basis and greatly appreciating in value. Wall St. has already been very much cognizant of the potential value to TV of film libraries owned by minor companies, and offers are said to have been made of as much as $10 to $12 per share for Rep stock.

No Distrib for 'Fabre' Until Ready for Showing

No distribution for "The Amazing Monsier Fabre" will be sought until the film is ready for screening, producer Walter Futter said in New York last week. Pic was made in France simultaneously in two versions, French and English, by a bilingual cast. It is similar in this respect to "Mr. Peek-a-Boo," starring French comic, Bourvil, which United Artists is about to send into release.

Biog of Fabre, French naturalist, was made from a screenplay by Jack Kirkland. Henri Diamant-Berger, who co-produced the two versions with Futter, was in New York last week to supervise some final technical work. Some of the footage on insect life is being shot now and some is from the extensive library owned by Futter.

A three- to four-month publicity campaign is planned prior to screenings and seeking a release, Futter said. Hal Horne, former Disney and 20th-Fox pub-ad chief, has been employed for the buildup process.

Saratoga Names Burke

Saratoga, N. Y., Sept. 4.

Harry A. Burke, city manager for Saratoga Theatres, Inc.—controlled by the William E. Benton estate and Walter A. Reade—was unexpected appointed by the City Council last week as Commissioner of Public Safety to fill the unexpired term of Dr. Arthur J. Leonard, who resigned Aug. 22.

Nathanson Joins Liberty Unit's Exit From Par

Mort Nathanson's exit as publicity manager at Paramount again spotlights the not-so-long-lived nature of the Par-Liberty Films deal of 1947 so far as a good portion of Liberty's personnel were concerned.

In a straight stock swap, Par acquired the services of Liberty toppers Frank Capra, Sam Briskin, William Wyler and George Stevens. E. K. O'Shea, Liberty's sales chief, and Nathanson, unit's publicity director, also made the switch.

Capra bowed off the Par lot some time ago. Stevens, upon completion of his current production, "Shane," also will split with the company. Wyler told VARIETY recently he has two more films to make under his pact but beyond that has no plans. Briskin is remaining with Par but for reasons of health has cut down on his activities. O'Shea is firmly set as v.p. of Par Distributing Corp.

Nathanson's resignation becomes effective Sept. 14. Successor has yet to be selected by Jerry Pickman, Par's ad-pub head.

Foreign Coin

Continued from page 3

when domestic earnings are generally sluggish and corporate tax rates are stepping up. It's hoped these two adverse factors can be offset by the spurt abroad.

New Importance

Newly added importance of the foreign market also is having a strong bearing on domestic production economics. Producers, who had looked abroad for about one-third, or less, of their total income on pix, have revised their revenue formula upward.

Metro, for example, is now reported to be operating on a 60-40 basis. This means 60% of its overall revenue is figured to come from the domestic market (U. S. and Canada), with the balance of 40% coming from abroad.

The European continent promises to yield a total of $35,000,000 to the American outfits this year. In addition to improvements in France and Italy, the companies now are drawing substantial money from Germany. This has been coming via the Economic Cooperation Administration, which guarantees certain amounts of convertibility, and with the film outfits' direct sale of reichsmarks in N. Y. While the official exchange rate is 23.8c. per unit of the German currency, the U. S. companies can peddle reichsmarks, which they cannot convert officially, at about 14c in N. Y.

Latin America will provide the American distributors with about $17,000,000 this year. There's a possibility Argentina might contribute some revenue under a new pact with that country. But if this materializes the amount would be relatively small, thus is not included in the estimates.

Far East's $8,000,000

Far East will provide about $8,000,000 this year and Australia-New Zealand will yield about $7,000,000. Australia represents the only important area where there has been a drop in income. Only explanation offered is there's simply been a drop in theatre business.

Down Under country has a formula governing the amount of dollar convertibility of earnings, based on the peak film income of 1946. Because of the slump of current business there's consequently no restrictions, in effect, on converting.

American outfits figure on a total of $8,000,000 from miscellaneous sources. This includes such territories as South Africa and Spain (some films are sold to Spanish interests in N. Y.) and 16m rights. The U. S. Army contributes about $2,000,000.

Growing slim as a source of money from the world market is the Motion Picture Export Assn. Revenue from MPEA this year is estimated at $1,500,000, mainly coming from Japan, Austria and Yugoslavia.

GILLIN UPPED BY U

Donald Gillin, Universal salesman in Los Angeles, has been promoted to the branch manager's post in Seattle, replacing L George DeWaide, resigned.

Gillin joined U in 1949 as a salesman in Denver.

WB to Seek Another Tender Next Year In Stabilization Setup

Warner Bros. reportedly will seek another tender of its outstanding stock early next year in furtherance of its long-range fiscal stabilization policy. Company has recently bought up over 1,000,000 shares via a request for tenders and by buys on the open market.

Wall St. reports are that WB will wait about six months before announcing the next tender request. Such a request entails asking any holders of Warner shares who so desire to submit their stock to the company's treasury for purchase.

A ceiling price at which the shares may be tendered will be set at the time the move is announced. It will hinge on the market quote at that point. There was a top of $15 on the tenders due Aug. 16, when 1,015,900 shares were acquired by WB at an average of $14.76 per share.

Between now and the next request for tenders, company is also expected to buy up some shares on the open market. Stock is now selling at about $14.25.

How many open market shares are purchased and how soon the next tender is sought will hinge on speed with which WB unloads real estate and other assets, as well as the theatres it is required to divest under the consent decree into which it entered with the Government in the antitrust case earlier this year.

As coin comes in under Warners' new policy of ridding itself of all assets not directly required for operation of its production-distribution-exhibition activities, it will be plowed into the capitalization reduction program. Sales of important theatre properties will contribute heavily to the amount of spare cash available.

Aim of cutting quantity of outstanding stock is to strengthen the company financially. Action is commensurate with the drop in earnings expected when divorcement shears the firm of its theatre circuit income. It will enable it to maintain its $1 dividend rate, it is hoped, since wih fewer shares out, smaller earnings will cover the divvy.

July-Aug. Period Dull On Pix Stock Transactions

Washington, Sept. 4.

Period from July 11 to Aug. 10 was one of dullest in years for inside stock market transactions by motion picture execs, according to the monthly report of the Securities and Exchange Commission.

Abraham Schneider, of Columbia Pix, purchased 100 shares of the studio's no-par common, giving him a total of 7,866 shares. He also owns warrants for 12,500 shares of the common. Harold J. Mirisch, one of the group which has moved in on Monogram, reported that during February, April and May he bought 1,200 shares of Mono's $1 par common.

John G. Eidell, member of the board of Universal Pictures, notified SEC that last April he sold 1,000 shares of U $1 common; this left him with 5,475 shares of the stock.

Harry Brandt came through with the information that in June his Brandt Foundation made three gifts, totaling 800 shares of Translux $1 common, to the Wiltyk School. Foundation still has 1,200. Brandt owns 101,015 shares in his own name. His wife has 1,400 shares and his Harday Inc., trust another 17,700.

Rep's 25c Divvy

Following a meeting held at the company's New York homeoffice last Thursday (30), Republic Pictures board declared a 25c divvy per share on preferred stock.

Melon is payable Oct. 1 to stockholders of record as of Sept. 12.

WHITE HOUSE PIC

Hollywood, Sept. 4.

White House in Washington, D. C., forms the background of "1600 Pennsylvania Avenue," to be produced by Cavalier Pictures, headed by Robert Young and Eugene B. Rodney.

Film, based on a drama by Sidney M. Bidwell and Frederick M. Frank, is slated to start in November.

Amusement Stock Quotations

For the Week Ending Tuesday, Sept. 4

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	42	12¼	11⅞	12⅛	+ ⅛
CBS, "A"	55	29¾	28½	29⅛	+ ⅞
CBS, "B"	64	29⅝	28	29¼	+1
Col. Pic.	18	13⅛	12¼	13⅛	+ ⅝
Loew's	257	17½	16⅝	17⅜	+ ½
Paramount	221	27½	24⅞	27½	+2⅝
RCA	379	22¾	21¾	22⅜	+ ½
RKO Pictures	193	3⅞	3⅝	3⅞	+ ⅛
RKO Theatres	186	4⅛	3¾	4	+ ⅛
Republic	278	4⅝	4⅛	4⅝	+ ⅜
Rep., pfd	13	10⅜	10⅛	10¼	+ ¼
20th-Fox	136	20⅞	19½	20¾	+1½
Un. Par. Th	228	20⅜	19⅝	20⅛	+ ¼
Univ.	81	10⅞	10⅜	10⅝	+ ½
Univ., pfd	3	58½	57½	57½	— ⅞
Warner Bros	151	14⅝	14¼	14½	+ ¼
N. Y. Curb Exchange					
Monogram	42	3⅞	3⅝	3¾	+ ⅛
Technicolor	19	20	19⅝	20	+ ⅜

Over-the-counter Securities	Bid	Ask
Cinecolor	3⅜	4
Pathe	3⅜	3⅞
UA Theatres	7	8
Walt Disney	9⅛	10⅛ + ⅝

(Quotations furnished by DREYFUS & CO.)

3 Mags Ready

Continued from page 3

upcoming program with pic layouts and a running story. Mag also will report on future production and exhibitor operations. Jack Sayers, of Look's Coast office, is in N. Y. for huddles with film execs on that publication's upcoming special section regarding the trade. He'll supervise the full coverage which Look will give.

Goldwyn's comments concern production and television primarily. He concedes TV is a competitor but insists there's a solid future for film-makers who'll continue to have outlets for their product in theatres, as well as via TV. In this respect, Goldwyn hints big possibilities in subscription TV. In any event, according to advance word on his article, the producer states theatres will remain in business.

Further riling industry toppers, following Life's initial size-up of the state of the biz, was the same weekly in its letters-from-readers department in the issue dated Sept. 3, which was on the stands last Thursday (30).

Life printed five letters, two of which more or less agreed with the appraisal, and three which disagreed. Latter included one from Arthur L. Mayer, as president of the Council of Motion Picture Organizations. This was severely cut; it offered only a sketchy mirroring of industry conditions.

Also used, but similarly edited "almost beyond recognition," was a letter by Jack Kirsch, former president of Allied States Assn., who now reps North Central Allied on the national org's board. The third which took issue with Life and appeared last week was by J. P. Adler, president of Adler Theatre Co., Marshfield, Wisc.

Other two letters were complaints about films from persons whose signatures were not associated with the business. They rapped "rotten double features" and "overrated mediocre pictures."

Mayer's Exit

Continued from page 3

of Republic, but Rep's Herbert J. Yates denies it. Mayer has taken offices in Beverly Hills, but except for "purely political" trip east and racehorse buying spree, his activities are shrouded in secrecy.

Despite his departure, Mayer maintains a heavy financial stake in Metro. He has an estimated future revenue of $2,500,000 under a contract whereby he collects 10% of net distribution profits on all pix made up to termination of his contract Aug. 31, including those half-completed at that time, as well as 10% of value of any stories of such films which may be reused or sold.

Long-reported exit was officially announced last June. Behind termination of the association was a recurrent rift between Mayer and Nicholas M. Schenck, Loew's prexy.

Mpls. Indie in Test Suit To Determine Pic Co. Right To Force Exhibitor Bid

Minneapolis, Sept. 4.

A test suit to determine a film company's right to require an exhibitor to bid competitively for product has been filed in Federal Court here. The plaintiff, the Paul Mans independent circuit, has brought the action against Metro, which refuses pictures to its Richfield, local suburban house, unless latter bids competitively for them in the earliest 28-day slot against another rival independent suburban theatre, the Edina.

In the suit, Mans raises the points that the Edina, being five miles distant from the Richfield, actually isn't a competitor; that the Edina is not even a 28-day situation regularly, but, instead, is classified as having 25 days availability, and that other distributors here are servicing the Richfield without competitive bidding. He seeks to restrain M-G from continuing the sales policy and to have it ordered to supply the Richfield its product without competitive bidding. He also seeks damages, the amount to be determined by the court.

On its part, M-G contends that the consent decree compels it to call for competitive bids when two such theatres as the Richfield and Edina both seek the first 28-day run on the same picture.

At the same time, Ben Friedman, Edina owner, declares that distributors are "crucifying" his Edina by refusing to grant it 28-day availability. He charges discrimination.

Asks 366G Damages For Defunct Chi House

Chicago, Sept. 4.

An antitrust case which goes back to 1933 to cite alleged injuries under the old Chicago release system was filed last week in Chi Federal Court for $366,000 treble damages. Suit was filed by attorney John F. Sullivan on behalf of the Langley Theatre, which is now out of operation.

Theatre asks damages to cover the period 1933 to 1943, reportedly over-riding the statute of limitations under the Paramount decree, which suspends other existing statutes of limitation if it's held admissible in court.

Named in the charge are the eight major films companies, Balaban & Katz and Warner Theatres.

RCA Names Bennett

Camden, N. J., Sept. 4.

Martin F. Bennett, RCA theatre sales representative in the eastern region, has been named manager of the theatre equipment sales section of the RCA Engineering Products department.

Bennett succeeds J. F. O'Brien, recently promoted to the post of sales manager of RCA's Theatre, Visual and Sound Section. Prior to joining RCA in 1946, Bennett was supervisor of sound projection for Warner Bros. Theatres in the New York area for 14 years.

STANLEY KRAMER'S PRODUCTION OF

Cyrano

IS

BIG

EVERYWHERE!

IN BIG CITIES

BOSTON—Five Weeks
HOUSTON—Biggest Opening Week in 6 Months
SEATTLE—2nd Week Holdover
WASHINGTON—Two Weeks
SAN FRANCISCO—Fifth Week
LOS ANGELES—Two Weeks and Moveover
PHILADELPHIA—Three Weeks
BROOKLYN ALBEE—Two Weeks
MONTREAL—Second Week
SALT LAKE CITY—Second Week

RKO Metropolitan Circuit
Skouras Metropolitan Circuit
Randforce Circuit
Century Circuit
} Heldover All over

IN SMALLER CITIES

It's Big Business All The Way Down The Line—
SYRACUSE • ROCHESTER • DES MOINES
CLEVELAND • COLUMBUS • FORT WAYNE
FAIRBANKS, ALASKA • ATLANTIC CITY
ASBURY PARK • NEWPORT • STAMFORD
GREAT BARRINGTON • PLYMOUTH
HUNTINGTON, L. I.

IN BIG AND LITTLE SITUATIONS... MIGHTY BIG! *thru* **UA**

'Arties' Stress Films

Continued from page 5

gory of what these execs have labeled "TV-proof theatres."

Latter appellation arises from the conviction that the specialized houses get a discriminating-type audience that won't be wooed by tele. These patrons are choosey about what they go to see, even in the specialized theatres, but they'll travel far out of their way to view a film they think they'll like. They are not the casual cinemagoers who easily fall for substitute entertainment just because it is easier and cheaper to see.

Students of both the aesthetic and the business side of pix have been anxious to see the specialized theatres develop. Interest of those whose worry is film quality see the new type houses opening the way to the end of attempts to make every picture please every type of audience.

This effort at planning every film to be attractive to every theatregoer, no matter what his age, sex, interests or intellectual level, has long been felt to be one of the hurdles that has most hurt the quality of Hollywood's output. On the other hand, every producer had to keep this aim of generalization in mind because he could hardly come out with a profit otherwise.

Problem was—and still is, for that matter, since the overall number of specialized houses is still small—that he hadn't a large enough group of theatres that would throw off sufficient film rental for offbeat pix to make them pay. The answer is now just starting to be found in small houses with low nuts that can keep a pic for a long run. They can give a specialized film tremendously more rental than many times their number of big, expensively-operated houses.

N. Y. as Example

Change in the artie field is best evident in New York. On the quantitive side is the fact that there will be 13 art theatres first-runs in Manhattan this fall. (Calling them "art theatres" is more a convenient handle than an accurate description now, since most of the product is not "artie," but merely specialized.)

With that number of houses, virtually every offbeat pic with any promise at all can find a showcase. If it proves it has the stuff in the initial run, it can go on to subsequents and similar houses in other cities, or even jump the line from art houses to regular circuit bookings.

Evidence of the switch of the traditional arties to English-language films is best seen currently at the World, N. Y. After years of exclusive showing of lingualers, theatre is now playing Columbia's "Pick-Up." The Paris, N. Y., which started out three years ago showing French films exclusively, opens next week with United Artists' "The River," after recently running the same distrib's "Four Men In a Jeep."

The 55th Street has recently had an Irish travelog and now has a double-feature reissue, "Man of Aran" and "Edge of the World," both in English. Such recent additions to the art film field as the Trans-Lux houses at 52d St., 60th St. and 72d St. and the Sutton are playing either British pix or foreign-made films in English.

Sutton, which closes a lengthy run of "Kon-Tiki" this week, replaces it with "The Medium," produced in Italy, but in English. Trans-Lux 60th, which recently wound up 16 weeks of the Czech puppet film with English commentary, "Emperor's Nightingale," opens United Artists' "Mr. Peek-A-Boo" soon. That was made in France, but in English. Cast was bilingual and two versions were made at the same time. A similarly-produced pic coming in a few months is "The Amazing Monsieur Fabre." An increasing number of such pix are in production in Italy and France, and undoubtedly will find their way to the specialized circuit in the U.S.

Yank Indies' Coin

Continued from page 7

clusive Films in Britain are accounting for a number of joint productions. Usually the American indie provides the story and a couple of Yank stars in such arrangements, with Carreras contributing the studio facilities and technicians.

Early this year Alexander Paal made "Cloudburst" with Exclusive, and Julian Lesser turned out "Whispering Smith Investigates." Robert L. Lippert recently completed "Blonde Blackmail" and is committed to an annual program of co-productions with the Carreras firm.

Producer Mort Briskin leans toward Vienna as a film locale. He wrapped up "No Time for Flowers," Viveca Lindfors starrer, in the Austrian capital a few weeks ago and also made "The Magic Face" in the same area. Irving Allen is due to roll "The Gamma People" there shortly.

Curiously, there are no American or British co-productions underway in Italy this summer in contrast to the frenzied activity of previous summers. Sole Italian pic aimed for the Yank market at the moment is "100 Little Mothers," which Leonide Moguy is currently producing and directing with Columbia International backing.

When Orson Welles returns from London, where he's been finishing some chores on the soundtrack of "Othello," it's expected that he'll start "Capt. Noah" at the Scalera studios. Picture will be made by Orson Welles Productions and the star will write, direct and appear in the venture.

Douglas Fairbanks' Dougfair Corp. lensed its Bette Davis-Gary Merrill starrer, "Another Man's Poison," in England, and Fairbanks plans to film "Knights of the Roundtable" there around the end of the year. Peter Rathvon's Motion Picture Capital Corp. partially financed Marcel Hellman's British-made "Happy Go Lovely."

Kaufman's 'Pandora'

Joseph Kaufman, in association with Albert Lewin and Romulus Productions, turned out "Pandora and the Flying Dutchman" in Spain. He and Romulus also did "Lucky Nick Cain" on the Italian Riviera for 20th-Fox release. Benagoss Productions made "The Green Glove" on the French Riviera and expects to roll an untitled yarn in France sometime this fall.

Norma Productions currently has "The Crimson Pirate" underway off the coast of Italy for Warner release. Burt Lancaster stars in the sea adventure. Peter Cusick, in cooperation with French and British associates, made "Pardon My French" and "The Long Dark Hall" in England and France, respectively.

Majors' overseas film-making is relatively quiet as of the end of August. Metro has "Ivanhoe" before the cameras in England while Warners is rolling "Where's Charley?" in the same country. 20th-Fox recently completed "Decision Before Dawn" in Germany and lensed scenes for "Five Fingers" in Turkey.

Meanwhile, Metro is prepping "Sign of the Eagle," which Hayes Goetz is slated to produce in England. 20th, the most active of the top Hollywood lots in the past in point of pic-making abroad, has a location unit in Argentina for "Way of a Gaucho." Company also has "Snows of Kilimanjaro" and "Diplomatic Courier" in work in France. RKO-Disney will soon launch "The Robin Hood Story," live-action yarn, in Britain.

Part of Republic's "The Quiet Man" was filmed in Ireland this summer, and prexy Herbert Yates recently disclosed that the company will make a Judy Canova starrer in Britain as well as one in which John Wayne will have the top role. Monogram, although not lensing features entirely on its own abroad, may participate in joint ventures with Japanese and German companies.

1951 T.O.A. CONVENTION AND TRADE SHOW

SEPT. 23-27

HOTEL ASTOR

NEW YORK

THE 1951 T.O.A. CONVENTION AND TRADE SHOW is the most important gathering of theatremen in many years.

This will be a working convention. Every important topic relating to up-to-the-minute management, policy, operations and concessions will be discussed. An important feature of the convention will be the big Trade Show at which the manufacturers, dealers, concession merchandise and merchandising will be on display and where you can talk over, first-hand, your requirements and problems for the year ahead. A golden opportunity for both buyers and sellers.

An elaborate program of entertainment has been arranged by the convention committee and will feature the T.O.A. Showboat trip up the historic Hudson River (hosted by Coca-Cola), lunches, theatre parties, fashion show, broadcast studios, the big banquet and a special program for the ladies.

ALL EXHIBITORS ARE INVITED TO ATTEND REGARDLESS OF AFFILIATION. THIS IS A CONVENTION TO HELP SOLVE THE PROBLEMS OF ALL EXHIBITORS AND THE BUSINESS AGENDA WILL COVER EVERY SUBJECT OF CURRENT AND COMING IMPORTANCE.

IMPORTANT TOPICS FOR DISCUSSION:

- Know your industry.
- Distributor-exhibitor public relations.
- Government regulations on supplies, shortages, etc.
- TV and Theatre TV.
- Legislation, national, state and local.
- Concessions.
- 16 mm. competition.
- Theatre Equipment.
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- And many other vital subjects!

For information and reservations:

T.O.A. CONVENTION COMMITTEE

1501 BROADWAY, NEW YORK CITY, N. Y.

Film Reviews

Continued from page 6

Der Verlorene

write this offbeat picture of moral dilemma and punishment. Downbeat story, arty treatment and fine technical aspects and thesping slant this for slotting in special U. S. situations. Expressionistic handling plus a mixture of melodramatics make the film a bit implausible but film has the Lorre name to help sell it.

Story concerns a German scientist during the war who learns that his fiancee has been selling the results of his secret research to the enemy. In a moment of temporary instability he murders her. It is hushed up and passed off as suicide due to his importance in the war effort. The scientist then goes into a psychosis in which he kills women reminding him of his dead fiancee

He attempts to slay the Gestapo agents involved in the expose, but fails. Declared dead in an air raid, he changes his name and becomes a doctor in a refugee camp. Meeting the surviving Nazi, he recounts the story, judges himself, kills the Nazi and commits suicide.

Lorre has directed in firm style with much care to detail which at times obscures the character motivation. Film has a ponderous air of finality about it. Editing keeps a fine coherence between present and flashback in the telling of the story. Peter Lorre turns in a brilliantly modulated acting chore as the tortured doctor who finally finds peace in murder and suicide. Remainder of cast turns in fine bits of acting though most of players are relegated to cameo bits. Film will need some heavy bally to put it over. *Mosk.*

A New Boxoffice Champ!
"IRON MAN"
Best business since "Tomahawk" at Harris Theatre, PITTSBURGH
"IRON MAN"
Best business since "Up Front" at Loew's State Theatre, NEW YORK
"IRON MAN"
Best business since "Harvey" (Xmas week) at United Artists, Ritz, Vogue, Studio City and Culver Theatres, LOS ANGELES
"IRON MAN"
Biggest U-I grosser in 5 years at Hippodrome, CLEVELAND
Another Boxoffice Smash from U-I
"IRON MAN" Starring JEFF CHANDLER · EVELYN KEYES · STEPHEN McNALLY · with ROCK HUDSON · JOYCE HOLDEN
Screenplay by GEORGE ZUCKERMAN and BORDEN CHASE · Based on the story by William R. Burnett · Directed by JOSEPH PEVNEY · Produced by AARON ROSENBERG · A Universal-International Picture

Clips From Film Row

NEW YORK

Charles Simonelli, manager of Universal's eastern ad-pub department, and Jeff Livingston, eastern ad manager, left for the Coast over the weekend for confabs with ad-pub veepee David A. Lipton. They will be gone a week.

Henderson M. Richey, Metro's exhibitor relations chief, will address the Illinois Women's Press Assn. in Chicago Sept. 21.

Realart Film Exchange of New York, Inc., opened yesterday (Tues.) in the Film Center Bldg. Al Broder is prez, Carroll Puciato is veepee-treasurer and Jack Bellman sales manager.

Elizabeth Eisenhart, 20th-Fox magazine contact, last week was elevated to newly-created post of special publicity contact, assisting Stirling Silliphant, publicity manager.

Cresson E. Smith, who resigned his RKO exec's post a few years ago to go into business for himself, has returned to the company as acting western district manager. He's substituting for Herb McIntyre during the latter's current illness.

CHICAGO

Encyclopedia Britannica Films has purchased assets of Instructional Films, Inc., including a library of 25 pix which will be sent into distribution.

Balaban & Katz has trimmed kid admissions to a uniform 9c at its key southside houses.

Capitol Films' assistant booker Alfred Blumfet seriously ill in vets hospital, Hines, Ill.

As a result of their indictment by a Federal Grand Jury recently, most ozoners here have abandoned single-feature policy. Drive-In Theatre and Four-Screen drive-in are dualing for the first time in their history.

Monroe Theatre, indie 1,000-seater, outbid rival McVickers, B&K 2,200-seater, for a two-week ride with "Show Boat." House will crack the nut via a 16c admission boost.

Con Jovan, son of James Jovan, vet exhibitor here, has been upped to rank of corporal in Korea.

Balaban & Katz, reportedly for first time in its history, will use trailer advertising from nearby merchants in its northside houses.

MINNEAPOLIS

Minnesota Amus. Co. (United Paramount) launched its September "Greatest Movie Season," heralding its big hits, specifically mentioning "That's My Boy," "Tall Target," "David and Bathsheba," "Jim Thorpe" and "Belvedere Rings Bell."

Marilyn Walker, daughter of Marion Walker, Minnesota Amus. Co. city manager at Minot, N. D., chosen as "Miss North Dakota." Her dad will accompany her to Atlantic City pageant.

Ev. Seibel, Minnesota Amus. Co. ad-publicity head, on tour of South Dakota situations to contact newspaper publishers and editors, on circuit's "Greatest Movie Season" drive.

Local Paramount branch broke all previous records in playdates for Paramount Week.

ST. LOUIS

Avenue Theatre, East St. Louis, padlocked by U. S. Internal Revenue Dept. last May 24 for failure to pay $23,799 delinquent taxes, has been sold to Sanford Ruttenberg, Chicago investor. House may be relighted.

Martin T. Atkins, who sold the Idaho, Summer, Ill., to Ralph Clark several years ago, will take over operation of house now that Clark has been called into service.

William Weiss, for 14 years salesman here for Republic, joined Screen Guild Productions. Will travel same territory.

George Kerasotes, general manager of Kerasotes Theatres, Springfield, Ill., back after visit to Mayo clinic.

Picketing halted at St. Charles, Mo., ozoner after satisfactory pact was made with the newly organized projectionists' union there.

Four St. Louis county ozoners joined in playing first-run pix day-and-day-date, a policy inaugurated late last season for outstanding films. Current pic is "Warpath." The ozoners are the Airway and Manchester, controlled by Phil Smith, of Boston, the Ronnie, owned by Fred Wehrenberg estate and North drive-in, owned by Clarence Kaimann and Wehrenberg estate.

DALLAS

Horace Falls purchased an interest in the Leon Theatres with Toad Leon. Falls is film buyer for the Phil Isley Theatres and will continue in that post.

Woodlawn and Laurel Theatres, operated at San Antonio by the Interstate Theatre Circuit since 1945, bought by Tom Sumners, owner of Josephine Theatre also in that city.

Mr. and Mrs. J. P. Price transferred to Dallas, where they will manage the Grove Theatre. They formerly managed the Round-Up drive-in at Angleton.

O. Z. Horton named manager of the Creighton and Liberty at Conroe for the East Texas Theatres Co. Albert Bagley, formerly manager of the Liberty, goes to a new post on circuit.

Bob Johnson transferred from the Parkway to manager of the Ridglea Theatre in Ft. Worth, changing posts with Clyde Allen, who goes from the Ridglea to the Parkway.

BOSTON

Max Melincoff, for last 20 years district manager of Warner Bros. Theatres in Massachusetts, resigned to embark in business for himself.

Harold (Hal) O'Day appointed manager of the Needham Theatre, Needham, which was recently leased by Stanley Sumner and Associates. Formerly associated with Interstate Circuit, O'Day recently concluded a stint of active duty in the Navy.

Variety Club's Jimmy Fund Drive, which got underway last week, received a fine contribution of $1,000 from Hub's Mayor John B. Hynes. Massachusetts Chiefs of Police Assn. collected $541 at their August meeting which was turned over to the fund.

Dick Weaver, producer's rep of "The River" in town working with UA's Joe Mansfield prior to New England preem at the Beacon Hill, Sept. 26.

PHILADELPHIA

Francis X. Bushman, aiding bally on "David and Bathsheba" which opened at the Fox last week, delivered several talks before women's groups and civic organizations.

Cameron Shipp, who helped Lionel Barrymore on "We Barrymores," is due here this month to get background material for Redbook story on Mario Lanza.

Mickey Shaughnessy, local nitery comic, tested okay for Columbia and leaves for Hollywood shortly to start work in "The Marrying Kind."

Warners will place the 2,900-seat Stanley on a reserved-seat basis for the Turpin-Robinson fight telecast, Sept. 12. House will be seat-plotted for the first time in its history. House is asking $2 per or $2.60 with Federal and local taxes included.

BUFFALO

Leonard Jozwiak returns as manager of Shea's Teck after long illness. Donald Measer, ex-acting manager, has resigned and takes over management of Dipson's Bailey.

The Kenmore suburban house which has been operated by United Paramount Theatres for the past year, taken over Sept. 1 by William Brett and William Rosenow. Brett was former house manager of Shea's Buffalo and Rosenow salesman for Paramount. They are presently operating Skyway, Lake Shore, and the Niagara drive-in theatres. Richard Carroll, former Kenmore manager, will be in charge.

LOS ANGELES

Republic is reissuing "In Old Sacramento" under a new title, "Flame of Sacramento." Film was produced in 1946.

Ben Pesky, Stanley Lefcourt, Mel Evidon, Isadore Berman, Saul Mohler and Guy Gunderson named as temporary executive committee by the newly organized Film Row Club.

UA-Heller

Continued from page 5

ask. Heller is understood to have advanced slightly over $150,000 for "Night" against a production cost of more than $350,000. Syndicate assembled by Waxman put up the second-money.

Although first in line at the payoff counter, Heller not only got normal interest on its money, but also a bonus and a piece of the film. Bonus, believed to be around $15,000, is added to the size of the original loan. In other words, while the producer actually only receives $150,000, loan would be considered as having been $165,000.

In addition, Heller gets a share of the profits, said to amount to 10% or 12% and a little more on some recent pictures. Banks are not permitted under the law to accept bonuses or profit participations, merely a maximum of 6% interest. Bank loans, however, have been hard to come by recently.

Waxman is a former Broadway legit producer. "Night" is his initial film effort. He is understood to have plans for further UA productions, probably also to be financed by Heller.

'Groom' Lively $16,000, Cleve.; 'Show' Brisk 17G

Cleveland, Sept. 4.

Thanks to cooler weather, which damaged outdoor events over holiday weekend, all first-run houses are catching strong trade. Major draws are "Meet Me After Show," fancy at Hipp and State's "Here Comes Groom," also smash. Extra good takes are being registered by holdovers of "Jim Thorpe" at Allen and "Flying Leathernecks" at Palace.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Jim Thorpe" (WB) (2d wk). Fine $13,000 following $17,500 last week.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Meet After Show" (20th). Swinging high at $17,000 and holdover in line. Last week, "Iron Man" (U), $16,500.

Lower Mall (Community) (585; 55-80)—"Four in a Jeep" (Indie). Oke $4,000. Last week, "Odette" (Indie), $2,600.

Ohio (Loew's) (1,244; 55-80) — "Let's Go Navy" (Mono) and "Cavalry Patrol" (Mono). Satisfactory $7,000. Last week, "Return Frank James" (Indie) and "Return Jesse James" (Indie) (reissues), $4,000.

Palace (RKO) (3,300; 55-80) — "Flying Leathernecks" (RKO) (2d wk). Stout $10,500 after grabbing $17,500 opening round.

State (Loew's) (3,450; 55-80) — "Here Comes Groom" (Par). Big $16,000 or over. Last week, "That's My Boy" (Par) (2d wk), $17,500.

Stillman (Loew's) (2,700; 55-80) —"That's My Boy" (Par) (3d wk) (m.o.). Sock $10,000. Last week, "Warpath" (M-G), okay $6,500.

LOS ANGELES

(Continued from page 10)

—"Place in Sun" (Par) (3d wk). Swell $8,000. Last week, boff $10,300.

Beverly Canon (ABC) (520-$1)—"Kon-Tiki" (RKO) (19th wk). Strong $1,700. Last week, $1,900.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie) (14th wk). Started current frame Monday (3) after $6,100 last week.

Orpheum, El Rey, Hawaii (Metropolitan-G&S-FWC) (2,313; 861; 1,006; 60-90)—"His Kind of Woman" (RKO). Terrific $42,000 or near. Special 3-house unit leased by Hughes for showing.

Chinese, Globe (FWC) (2,048; 799; 80-$1.50)—"David and Bathsheba" (20th). Heading for smash $54,000, with tilted scale helping. Last week, these two houses not playing first-run.

SHERIFF'S SALE

BY VIRTUE OF AN EXECUTION issued out of the Supreme Court, New York County, in favor of H. E. R. LABORATORIES, INC., against PRODUCERS LABORATORIES, INC., and an order thereof dated August 17, 1951, to me directed, I will sell at PUBLIC AUCTION, for CASH ONLY, DAVID STRAUSS & CO., auctioneer, THURS., SEPT. 6, 10:30 A.M. at 457 W. 46 St., NYC, all the right, title and interest as provided by law PRODUCERS LABORATORIES, INC. had on the 10th day of May, 1951, and/or at any time thereafter in and to the following property:

MOTION PICT. FILMS

Entire library of approx. 70 films, desirable TELEVISION, etc., many with track; incl. features: K33-CAFE COLLETTE, SECRETARIA, CHLOE, BRIDES OF ZULU, ZAMBONGA, HIRED WIFE, DELAWARE; also SOUTH AM. CRUISE, "M," FLEET HQ, PLAYTHINGS OF DESIRE, APACHE LOVE, FORTUNES FOOL, THE COMEBACK, NAVY DAY BLUES, SMALL TOWN IDOL, BALI, many others.

THIS AD WILL NOT APPEAR AGAIN

JOHN J. McCLOSKEY, CITY SHERIFF

H. WILLIAM KEHL, Under Sheriff LOUIS DICKSTEIN, Deputy Sheriff

Picture Grosses

MINNEAPOLIS

(Continued from page 8)

$4,000 after fine $5,800 initial stanza.

Lyric (Par) (1,000; 50-76)—"Meet After Show" (20th) (m.o.). Good $5,000. Last week, "Law and Lady" (M-G), $3,500.

Radio City (Par) (4,000; 50-76)—"That's My Boy" (Par). Martin & Lewis apparently not on their fans' blacklist, despite inability to keep recently scheduled "in person" date at this house. Keeping boxoffice plenty busy. Sock $17,000. Last week, "Meet After Show" (20th), okay $10,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Flying Leathernecks" (RKO). John Wayne and Robert Ryan effective marquee names and picture has pulling power. Tieup with Legion and Marine recruiting office also a help. Big $13,000. Last week, "His Kind of Woman" (RKO), $11,500.

RKO-Pan (RKO) (1,600; 40-76)—"His Kind of Woman" (RKO) (m.o.). Neat $6,000. Last week, "Moonlight Bay" (WB) (2d wk), $6,000.

State (Par) (2,300; 50-76)—"Tall Target" (M-G). Somewhat neglected because of distracting counter attractions. Poor $4,000. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), good $6,000.

World (Mann) (400; 50-90) — "Moonlight Bay" (WB) (m.o.). Satisfactory $2,500. Last week, "Bond Street" (Mono), $2,300.

'TALK' SMART $17,000, SEATTLE; 'GROOM' 18G

Seattle, Sept. 4.

Socko bills all around here this stanza with new product a hypo to boxoffices. "People Will Talk," "Here Comes Groom," "People Against O'Hara" and "Take Care of Little Girl" shapes as best bets, all strong to sock.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Take Care Little Girl" (20th) and "Let's Go Navy" (Mono). Solid $15,000. Last week, "After Show" (20th) and "Road Block" (RKO) (2d wk), $9,300.

Fifth Avenue (Evergreen) (2,349; 65-90)—"People Will Talk" (20th) and "Hard, Fast, Beautiful" (RKO). Great $17,000 or near. Last week, "Alice" (RKO-Disney) (3d wk), $8,300.

Liberty (Hamrick) (1,650; 65-90) —"People Against O'Hara" (M-G) and "On Parade" (Lip). Fancy $13,000. Last week, "Young, Rich, Pretty" (M-G) and "Kind Lady" (M-G) (3d wk-4 days), $3,300.

Music Box (Hamrick) (850; 65-90)—"4 in Jeep" (UA) (2d wk). Oke $4,500. Last week, $5,200.

Music Hall (Hamrick) (2,200; 65-90) — "Hornblower" (WB) and "Benny the Dip" (UA) (2d wk). Holding at $14,000 after great $17,800 last week.

Orpheum (Hamrick) (2,600; 65-90)—"Cattle Drive" (U) and "This Is Korea" (Rep). Fine $12,000. Last week, "Cyrano" (UA) and "First Legion" (UA) (2d wk), $7,800.

Palomar (Sterling) (1,350; 40-70)—"Katie Did It" (U) and "Frogmen" (20th) (2d runs). Good $5,000. Last week, "Francis To Races" (U) and "Fort Worth" (WB) (2d wk), $4,400.

Paramount (Evergreen) (3,039; 65-90) — "Here Comes Groom" (Par) and "Guy Who Came Back" (20th). Sock $18,000. Last week, "That's My Boy" (Par) and "Man With My Face" (UA) (3d wk), $8,800.

PORTLAND, ORE.

(Continued from page 8)

(WB) and "This Is Korea" (Rep). Solid $11,000 or over. Last week, "Cyrano" (UA) and "Kind Lady" (M-G), $12,300.

Mayfair (Parker) (1,500; 65-90)—"Cyrano" (UA) and "Casa Manana" (Mono) (m.o.). Fine $6,500. Last week, "Prowler" (UA) and "Hoodlum" (UA), $6,000.

Oriental (Evergreen) (2,000; 65-90)—"Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), day-date with Paramount. Big $6,000. Last week, "That's My Boy" (Par) and "The 13th Letter" (20th), $7,000.

Orpheum (Evergreen) (1,750; 65-90)—"That's My Boy" (Par) and "The 13th Letter" (20th) (2d wk). Big $9,500. Last week, $13,500.

Paramount (Evergreen) (3,400; 65-90)—"Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), also Oriental. Tall $10,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), $8,500.

United Artists (Parker) (890; 65-90)—"Thunder on Hill" (U). Good $7,500. Last week, "Strictly Dishonorable" (M-G), $5,200.

'Leathernecks' Rousing 14G, Balto; 'Groom' Fat 15G, 'People' Fine 11G

Baltimore, Sept. 4.

Rain over the weekend cut down the holiday exodus and helped downtown houses here into steady activity. The Hippodrome opened sans flesh with "Flying Leathernecks" and response is bullish. Good activity also is reported for "Here Comes Groom," at Keith's and "People Will Talk," at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Rich, Young, Pretty" (M-G). Fancy $10,000. Last week, "Ran All Way" (UA), $7,200.

Hippodrome (Rappaport) (2,240; 20-70) — "Flying Leathernecks" (RKO) (2d wk). Starts second round tomorrow (Wed) after solid $14,000 opener for John Wayne starrer.

Keith's (Schanberger) (2,460; 20-70)—"Here Comes Groom" (Par) (2d wk). Second round started today (Tues.). First week was hefty $15,000.

Mayfair (Hicks) (980; 20-70) — "Warpath" (Par) (2d wk). Fine $5,500 following $7,100 opening round.

New (Mechanic) (1,800; 20-70)—"Meet Me After Show" (20th) (2d wk). Sliding off to mild $6,500 after nice $10,800 preem.

Stanley (WB) (3,280; 25-75) — "Jim Thorpe" (WB). Nicely received but only good $12,000 looms. Last week, "Peking Express" (Par), $5,700.

Town (Rappaport) (1,500; 35-70) — "People Will Talk" (20th). Strongly sold and building well to sturdy $11,000. Last week, "Never Trust Gambler" (Col), $4,300.

'Leathernecks' Lusty 8G, Omaha; 'Groom' $12,000

Omaha, Sept. 4.

"Here Comes Groom" looks like biggest gross for week but some doubt if it will touch the smash gross of "That's My Boy" in its first week. Should be big, however. "On Moonlight Bay" at Paramount looks stout. One of the standout items will be "Flying Leathernecks" at Brandeis where so strong it likely will get a second week.

Estimates for This Week

Brandeis (RKO) (1,500; 16-70)—"Flying Leathernecks" (RKO). Lofty $8,000, and holds. Last week, "Sirocco" (Col), $6,500.

Orpheum (Tristates) (3,000; 16-70)—"Here Comes Groom" (Par). Big $12,000. Last week, "That's My Boy" (Par) (2d wk) and "California Passage" (Rep), $11,800.

Paramount (Tristates) (2,800; 16-70)—"On Moonlight Bay" (WB). Very good $10,000. Last week, "Capt. Horatio Hornblower" (WB), $12,000.

Omaha (Tristates) (2,100; 16-70) —"Hornblower" (WB) m.o.) and "Call of Klondike" (Mono). Solid $8,000. Last week, "Little Giant" (Indie) and "Time of Lives" (Indie) (reissues), $8,000.

State (Goldberg) (865; 25-75)—"Warpath" (Par). Opened Sunday (2). Last week, "Tars and Spars" (Col) and "Sister Eileen" (Col) (reissues), okay $5,000.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SHOW BOAT"
starring
KATHRYN GRAYSON-AVA GARDNER
HOWARD KEEL
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation

NBC-TV'S 'GET HEP' FORMULA

Auto Companies in Low TV Gear

Decision of Ford to shave costs on its James Melton NBC-TV display, highlights a turn of events in contrasting this season's video sponsorship by auto companies with the situation prevailing last season.

Exactly one year ago the automotives were staking one of the major claims in TV, battling it out with the cigaret companies for top sponsorship coin. More than a dozen top-priced shows were all set to tee off for the '50-'51 season, and industry impression was that TV would accomplish what radio had failed to do—commit the auto companies to long-range planning and programming instead of its previous "in and out" radio status.

Today virtually all the automotives have disappeared from the sponsorship picture, with Ford and Lincoln-Mercury ("Toast of the Town") as the lone network entries. Packard is still co-sponsoring the Don Ameche show on ABC, but has already turned in its cancellation notice.

Production curbs and bottlenecks are blamed for the TV retreat.

3-Way Rhubarb on 'Tandem' Setup; NBC, Sponsors Differ on Programs

A three-way rhubarb developed last week among the participating sponsors on the NBC "Operation Tandem" over the properties chosen for the five-nights-a-week program parlay for the '51-'52 season. With the Whitehall-Chesterfield-RCA coin investiture adding up to a hefty chunk of billings, NBC was anxious to make peace all around and as of this week it looked as though a common meeting ground had been reached.

The five shows chosen by NBC included a half-hour of the Sunday "Big Show," the Boston Pops Orchestra, "Mr. Keen," which Whitehall has succeeded in maneuvering over from CBS in order to incorporate it into "Tandem," Ed Gardner's "Duffy's Tavern" and "Screen Directors Playhouse." Apparently all three sponsors were initially agreed only on the wisdom of continuing on "Big Show" and "Mr. Keen." None of them favored the Boston Pops and it's getting the heave, with NBC promising delivery of a Dean Martin-Jerry Lewis radio show as a substitute.

It's reported Chesterfield was opposed to "Duffy's Tavern" and there was a dispute over "Screen Directors Playhouse," despite the latter parlaying itself into one of the more successful network properties. However, it's understood both "Duffy" and "Screen Directors" remain on the schedule.

Martin & Lewis In New Crack at AM

Dean Martin and Jerry Lewis, who scored a blank in radio two years ago when NBC gave them a Sunday at 7 spread in a bid to counter the Jack Benny competition on CBS, and were subsequently yanked from the network, now want another crack at AM. MCA is currently packaging a new half-hour radio show for the team and NBC looks with favor at the whole idea. Web may slot them in a Monday night segment as replacement for the Boston Pops Orchestra, as one of the participating shows in "Operation Tandem."

Currently the hottest attraction in show business, and also in view of their TV smash, both Martin and Lewis feel they're learned a lot since their earlier NBC radio fiasco, and that they've now got the answers to a click comedy stanza. In view of their pix, TV, nitery, etc., commitments, the radio show would probably be taped in advance.

Crosley Ups Kingsbury

Cincinnati, Sept. 4.

Gilbert W. Kingsbury stepped up this week in the Crosley Broadcasting Corp. to become administrative assistant to Robert E. Dunville, president.

Starting several years ago in the WLW newsroom as a scripter, he moved on to Washington as the station's correspondent for piping of weekday newscasts and returned recently as publicity and promotion director.

Shaw on Video

First property of the late George Bernard Shaw to be dramatized on tele will be "Cashel Byron's Profession" on NBC-TV's "Lucky Strike Theatre." It will be beamed on Nov. 19.

Adaptation is based on one of Shaw's early novels, which deals with the love affair between an aristocratic woman and a prizefighter.

NBC-TV, Gillette In World Series, Rose Bowl 'Deal'?

Deal is reportedly in the works for NBC-TV to sell the Rose Bowl football game next New Year's Day to Gillette Safety Razor, if Gillette grants an exclusive on the World Series coverage to NBC.

NBC recently won exclusive rights to the Rose Bowl, including the Tournament of Roses parade, for three years on a sealed bid of $1,600,000. Top web spokesman said this week that first refusal on sponsorship is being offered Gillette on the basis that NBC has worked closely with razor firm on most of its sports telecasts for the last several years. It's known, too, that NBC is pitching for an exclusive on the World Series this year, to which Gillette controls the rights, and it's believed the web may be offering the Rose Bowl plum as its prime argument to get the Series.

NBC exec declared the web is taking its time in lining up a bankroller for the Rose Bowl, since it has several months to set the deal. He added that the package may be broken down into segments for sale to participating bankrollers, if it's impossible to find a single sponsor to take the entire show. Both the Series and Rose Bowl game are to be aired from coast-to-coast for the first time this year.

NBC Execs Harbor Fine Points of Difference As to Dagmar's Talents

NBC appears to be a "house divided" on the merits of picking up Dagmar's option, with result that there's now a two-way NBC-CBS rivalry for her future services. If NBC lets her get away, Frank Sinatra wants to sign her for his upcoming Tuesday night (opposite Berle) show on Columbia.

When NBC permitted her option to lapse it was done without knowledge of Sylvester (Pat) Weaver, the web's tele chieftain, who was in Mexico at the time. Weaver believes there's definitely a place on the network's programming schedules for her talents, and as of this week had practically persuaded

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EARLY-MORNING, ZINGY SKED SET

Sylvester L. (Pat) Weaver, NBC's television veepee, is putting the finishing touches to a unique programming idea, which will start the network's television day at 7 a. m. On the agenda for a Nov. 1 kickoff is a two-hour "wake up" cross-the-board show designed for all-family viewing which, under a new sales pattern evolved by the network's TV chieftains, will permit for a gross billings potential in excess of $2,500,000 a year.

Obviously, NBC has an awareness that the success of such early programming will depend on how many people can be made TV-conscious upon awakening in the morning. Similarly, the web recalls DuMon't ill-fated excursion into such early morning programming a couple years back. But Weaver is equally convinced that, with a proper application of showmanship based on a "service to the waker-upper" formula, the 7 to 9 a. m. display can eventually create an "oh-how-I-love-to-get-up-in-the-morning" school of TV adherents.

As such, Weaver is keynoting the show with a "get hep" pattern which will incorporate, in continuing sequences, the date, weather, time, headlines, what new books are appearing today, the magazines that will hit the newsstands, lead editorials in the major dailies, new records scheduled for release that day, back to the date, weather, time, headlines, etc. In essence it will provide the answer to the query: "What should the viewer know since he went to bed last night in order that he may keep alert?"

'Clock Radio' Angle

In some respects it will be an extension of the so-called "Clock Radio," which has had a wide play in foreign countries but which is practically unfamiliar in U. S. broadcasting. Many of the show's features—providing practically everything but the syndicated material in the dailies—were originally set for incorporation in a program on Weaver's agenda called "Today," but this will be integrated into the two-hour format. Throughout the show there will be a continuing "news ribbon" across the bottom of screen for a running flow of headlines.

In addition to the "get hep" segments, Weaver plans other programming facets, including an orchestra and vocalists, a comedy team hewing to the "Bob and Ray" or Rayburn and Finch type of early-morning banter and byplay. Mort Werner has been set as producer of the series, with Charles Speer and William L. Stuart tackling the writing assignment.

The network is currently working on a formula which will permit for local weather inserts, the one-hour time differential between New York and Chi, etc.

The sales pattern for the two-hour stretch will also represent some innovations. The 10 hours per week (Monday through Friday) will be sold in 15 minute segments, along with station breaks on a local level, and a new type of "visual plug" participation, whereby clients' products (clocks, syrup, coffee, other breakfast commodities, etc.) will be integrated into the program proper—on a fee basis.

'Big Show's' Big Names

London, Sept. 4.

Further names have been added to the list of topliners to appear in the first "Big Show" radio program to be relayed from the Palladium Sept. 16. They include George Sanders, Joan Fontaine, Beatrice Lillie, Flanagan and Allen, and Wilfred Pickles.

To cope with the big demand for seats lots will be drawn, with femcee Tallulah Bankhead picking the first 10 cards.

Ken Murray, CBS in Hassle With Time Running Out on TV Preem

Worries in the Morning

The questions of whether NBC must, under FCC regulation, conduct its color TV demonstrations before the start of its regular commercial programming schedule, may be a factor in determining whether the network will be able to proceed with its ambitious 7 to 9 a.m. "waker upper" video show, scheduled to preem Nov. 1. NBC legalites are currently seeking a more clearcut definition of the rules governing its closed-circuit tint displays.

In the past, NBC has been demonstrating color at 10 a.m., prior to any commercial network commitments. By reverting back to "station time" at 9 a.m., after the two-hour morning network display signs off, NBC is hopeful that the FCC will allow the color demonstrations to go on after a commercial program entry.

Cantor to NBC: It's 'Give' or Ziv On Radio Stanza

NBC and Eddie Cantor have been having some words over the comedian's insistence on doing a weekly radio show as well as his rotating TV series on "Colgate Comedy Hour." In fact, it's reached a point where Cantor may succumb to the persistent blandishments of the Fred Ziv outfit, that he do a transcription series for sale in individual markets.

However, the Ziv alliance poses a problem. Cantor is under contract to NBC for both radio and television, and it would mean breaching the AM commitment should be agree to the Ziv wooing. NBC doesn't want him to do the transcribed series, but on the other hand doesn't want to slot a Cantor radio program unless a sponsor has been lined up. And thus far there isn't a client in sight.

Still a Doodles Weaver In NBC's Video Future Despite Lapse of Option

NBC has allowed its option on Doodles Weaver to lapse, following last week's windup of the comic's Saturday night summer TV series under sponsorship of the Citrus Growers of Florida. Return of the "Saturday Night Revue" forces Weaver out of the 10 to 10:30 period.

Although Weaver won't be contractually bound to the network, NBC plans to use him, however, throughout next season as one of its "auxiliary" comics, possibly on the upcoming early morning (7 to 9 a.m.) "wake up" TV series or the proposed after-midnight network show.

FAITH GETS LONGHAIR DEEJAY SPOT ON WNEW

Percy Faith, composer, musical director and artists and repertory staffer of Columbia Records, starts a symphonic pops disk jockey stanza on WNEW, N. Y. He'll go into the 3 p.m. Sunday spot currently held by Duke Ellington, in the summer hiatus of the Benny Goodman longhair platter series.

When he returns in the fall, Goodman will move into the 4-5 p.m. period, to catch the audience from the N. Y. Philharmonic broadcasts on CBS network. At that that, Faith will shift to a Sunday evening slot.

Ken Murray arrived in New York this week to continue his feud with CBS and to do his first teleshow slated for Saturday (8). Murray stance is the result of a long-standing tiff with the network on the matter of costs, increased budget and degree of cooperation to be given him by the network.

Situation reached its peak several days ago when Murray hired a Coast showgirl and a singer for his Budweiser display and sent in a requisition to the Coast CBS office for transportation. Network, upon instructions from New York, turned it down. After Murray allegedly blew his top, the eastern office relented and sent a telegram to the effect that they would bear the costs if he insisted. Tone of the wire is said to have riled him.

Subsequently, Murray took the position that he wouldn't move east unless there was some settlement upon other points on which there had been bickering. Included in Murray's charges were what he termed excessive house costs. Murray was particularly peeved about the "Hollywood and Vine" set which he uses weekly to open the show. When comic first went on the air, he had that particular set made up for $2,700, which was refunded to him by the web. However, CBS has been charging him $800 for the weekly use of that set. Net stated that this amount was necessary because of hauling, cleaning and storing the elaborate prop.

Murray also demanded an increase in budget. He feels that he'll be up against some tough opposition from NBC with its Saturday night lineup, which includes Ezio Pinza, Jimmy Durante, Ed Wynn, and offers of similar potency. He stated that a considerable upping of the bankroll was urgent if he was to retain his rating and effectiveness. Murray feels that ad budget for the show should be expanded and that he be given enough coin to go after some top-flight guesters and carry out some ideas that he has to hypo the program's effectiveness.

It's reported that CBS initially told Murray that inasmuch as the contract with Anheuser-Busch was set through the D'Arcy Agency there could be no renegotiation.

Since Murray's blowup and announcement that he wouldn't come east unless these questions have been ironed out, CBS having agreed to negotiate the disputed points when Murray came to New York However, Murray was adamant in his refusal to budge until the problems were settled to his satisfaction. However, he relented and came in.

New TV Idea May Bring Allen Back

NBC and William Morris TV execs have been huddling on a new program formula which may bring Fred Allen back to video this season with his own stanza. Allen himself likes the idea, and if current talks jell, he will be slotted three times a week in the 7:30-7:45 p. m. Monday, Wednesday and Friday segments as the alternate show to Dinah Shore, who goes into the Tuesday and Thursday period for Van Camp.

Show would be an offshoot of "Mr. Omm" character projected by Allen on two test programs a couple years ago, and would be in the nature of a "TV Treasury of Humor," with Allen doing the narration in introducing sketches and appearing in some of them. Format would be sufficiently flexible for Allen to invite practically anybody and everybody with talent on the show.

NBC Stalemated on 'Theatre Showcase' Project With Comics By Agency Stance

Differences of opinion exist between Abe Lastfogel, of the William Morris Agency, as the agenting rep for Jimmy Durante, and NBC execs, on the wisdom of transferring the network's top TV comedy shows on to 35m film for regular theatre exhibition. They have stalemated the web in its plans to "theatre showcase" the major video attractions.

Blueprint for the project, spearheaded by NBC-TV chieftain Sylvester (Pat) Weaver, calls for initially doing a Durante feature-length film based on the highlights of the Schnoz's TV shows during the '50-51 season. Lastfogel has expressed doubts as to the box-office potential of such a film, maintaining that regular theatre patrons wouldn't go for it, and that the average exhibitor would run a mile from anything smacking of TV.

Weaver, on the other hand, is confident that an hour of Durante TV highlights could add up to top pix entertainment. He plans huddling with the Schnoz when the latter arrives in New York, in hopes of convincing him to go through with it.

Lacking Durante's go-ahead, Weaver plans to tee off the project with a composite film featuring the highlights of TV shows by Eddie Cantor and several other comics on the NBC roster.

Cantor 'Briefs' NBC Press Dept.

Something new in talent-network relations cropped up last week at NBC. Eddie Cantor made a surprise appearance in the press department and assembled the whole staff together in the network's TV conference room for an informal meeting.

In essence, Cantor told the staffers that, with Colgate plunking down unprecedented coin for its lavish Sunday night "Comedy Hour" TV spread, it put a burden on the press department to pitch in and justify the client's faith in the network and the medium. Cantor told them that the obligation extended beyond carrying the ball for the individual talent on the show, to helping Colgate duplicate its 8 to 9 Sunday supremacy in beating out the CBS "Toast of the Town" competition.

Press department veterans say they can't recall any such previous "let's-chip-in-and-work-together" powwow inspired by a major web personality.

MUTUAL'S 7% HIKE IN BILLINGS FOR '51

Trend to larger AM hookups is reported by Mutual prexy Frank White, who said last week that the average MBS bankroller now has his message on 356 stations, contrasted with a figure of 284 last fall. Reason, he indicated, is the greater emphasis on getting into small towns.

Web reports a gain in gross billings for the first seven months of 1951 of 7% over the same period of 1950. Total MBS gross for January-July this year have been $10,200,000.

Fall biz is looking up, according to sales v.p. Adolf N. Hult, with the pacting of Sterling Drug for five 25-minutes weekly with "Ladies Fair." To strengthen "Ladies Fair," program v.p. William H. Fineshriber, Jr., is skedding "Take a Number" ahead of it, in the 10:30-11 a.m. spot, starting Oct. 1. "Number" is now heard once-weekly, on Saturday evenings at 8:30 p.m. In its new strip format, show has some commercial nibbles and may be made a co-op if a national backer isn't hooked.

Dinah Shore East For Irving Berlin TV Salute

Dinah Shore arrives in N. Y. from the Coast over the weekend for her first video guest shot of the season, on Red Cross Shoes' "Irving Berlin's Salute to America" next Wednesday night (12) via NBC-TV. Miss Shore, who will join Tony Martin and Margaret Truman as top vocalists on the show, is receiving the top guest shot fee of $5,700. Singer is taping her thrice-weekly CBS radio show in advance.

Consummation of her deal to do a 15-minute show Tuesdays and Thursdays on NBC-TV for Stokely-Van Camp, starting in November, will necessitate a change in her radio series, which Procter & Gamble is ready to approve. Where she now appears Tuesdays, Wednesdays and Thursdays with Jack Smith, she'll switch to Mondays, Wednesdays and Fridays, leaving the Tuesday and Thursday spots to Ginny Simms.

AM, TV Markets Differ; Nielsen Warns Vs. Sluff

Chicago, Sept. 4.

Advertisers are cautioned to take a long, hard look at the overall broadcast coverage picture, before they completely kiss off radio in favor of television. The warning was voiced last week by Arthur C. Nielsen, prexy of the audience research firm of the same name.

Researcher argues there's data to support the thesis that the two electronic media are often "more complementary than competitive." Because of video's geographical limitations, with set ownership concentrated in the upper income and urban groups, there's still a highly significant area reachable only via AM.

It's pointed out there's much less audience duplication between radio and teevee than is generally recognized by the bankrollers currently infatuated with TV. Nielsen states that the two advertising vehicles "reach largely different markets." He pegs the total num-

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GEORGIE PRICE
One of America's Great Entertainers
BOwling Green 9-8420 60 Beaver St. New York City

TV Union Snarl On 'Teleprompter'

National Labor Relations Board ruled last week that the CIO National Assn. of Broadcast Engineers & Technicians had engaged in an illegal jurisdictional strike last February, directed against Theatrical Protective Union No. 1 of the International Alliance of Theatrical Stage Employees (AFL).

Strike stemmed from use of "Teleprompter" equipment at NBC-TV in N. Y. Web had assigned the equipment, which consists of an electrically rotated scroll containing the script (as a memory aid to actors), to the IATSE men. NABET contended before NLRB that the walkout had been called because it made conditions more hazardous to members of the engineering crew. It also wanted the "Teleprompter" assigned to NABET employees.

NLRB found that "Teleprompter" was more satisfactory than the manually operated cue cards: It also decided that the stoppage was designed to "compel Teleprompter to assign work to NABET members rather than to their own employees who were members of another union."

Labor board gave NABET 10 days to notify NLRB of its compliance.

It's been disclosed that Teleprompter Service Corp. and Teleprompter Equipment Corp. is being geared to operate at a $750,000 to $1,000,000 a year clip.

National Labor Relations Board

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Television Premieres

(Sept. 5-15)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Sept. 5-15):

SEPT. 6

Bigelow Theatre. Vidfilm dramas. DuMont, 10-10:30 p. m. Bigelow-Sanford Carpets, via Young & Rubicam.

Sept. 7

Mama. Situation comedy. CBS, 8-8:30 p.m. General Foods, through Benton & Bowles.

We, the People. Drama-variety. NBC, 8:30-9 p.m. Gulf Oil, via Y&R.

Aldrich Family. Situation comedy. NBC, 9:30-10 p.m. Campbell Soups, via Ward Wheelock.

Cavalcade of Sports. Madison Sq. Garden Fights. NBC, 10-10:45 p.m. Gillette, through Maxon.

Sept. 8

Hollywood Junior Circus. Circus for moppets. ABC, 10:30-11 a.m. Hollywood Candy, via Ruthrauff & Ryan.

All-Star Revue. Comedy-variety. NBC, 8-9 p.m. Participating.

Ken Murray Show. Variety. CBS, 8-9 p.m. Anheuser-Busch, through D'Arcy.

Your Show of Shows. Variety-revue. NBC, 9-10:30 p.m. Participating.

Hit Parade. Music. NBC, 10:30-11 p.m. American Tobacco, through BBD&O.

Sept. 9

Big Question. Panel discussion. CBS, 6-6:30 p.m. Sustaining.

This Is Show Business. Variety. CBS, 7:30-8 p.m. American Tobacco, via BBD&O.

Fred Waring Show. Music. CBS, 9-10 p.m. General Electric, via BBD&O.

Sept. 10

Langford-Ameche Show. Variety. ABC, 12 noon-1 p.m., Monday-thru-Friday. Participating.

Kate Smith Show. Variety. NBC, 4-5 p.m., Monday-thru-Friday. Participating.

Author, Author! Drama—panel ABC, 8-8:30 p.m. Sustaining.

Sept. 11

Bill Goodwin Show. Variety. NBC, 3:30-4 p.m., Tuesdays and Thursdays. General Electric, via Y&R.

Charlie Wild, Private Detective. Whodunit. ABC, 8-8:30 p.m. Mogen-David Wine, via Weiss & Geller.

NCAA Sets Formula for Televising $1,000,000 Westinghouse Grid Package

At least three college football games will be played to their biggest audiences in history this season, when they're beamed via television from coast to coast under the National Collegiate Athletic Assn's experimental plan for televised football. One of these will be the Notre Dame-Southern Methodist game, which along with the two others, will be aired by video stations in 53 different market areas from N. Y. to Los Angeles.

Details of the NCAA plan, together with a complete schedule of all games to be televised in each area, are to be released by the association to the industry and sportswriters today (Wed.) at a luncheon in N. Y. Plan is designed to furnish statistical data on exactly how much TV affects the gate receipts of football games and has been made as wide in scope as possible to provide the maximum of information. All games to be televised have been bought by Westinghouse, in a special package deal, for $1,000,000. Sponsor has selected the NBC web to air the contests.

Each area in the country, under the plan, is to undergo a complete TV blackout twice during the season, to permit NCAA officials to determine how much better grosses are pulled by schools in each area when there is no video available. As a further test of TV's effect, certain of the top schools will not be televised at all, to determine what benefit this is to the gate receipts of smaller schools in the immediate area. For example, Ohio State, which is virtually assured of a sellout on all home games, will not be TV'ed during the season because of the many smaller schools in Ohio, which might be hurt if OSU games were available via video to fans in their cities.

Selection of the games to be televised has been necessarily re-

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Snader Sets Markets For Foreign Pix on TV

Some 13 British films recently acquired by Snader Productions from Alexander Korda and Ilya Lopert for theatrical and television distribution will be on TV within seven months, it was disclosed in New York last week by Snader Sales Productions head Reuben Kaufman.

Besides the Korda pictures, Kaufman added, the Snader organization has several other deals pending for additional foreign and U.S. product. After their theatrical runs the pix will be released in 51 TV sales markets where Snader claims to have exclusive contractual arrangements with one station in each area.

In order to build the films' prestige, Kaufman declared, the stations will plug the pix in the course of their theatrical dates, either gratis or at a nominal charge. Announcements will make no mention that the features will eventually be programmed on TV.

U. of P. Goes Film On Grid Pickups In NCAA Brush

Despite the fact that the U. of Pennsylvania supposedly capitulated to the National Collegiate Athletic Assn.'s experimental plan for televised football this season, no Penn game is included in the NCAA schedule. College has sold film rights to its entire season schedule to an unidentified bankroller.

Number of colleges which originally had backed the NCAA plan for a moratorium on TV this year reportedly balked, along with Penn, when they discovered that Westinghouse, which is bankrolling all live games to be carried, would not pay them what they thought the games were worth. All these, however, were brought into line when it was pointed out to them that most games to be televised under the NCAA setup will be aired on a regional basis, at the most, and so did not merit the outlay of coin that the schools had expected.

Penn, however, which led the crusade to stymie the NCAA plan originally, reportedly would not go for the price and so decided to do without any live TV this year, preferring to make the film deal.

NCAA, for its part, is not expected to look with too much disfavor on Penn's action. Sale of film rights may be brought into the experiment, since it will give the association a chance to determine whether potential fans might stay away from a college game, even though the game were not being televised live, if they know they can see films of the game on their video sets the following day.

WCAU Gets Penn AM Rights

Philadelphia, Sept. 4.

Counteracting the television

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COX SATIRIZATION OF DISK JOCKEY STANZAS

A diskless disk jockey stanza, starring deadpan comic Wally Cox, will be launched by WNEW, N. Y., Sept. 30 at 10:30 p.m. The 25-minute weekly show will feature introing, instead of the usual records, a collection of non-disk music-makers, such as music-boxes, cuckoo clocks, windup toys, mechanical calliopes, piano rolls, harmonica rolls, toy hand organs and similar gadgets.

Station, credited with starting the platter-spinning format back in the mid-'30s with its Martin Bloc, recently has skedded some "switch jocks" (such as Benny Goodman and Duke Ellington doing classical music platter shows). Idea of program director Dick Pack is to kid the station itself, disk-jockeydom and all the takeoffs with "a switch to end all switches."

Field Test Tint Grid

CBS-TV took its three color video cameras to Annapolis over the weekend to conduct field tests in preparation for the Navy football games it is to cover this year from Navy's home stand. Web will beam the color pickups on its own microwave relay link from Annapolis to N. Y., a distance of 155 miles, and so considerable testing must be done to insure the best reception possible of the games.

CBS will open its color football schedule Sept. 29 with the Pennsylvania-California game from Philadelphia, and then goes to Annapolis the following Saturday (Oct. 6) for the Princeton-Navy game. Last weekend, while the color equipment was being tested, the web subbed black-and-white films for its regularly-scheduled color shows.

Rudy Vallee TVer Only A 'Mebbe'

Whether or not NBC would proceed with its plans for the hour-long, cross-the-board Rudy Vallee daytime TV show, appeared conjectural this week, in view of the web's inability to entice sponsors to the segment. Vallee has been pencilled in for the 11 to 12 (noon) period.

In blueprinting the show, the network let it be known that it would go on only if it had a 50% sponsorship in advance. Thus far it hasn't been forthcoming.

While the network points out that it went out on a sustaining limb in getting the Kate Smith daytime TV show off the ground, and prior to that even risked a $1,000,000 outlay to sustain "Saturday Night Revue" before getting client acceptance, they add that "this is 1951; we've proved all our points as to TV's daytime commercial impact." Tightened purse strings is another factor in sticking to the "50% or else" edict.

AGENTS, PACKAGERS CRY WOLF

Linger A-Wile

Six weeks ago, while on the Coast, Fred Wile, NBC-TV exec, heard of the plans being formulated for the Japanese Treaty Conference, which got under way last night (Tue.) in San Francisco, and set in motion the machinery which eventually crystallized in utilizing the occasion for inaugurating the coast-to-coast microcable service.

Oddly enough, it was the selfsame Wile who, back in 1935 while working out of the news department at CBS under Paul White, initiated another long-distance communications "preem" and was responsible for delaying the signing of the Philippine Independence so that it wouldn't interfere with a CBS commercial.

As his special events scoop for Columbia, Wile had negotiated the broadcast of the Philippine ceremonies, marking the first direct pickup from the Pacific island. The ceremony was set for 10 p.m. (New York time). However, it wasn't until he reported back to CBS that Wile was notified that, whether or not the Philippines got their independence, 10 o'clock was Coast repeat time for the "Myrt 'n' Marge" sponsored show, and CBS had no intention of losing out on the coin.

Wile arranged with Manuel Quezon, the then chief executive of the Philippines, to stall the signaturing to 10:30. He agreed.

'Where's Radio?' Salt Lake City Asks in Combatting Hoodlumism

By NAT BERLIN

Salt Lake City, Sept. 4.

Marked rise in hoodlumism and juvenile delinquency has set this town on its ear, with everyone howling for action, but to date radio has done very little to carry its share of this public service burden.

Problem was spotlighted a few weeks ago with a Federal Bureau of Investigation report on national conditions, that showed Salt Lake City over the national average in several categories. Mormon Church-owned paper, Desert News, immediately started slugging, and has been running a campaign for public assistance through "vigilantes."

Radio stations have dipped into the situation, but so far no one has come up with any sustained effort of programming. KSL and KALL have shown more signs of reacting than the others. KALL has hit the situation a half a dozen times during the past month on its daily editorial program, aired morning, afternoon and night. In addition, Paul Sullivan, newscaster, has interviewed Keith Ashton, staff announcer who hit the news by being chased at 100 miles an hour by hoodlums trying to run him off the road. But there are no plans for a sustained series of programs to try to find the answer to the problem.

KSL had Mayor Earl J. Glade on its "Newsman's Review," local version of "Meet the Press," last Friday (31). Their U. of Utah program, aired two weeks ago, took up juvenile delinquency in a half-hour round table discussion. But again, nothing much is stirring on a longtime basis.

To a certain extent, new KSL child psychology program, "Human

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The Lighter Note

Last week, during the meeting of NBC execs, with key affiliate members comprising the Economic Study Group trying to evolve a pattern to ease the network-affiliate tension over rate slashing, NBC prexy Joseph H. McConnell played host to the station operators at a dinner at the Westchester Country Club, Rye, N. Y. From all accounts, it was one of the few "hail-fellow-well-met" occasions in an otherwise serious week of discussion between the warring factions.

The following day McConnell kept to his bed, reporting by phone to his secretary that he was suffering from stomach distress. Ensuing gag around the network was that the affiliate boys tried to poison him.

Melton Vidshow Being Pruned?

The Ford Motor-sponsored James Melton TV show on NBC, one of the more costly hour-long musical extravaganzas in video, with a weekly talent-production nut in excess of $40,000, is undergoing some drastic revamping, with the auto company planning to shave it to a half-hour stanza. Move follows in the wake of Ford's 40% auto production curtailment, with the subsequent decision to pare the advertising allocation by a like amount, it's reported.

Huddles have been going on for the past couple of weeks at J. Walter Thompson, agency on the account, in an effort to resolve the status of the Thursday night 9 to 10 show. Slicing of the program to 30 minutes would open up a cream half-hour time segment, partially alleviating the web's SRO situation.

Oddly enough, JWT execs report dealers like the show and point to higher ratings. Program may shift to the Coast in the spring in a general refurbishing plan.

Hartford Indie's Rebuttal to Web 'Tandems' Eyed

Hartford, Sept. 4.

Seeking what he calls a "rightful share of the national spot business," Paul Martin, station manager of WCCC here, has evolved a merchandising plan to magnet the lucre of that field. For every $1,000 spot business placed with the station, Martin is alloting the product five days promotion work by a special station merchandising man.

Move is Martin's rebuttal to the pyramid and tandem plans of the networks. These have, he said, raised havoc with the smaller indies. Plan of Martin is to beam his stunt at those companies who have limited or no salesmen or promotion men in the area of the spot promotion and who wish to crack the particular market. Presently he's dickering with one of the nation's large drug manufacturers to carry out this type of program.

WCCC is a 500 watt daytimer. According to Martin this is the first time a small indie has done any type of merchandising. The larger indie powerhouses do have merchandising and marketing departments.

Work of the station merchandising man will be of a type designated by a spot sponsor or the station. If the product so prefers, the merchandise man will make goodwill trips into the field, promote retailer co-operation or consumer sales, consumer research, house to house canvass, in fact anything the product desires. He will affidavit his merchandising

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WEBS' SRO CUES % HOUSE PRUNING

By JOE COHEN

Talent agencies and tele packagers face one of the most drastic revampings in personnel and modus operandi in several years as a result of virtual sellouts of major network video time. Percenteries and packagers are in the position of having a surplus of manpower that cannot pay off at this time. They're also carrying a lot of talent on the books that cannot be sold except for guest shots, and many offices are dropping options because the market has dried up.

Talent agencies, particularly, are in a peculiar position. When video promised to become probably the most important field in show biz, the offices lined up practically everyone available to work in the new medium. Writers, publicity men, vaude and cafe agents, theatre producers and managers were brought in at sizable salaries to probe the potentialities of television. Office toppers, then felt, and correctly, that if they came in swinging it would pay off. This has been particularly true in the case of the William Morris Agency and Music Corp. of America which have corraled more shows than all other agencies combined.

However, these commission houses found that despite the fact that they were getting a lot of revenue out of video, the department wasn't paying off in proportion to the earnings of other departments because of the huge amount of manpower needed for servicing and because of the sales force needed to create ideas and market them.

Lot of Changes on Tap

Now that possibilities of expansion are nil, the talent toppers feel that changes are necessary in order to consolidate their position by making present time commitments pay off. Some changes are seen in the number of agents in each office. It's presently planned in some agencies to convert sales staffs to creation of new ideas. Latter is necessary because of the prevalent belief that not all shows inhabiting the networks will be renewed after the first 13-week period is over. They must get together some powerhouse programs with top talent, if they're to buck the competition of other agencies as well as network-owned shows.

At MCA, for example, four agents have been dropped from the rolls. Whether more will go isn't known as yet. It's reported at that office that MCA prexy Lew Wasserman is due from the Coast shortly to study the situation and change over the workings of the video sector. Reports indicate that there will be further cuts. At the same time, one MCA exec stated that if a man looks like material to make good at that office, he'll go on the payroll.

The sellout of network time is a blow to the percenteries from another direction. They have been

(Continued on page 44)

Free Sustaining Ride Set For 'Trail' on ABC Web

ABC web is giving "Mark Trail" a free sustaining ride, starting today (Wed.), for a month, to get the program rolling for its commercial start for Kellogg's on Oct. 1.

Web is giving the 5:30 p. m. kid strip some heavy ballyhoo and the sustaining run because Kellogg's other juve show, "Clyde Beatty," in the same time slot on Mutual, kicked off Monday (3). There's a strong "battle of the flakes" rivalry between MBS, and ABC and Kenyon & Eckhardt ("Trail") and Leo Burnett ("Beatty"), on which of the two entries makes the better rating showing.

During the sustaining period "Trail" will have the full half hour. When sponsorship starts Oct. 1, "Trail" will be cut to 25 minutes, and Kellogg's Victor Borge capsule will go into the 5:55 p. m. segment.

Biow Sets Daytime TV Formula To Combat High Production Costs

Fullscale counter - offensive against television's sky-high production costs was launched by the Biow agency this week with the preem of the agency's first daytime TV soap opera—"Search for Tomorrow," which preemed Monday (3) on CBS-TV under Procter & Gamble sponsorship. Agency is bringing the five-times-a-week, 15-minute serial in at a gross talent and production budget of $8,500, which is almost the cost of a once-weekly 15-minute dramatic show in Class A time. Biow plans to spend no more than that $8,500 on "Love of Life," its second soaper, which preems Sept. 24 for American Home Products on CBS-TV.

Basis of the rock-bottom budget is the almost complete elimination of expensive sets, according to Roy Winsor, who's supervising production of the two shows for Biow. Long associated with daytime radio serials, Winsor declared the success of any soaper depends on "a strong story with interesting characters who have problems." As a result, he said, the scripts will emphasize those factors and not set decorations. Winsor plans to play the shows against a cycloramic backdrop with only a few props as scenery, for the most part. He said the cameras will concentrate on closeups, something akin to the technique developed by NBC producer Albert McCleery for his "Cameo Theatre" series, but the camera work will not be so extreme since viewers will want some relief on a five-times weekly show.

Winsor decried the realistic scenery used on most current video shows as being not only unnecessary and, consequently, wasteful but also as "playing down" to the audience. "TV is so intimate," he said, "that it doesn't require the realistic scenery. Use of just a few props will give viewers more of a chance to exert their imaginations, something like the 'mental images' they visualize when listening to a radio show. As a result, they'll participate more directly in the action." While Biow is naturally interested in keeping costs as low as possible, he added, the agency also considers this the most efficient way to produce the soapers.

Winsor also will attempt to confine his cast to no more than 25 each week, using an average of five per day. Because the actors may have trouble memorizing their lines for a 15-minute strip, the scripters will put the burden of dialog on a different character each day. Thus, if the male lead has the most lines one day, he'll be able to loaf through the action the following day while another member of the cast assumes the major dialog. Winsor pointed out, moreover, that elimination of expensive sets will give the writers more freedom, since they won't be restricted to scripting their action around a set, the cost of which must be amortized over a certain period of time.

Bill Paley, Announcer

Minneapolis, Sept. 4.

If CBS topper Bill Paley ever needs a job he could qualify as a radio announcer.

At least, that's the conclusion reached in local radio circles following Paley's appearance on the Cedric Adams' WCCO newscast here.

Stopping here en route back east after a Wyoming vacation, Paley decided he wanted to go to the State Fair and catch Adams newscast. When Adams saw Paley, he called the latter to the mike and asked him to read a commercial. Paley complied and, in the opinion of the radio people who heard him, did a bangup job on the commercial. Sponsor, too, expressed himself as mightily pleased.

It's believed to be the first time that any network board chairman did the commercial end of a show on one of his company's stations.

Philip Morris In Shifts; 'Romance' Out, 'Storm' In

Philip Morris is bringing back "Against the Storm," onetime Peabody Award winner which it backed two years ago on Mutual, to insert in the 3:45 p.m. strip the ciggie has bought on ABC. PM is also dropping "Modern Romances," which started as a half-hour show and then was shifted to a 15-minute serial, and is replacing it with "Romance of Evelyn Winters."

"Storm" is a John Gibbs package scripted by Sandra Michaels (Mrs. Gibbs). "Winters" is an Air Features entry, currently aired on the web, written by Frank and Anne Hummert.

Leonard Reeg, ABC program veepee, is planning to originate some of the soapers going into the chains; upcoming 3:30-4:30 p.m. serial block from Chicago. He feels that moving one or two programs to Chi, whence the washboard weeper first developed in the '30's, may give them a fresher slant and stronger audience appeal, due to the fact that some of the soaper pioneers are still in the Windy City. At the same time, move will take the load off the web's Gotham production facilities.

Reeg's concept is using established rather than new properties. Among those being considered are: "Woman in White," a General Mills show; "Joyce Jordan," a Hi Brown property; "The Open Door," John Gibbs' package; and Elaine Carrington's "Marriage for Two."

In addition to "Modern Romances," web will drop "David Amity." Walter Kiernan's "Family Circle," will probably be moved up to an early afternoon slot, but the remainder of the chain's afternoon sked is likely to be dumped.

Shriner TV Show Set

Herb Shriner deal has been set for his own show on ABC-TV, starting Oct. 11, in the 9 p.m. Thursday spot. It will be backed by Cluett-Peabody on a weekly basis.

C-P has been backing "Don American Musical Playhouse" in that period on an alternate-week basis with Packard. However, Packard switched agencies from Young & Rubicam to Maxon and is dropping Ameche. C-P agency is Y&R.

Post-Midnight TV On NBC's Agenda

Although conceding that 11 to midnight on TV is "blue chips" time for local sponsorship, and abandoning hopes of "networking" the late night period, NBC's video chief have no intention of calling it quits after the 10:59 signoff.

Plans are now being formulated for a post-midnight network show, possibly running to 1 a. m., which the web will pitch up for sponsorship and affiliate station acceptance. Network wants to hit on an informal "Broadway Open House" type of program format, convinced that there's a large early morning TV audience if the right show comes along.

CEDRIC ADAMS SHOW
Producer-Director: Bob Sutton
Writer: Cedric Adams
5 Mins.; Mon.-Fri., 3:55 p.m.
PILLSBURY MILLS
CBS, from Minneapolis

This five-days-a-week five minutes transcribed Cedric Adams' session, resumed for the third successive season, finds the "Mr. Radio" of local WCCO radio station using the same format—an intimate, homey, friendly verbal tete-a-tete with housewives. Adams principally supplies tidbits of useful information. He also reminisces, takes sentimental and nostalgic journeys and interviews celebrities' wives. Into his five minutes he manages to pack a surprising amount of interesting and informative patter. At the outset, he bids his listeners to pull up [illegible] and relax during his brief "visit"—it'll do them goo and his approach and his top drawer presentation and first-rate materia are calculated to cause them to do just that.

Biggest of big shot radio personality and newspaper columnist in his own bailiwick, with more local sponsored ether shows than you can shake a stick at, and a WCCO contract believed to call for the largest radio stipend outside of New York and Hollywood, along with the top non-syndicated columnist readership, Adams has the equipment to make him an ideal choice for his present assignment.

With a voice of rich, sonorous timbre, perfect enunciation, a smooth and finished delivery, an easy, ingratiating manner, a sense of the dramatic and how to crystallize it over the ether, and an uncanny ability to propel his arresting personality, this masterhand at the mike can't help but achieve a rapport with his listeners.

Season's initial show had Adams recalling some of his summer's happenings, including a pleasant visit with Art Linkletter, and telling what will be offered by his ensuing programs, the last five minutes of Pillsbury's half-hour shows on which Linkletter consumes 25 minutes.

Adams' show is designed to sell Pillsbury's pie crust mix and he tells what it can do for the housewife. Listeners sending usable items to him will receive gift packages, he advised. Considering the show's brevity, the single commercial impressed as being overly long, but it was delivered with Adams' usual effective punch *Rees.*

FESTIVAL OF MUSIC
With Martin Bookspan
Producer: Bookspan
390 Mins., Sun., 5:30 p.m., 12-(midnight)
Participating
WCOP, Boston

This is a solid Sunday evening block of longhair recordings, which undoubtedly sets a record for continuous airtime for a Hub deejay, with Martin Bookspan taking over from 5:30 p.m. until station's sign-off at midnight. Actually however, the platter spinner has plenty of intermissions for the longhair disks usually run anywhere from five minutes to 20 minutes while in th case of last week's show the Hub air preem of the Liepzig Gewandhau orchestra's Urania recording of "Tristan and Isolde," consumed four hours.

The six and a half-hour stint is broken into segments, teeing off with the "Sunday Pops," hour and a half of selections of lighter longhair stuff, such as Listz' "Piano Rhapsody" for piano and orch, etc., followed by the "Sunday Evening Hour" from 7:05 until 8 p.m. spotlighting heavier music, the Artur Rubenstein recording of Brahms' "G Minor Concerto for Piano" featured, when caught. The "Evening Concert," the 8-11 session, showcases a complete recorded opera with the final hour tabbed "The Martin Bookspan Show" following the familiar deejay format, the spieler inviting listeners to phone him and discuss subjects relative to longhair music, composers, artists, etc., interspersing with platter spinning. Occasionally he has guests on this segment, but due to the length of performance of "Tristan and Isolde" this stanza was necessarily omitted last week.

Bookspan, a recent addition to WCOP staff, is recognized as an authority in the classical music department and he purveys background info in a casual but informative style. Stuffiness, which could easily creep into this type program, is conspicuous by its absence, Bookspan handling the program notes adroitly and with authority. It should garner plenty of listening among Hub's longhair music addicts. *Elie.*

LIFE WITH LUIGI
With J. Carroll Naish, Alan Reed, Joe Forte, Hans Conried, Jody Gilbert, Mary Shipp
Director: Mac Benoff
Writers: Benoff, Lou Derman
30 Mins.; Tues. (28), 8 p.m.
WRIGLEY
CBS, from Hollywood
(Arthur Meyerhoff)

Only Cy Howard, creator of this daffy dish of dialects, is missing from the original that CBS launched three seasons ago amid much uncertainty as to its commercial potential. Wrigley gave it a ride last season, was impressed with its showing and is again taking up the tab. Howard since has gone on to bigger things.

Main character of Luigi Basco, Italian immigrant who strives to become a good citizen, is played by J. Caroll Naish with an endearing charm that gives the piece its only semblance of sanity. Surrounding him are a collection of dialecticians that turn the plot topsy turvy and gags are plied on malaprops. On the getaway there seemed to be an overload of contrived comedy situations that inveighed against the poignancy of Luigi's struggle for an education.

However, with such seasoned vets as Hans Conried, Joe Forte, Alan Reed and Jody Gilbert it came off as rollicking, rowdy c'owning with Luigi all but lost in the shuffle. Conried as the gurgling Schultz and Reed's Pasquale carried most of the laugh load, with Forte also socking across his lines. Naish has mastered the delightful shadings of the little immigrant and wins complete sympathy as he overcomes the mounting obstacles in his path toward good Americanism. In these days of hyphenated-loyalty and questionable patriotism, his delineation of Luigi is warmly welcome as the paragon of good citizenship.

Wrigley intrudes only briefly to expose its message and presents Luigi as "a friendly, good-natured show." It's all that and pleasant entertainment, too. *Helm.*

WTCN Safety Promotion Hoopla for 20,000 Kids Ties in 22 Minn. Stations

Minneapolis, Sept. 4.

WTCN-TV and radio are set for what undoubtedly will be one of the nation's most unusual safety promotions. Station has arranged to have 20,000 youngsters throughout the state inducted by the state's governor-to-be E. E. Anderson into the school safety patrol with elaborate ceremonies in front of the State Fair grandstand Sept. 18. Affair involves a tiein with the American Legion, the State Highway Department, public schools, the Twin Cities street railway company and 22 other Minnesota radio stations, most of the latter members of the Upper Midwest Broadcasting System.

Of the 20,000 youths, 6,700 will be from the Twin Cities and during the half-hour ceremony their induction will be televised and radio broadcast by WTCN.

Simultaneously, the WTCN radio show will be fed to the statewide network of the 22 other stations so that the remaining 13,300 youngsters present in their towns' radio stations and listening to the radio, can take the school safety oath from Anderson at the Fair Grounds.

In the local communities, the State Highway Department, public school systems and American Legion will work with the town's radio station in rounding up the youths and escorting them to the broadcasts.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

MEET CORLISS ARCHER
With Janet Waldo, Sam Edwards, Fred Shields, Irene Tedrow; John Hiestand, announcer
Producer-director: Helen Mack
Writer: Jerry Adelman
30 Mins., Sun., 9 p.m.
ELECTRIC LIGHT & POWER
CBS, from Hollywood
(N. W. Ayer)

Corliss Archer is back from her summer vacation, to the probable elation of all of her teen-age friends. But other listeners to the first program of "Meet Corliss Archer" Sunday (2), after a summer hiatus, must have felt that the popular family comedy series was off form, or at least slow in rounding into shape. Segment was a pallid 30 minutes of trite situation and stock gags, as the Archers resumed their home routine.

Corliss was in a mooning mood, to the dismay of her extrovertish boy friend Dexter, and Corliss' parents weren't of much help, at first. Dexter brought them his new problem—Corliss refused to indulge in kissing anymore, because it was oldhat—and the trio got together to make Corliss snap out of this subversion. This afforded opportunity for a few gags, which were a little corny, but did permit for some homey philosophy to be worked in by Mr. Archer, as Corliss was brought down to ground again.

Part of the segment's unreality may have been due to the high-pitched accents of Sam Edwards as Dexter, who sounded for all the world like Charlie McCarthy. Janet Waldo continued Corliss' dreamy moods, while Fred Shields and Irene Tedrow capably handled the parent roles. Felix Mills' orchestra had excellent music bridges, but script and direction were only so-so. *Brog.*

NARTB SLAPS BENTON BILL AS DANGEROUS

Washington, Sept. 4.

National Assn. of Radio and Television Broadcasters has labeled the Benton bill, to create a national citizens' advisory board for radio and television, as "the most dangerous and far-reaching to come before the Congress in recent years."

Two days of hearings on the measure open tomorrow morning (5) before the Senate Commerce Committee, with NARTB slated to lead the opposition.

Measure has under the fire of broadcasters because the committee would be an informal, advisory censor on programming and public service.

Radio Followup Comment

Irving Berlin's more than 90-minute stint on Barry Gray's WMCA post-midnight show last Wednesday was one of those electric and spontaneous marathons. It is a fundamental as to why these nocturnal koffee-klatches intrigue so many show biz listeners. This new evolution of the disk jockey, of which Gray is the No. 1 exponent, has been building an important and ever-increasing audience. Some of the time the boys and girls are airing their egos; sometimes there is a "casting" gimmick, because of some exploitation tieup; sometimes it permits the amateur oracles to indulge in some al fresco punditing—and, sometimes, it produces inspired broadcasts. Berlin's was one of these. His last hour, after a faltering, nervous initial half-hour, which proceeded along conventional lines of "the Berlin saga," was socko showmanship because it was forthright, honest and simple in its recounting. So was the forepart, for that matter, but by now everybody knows the story of the singing waiter who married the society girl and made good not only in Tin Pan Alley but in an important Americanism manner.

Gray could not be wholly blamed for leading him along conventional lines, although this should be a barometer in future when other subjects are just as well known, since he wanted to lay a groundwork. But when Berlin got rolling on his own it was "poor little colored boy who writes my songs," but with human-interest and an unpretentiousness that made this particular broadcast a collector's item indeed. (Gray apparently now has the foresight to have a tape-recorder handy for such signal occasions). It certainly placed Berlin right up there with a memorable Al Jolson songalog he did with Gray on WOR some five years ago during the latter's "drop dead" days when Gray lacked the savvy and savoir-faire of now. The other to par it was an Eddie Cantor broadcast last year, which rates with Jolson and Berlin.

Gray's showmanship is now standard, and while his punditing and positiveness are still a source of mild irritation to some, his balance is considerably better, and his batting average's of such stature that he now enjoys an unique position with the hep show biz bunch. By nature of calling or nervousness, the show bunch are traditional insomniacs. In addressing himself shrewdly to that sophisticated cross-section of get-home-laters and stay-ups Gray also automatically attracts the not-so-heps. He talks their language but, another plus, is his glibness on matters politic, economic and the like. Gray gets overboard in that league, where he must perforce be at variance with one side or the other.

Gray is a show biz phenomenon who bids fair to set a pattern of freedom-of-the-air that is new because it's old. It's old in the AM tradition, although outmoded with the coming of "peace," as the cessation of World War II hostilities might be laughingly called—and it's old, of course, in the tradition of freedom of the press. However, so revised have the radio commentator standards become in recent postwar years that "the open mike" technique assumes new daring. Certainly WMCA's Nathan Straus is not lacking in courage in backing up Gray, and that goes in a measure also to Lou Rubin, boniface of Chandler's, the bistro from whence Gray originates, although in the latter's instance, the eatery benefits from the nocturnal commentator's draw; he is probably least concerned with the context so long as the pull is there. The station, however, does assume an extraordinary responsibility.

The next intra-trade question concerns itself with the future of such programs. CBS had Gray slated for a summer replacement and, for one reason or another, but easily assumed to be, fundamentally, one of caution, the network paid him off rather than take any chances. From the standpoint of network operation it might even have even been wise. But on the broad basis of showmanship—and the TV inroad on radio nowadays is such that AM could stand a little showmanship and derring-do—Gray's outspoken technique is certainly audience-arresting. Granted that the responsibility of an open mike doesn't mean that every "flannel-mouth" announcer could be entrusted with such, there is no question that the sounds-in-the-night that has evolved as a midnight disk jockey—a broad connotation, although a misnomer—is a new form of radio showmanship. This evolution of opinionating, the Q. and A. bull sessions on specialized phases (show biz and otherwise), and the voicing-of-the-gripes constitute the mid-20th century's form of roundtable. It's back-fence gossip wired for sound. And, most importantly, it's an open forum to which the pros and cons can come to air a beef, an opinion or expound a cause. The show biz names, as well as others of the calibre and stripe of Justice Samuel Rosenman, Morris L. Ernst, Mike Quill, Justice Ferdinand Pecora, Fire Commissioner Jacob Grumet, et al., seemingly think this out-of-the-way East 46th St. (N. Y.) bistro a sufficient lure to ferret it out and mount the microphonic stump for speechmaking. The show bunch, if not a bit bored with their own ilk, certainly are prone to respect other "names" in other fields, and the parade of personalities has been such that this WMCA station has aired a who's who of greats. Among the theatrical segment people like Ethel Merman and B. S. Pully, Leland Hayward and Henry Dunn, Ina Claire and Tex & Jinx, Ruth Chatterton and Sadie Banks, Eddie Cantor and Jan Murray, Irving Berlin and Nick Kenny, Russel Crouse and Benny Fields, Beckman & Pransky, Jose Ferrer and Maxie Rosenbloom, Dorothy Mackaill and Monica Lewis, Ivan Annenberg and Hy Gardner, Danton Walker and Bob Sylvester, Gloria Swanson and Peggy Lee have come to the Gray-Chandler's mike. If an indie can attract that kind of a cross-section of cuffo artists, what are the potentials for a network show? *Abel.*

THE HUBBARDS
With Eddie and Jackie Hubbard
60 Mins.; Mon.-thru-Fri., 12 a.m.
Participating
WENR, Chicago

That venerable premise on which to build a midnight show from a saloon or eatery is back in evidence again. It states: toss in a few guest celebs, spin a couple of platters, talk over the telephone, and for good measure, send out a free record album to a perpetual dialturner. Eddie Hubbard, an ace platter and needle boy, and wife Jackie ar the latest pair to bid for dominance via the same creaky format. And it may be conceded that the show, originating from the Shangri-La restaurant, is merely the best of a bad lot. The main ingredient, entertainment, is still lacking, still leaving a hole on Chicago radio at midnight big enough to drive a truck through.

Biggest fault here is the apparent difficulty in using up the hour-long segment, since both Hubbard and his missus are far from being the loquacious type. Main object of interest is a contest idea, in which the pair do a skit designeu to reveal clues to the identity of prominent personalities. It's a clever idea and by far the mainstay of the show.

Why Hubbard is chary of spinning platters is a mystery. Only one cut was heard on session caught (29), the rest of the time being occupied in interviews among out-of-towners and a discussion of the answer to the mystery skit on the previous show.

Kindly stated, the segment is boring; it would be less so with more music. Both Hubbard and his wife impress with sincerity and warmth, but they can't beat the format.

Commercials, which consist of a drive-in theatre spot and plugs for the eatery, are intoned capably. It might be better for the Shangri-La, however, if Hubbard sounded hungrier when he reads the menu. *Mel.*

ABC Loses Out on Its Try To Lure 'North' From CBS

Attempt by ABC to lure Colgate's "Mr. and Mrs. North" over from CBS has flopped, with the sponsor deciding to stick with Columbia.

ABC predicated its pitch to Colgate on the fact that the Norths had followed Sterling Drug's "Mystery Theatre" on Tuesday evenings. With Sterling moving over from Columbia to ABC, latter web sought to bring over the Norths as well, to keep the programs in a block. CBS, however, was able to halt the ABC maneuver.

Inside Stuff—Radio

Tied in with the picture "Jim Thorpe—All American" as a joint station and Minneapolis State and St. Paul Paramount theatres promotion, WTCN-TV and WTCN-AM and FM are conducting a poll to determine whom, among six living Minnesota athletes, the public considers the greatest. The six, selected as candidates by a board of Twin Cities sports experts, are Bronko Nagurski, Pudge Heffelfinger, Johnny McGovern, Arnie Oss, Leonard Frank and Bud Grant, all of whom won fame on the gridiron.

Rollie Johnson, WTCN sports director, will do the polling, asking his audiences to send in votes. To the first 100 persons voting and giving correctly the scores of the Carlisle Indians-Minnesota football games, Johnson awards guest tickets to the film. Poll will be climaxed Sept. 12 when Johnson will present a giant Jim Thorpe trophy to the winning candidate. The presentation will be between halves at the Green Bay-San Francisco pro exhibition charity football game at the local Stadium—a further plug for the station and film.

As a result of the guesting of Leland Hayward, "Remains to be Seen" producer, and Russel Crouse, co-author of the Broadway legiter, on Barry Gray's program, the show has bought four participations weekly on the gabber's WMCA, N. Y., stanza. Guest shot of Hayward and Crouse, both aficionados of Gray's airer, brought a healthy number of requests for tickets. Two announcements plugging the advance sale brought 500 responses during the first week. "Remains" opens in N. Y. Oct. 3.

NEW ACCENT ON OLD TONGUES

August Viewing—'51 Vs. '50

Following is a comparison of ratings and number of homes reached by the top 10 shows during August, 1950, as compared with those for August, 1951. Figures are provided by the A. C. Nielsen Co.

	Rating	Homes Reached (000)
AUGUST, 1951		
Big Town (CBS)	31.8	2,782
Racket Squad (CBS)	31.4	3,410
Arthur Godfrey's Friends (CBS)	29	3,443
Toast of Town (CBS)	28.6	2,870
Amateur Hour (NBC)	28	3,336
Fireside Theatre (NBC)	27.7	3,273
Kraft Theatre (NBC)	27.1	2,817
Amos 'n' Andy (CBS)	26.9	3,046
Lights Out (NBC)	26.8	2,641
Westinghouse Theatre (CBS)	26.4	3,189
AUGUST, 1950		
Toast of Town (CBS)	35.7	1,710
Stop the Music (2d half) (ABC)	32.6	1,828
Ford Star Revue (NBC)	29.7	1,722
Lone Ranger	28.8	1,490
Big Story (NBC)	27	1,446
Cavalcade of Stars (DuMont)	25.9	1,299
Amateur Hour (NBC)	25.8	1,299
Stop the Music (1st half) (ABC)	25.5	1,191
Kraft Theatre (NBC)	24.5	1,393
Break the Bank (NBC)	23.5	1,136

Frisco Preps Conference Coverage; Three-Video-Station Pool Set Up

San Francisco, Sept. 4.

A three-video-station pool, under the aegis of KPIX (CBS affiliate), joined by KGO-TV (ABC) and KRON (NBC), will siphon the Japanese Peace Treaty Conference to the nation from the War Memorial Opera House tonight (4) through Sept. 8, with the combined equipment of the three stations utilized in covering the historic event.

Coordinating the programs for the combined network pool is Sig Mickelson, director of news and public affairs for the CBS TV network.

The Opera House, scene of the sessions, will have five TV camera positions with an additional three standby cameras. The engineering staff will man two master control rooms, one for the regular five camera setup and one for the standbys during the transcontinental transmissions. Tentative positions of the five camera positions will be three inside the house, one in the lobby and one fronting the building.

Radio will be widely represented by all networks both within and outside the house, with mobile and other units on hand to cover spot events. Many eastern originations will be shifted to the local scene during the sessions.

Microwave will cut a big figure in the telecasting. The simulcasting of President Truman's opening address was scheduled to take place last night (Tues.) on both radio and TV networks.

Heading operation staff for KPIX will be Dave Kees, production manager; George Mathieson, engineering director, and Sandy Spillman, program director.

Gathered in San Francisco to

(Continued on page 46)

WBIG Staff Trimming; Overhaul Blamed On Webs' Rate Reduction

Greensboro, N. Car., Sept. 4.

Possible tipoff to the effect on some affiliate radio stations of the networks' recent cut in rates was furnished this week by WBIG, CBS outlet here, which served notice to its staff of a stringent tightening of the operational pursestrings and of a probable axing of some staffers. Move is highlighted by WBIG's purchase of tape-recording equipment, which will make possible the taping in advance of early morning and evening programs. These are to be handled directly from the transmitter, so that the studios can be closed in another cost-saving measure.

In a note to the staff, WBIG general manager Gilbert M. Hutch-

(Continued on page 46)

Chi TV Set Sales Dip

Chicago, Sept. 4.

Television set sales in the Windy City area dropped off again during July, according to Electric Assn. figures.

Purchases during the month were 11,828, bringing the total in the region served by the four Chi video stations to 949,793. During June 17,495 receivers were sold.

McNeill Snagged On Clearances

Chicago, Sept. 4.

ABC is sweating out a station clearance problem on the Wednesday night Don McNeill video show which is due to kick off again next week for Philco. Facts are exceedingly hard to come by on the actual situation with neither the network nor McNeill's office putting out much information other than the show will go on next week.

Because, with Philco bankrolling only every other week, the half-hour Chi-based offering will ride on a skip-week basis, it's believed to be encountering some resistence from station execs in the pick-and-choose situations. Philco reportedly is hoping for a 30-station lineup, which is a high mark to shoot at under the circumstances.

McNeill's video spread is due for some revamping, with George Cahan coming in from ABC's Hollywood office to assume producer chores. Although the show will be starting only its second season, it's hit about par as far as producers are concerned. Cahan is the fourth. Previously, Iver McLaren, Jerry Morrison and Leonard Holton occupied the producer's chair last season at various times.

NBC Sets Two Series In Syndication Plan

Hollywood, Sept. 4.

First two Coast shows in NBC's revived film syndication plan for television are Don Sharpe's "Dangerous Assignment" starring Brian Donlevy and "The Texas Rangers." Bill Karn directs the pilots of the two series at Goldwyn studio.

Both will be shot in 26 minutes, with the "Rangers" to be a story of the hard-ridin' Texas peace officers rather than revolving around a main character, such as Joel McCrea in the radio version. Another actor will play the part.

MULTI-LINGUALS LURE MORE EARS

One of the major phenomena in broadcasting is the almost unprecedented appeal for non-English programming, not only on foreign language stations but within the framework of AM operations in general.

Whatever the reason (and as yet the "one big world" sleuths have yet to analyze the causes), a large segment of the American listening public is showing an increasing fondness for the non-English-accented shows. That the overtones transcend the entertainment values of such programming in that they could foster a greater understanding among peoples is, perhaps, of secondary importance to clients (though they're all quick to footnote it). Primarily the sponsors are attracted to these shows because of their increasing audiences.

Within the span of a few months, the Loew's-owned WMGM indie in New York, in a radical departure from its customary programming formula, has hit the Gotham jackpot with its weekly "American Jewish Caravan of Stars" show, which piles up a higher rating than any program in New York during the Sunday hour it's on the air. Yet the station's analysis of its mail pull shows that a large segment of the listeners are non-Jewish.

Similarly, another brace of New York indies, WNEW and WQXR, which have a penchant for showcasing French tunes, report increasing popularity for such shows among its dialers. By the same token, the U. S. network built up by the French Broadcasting System for its transcribed shows now encompasses several hundred stations in all parts of the country, with almost weekly additions to the roster of outlets.

When, a few years back, TV began to project itself as a threat to AM operators, it was readily agreed that the stations directing its programming toward the foreign-language segments of the populace would perhaps be the last to feel the video impact. What's been happening since has more than borne out the crystal-gazing. For during the past year, foreign language stations, particularly in New York, have evidenced a freshness and vitality matched only by the enthusiasm of the sponsors climbing aboard the linguistic outlets. (It's similarly recognized today that the guy who grabs himself a TV channel for the metropolitan New York area for foreign language videocasts will be cornering for himself a sizable chunk of sponsorship coin). No such outlet exists today, although WOR-TV reserves weekly time slots for Italian pix, as does WPIX, N. Y.

Lacking its own TV outlet, WOV, the Italian-slanted Gotham station which looks headed for a banner year in the face of a general AM slump, is going into video production, making filmed commercials in Rome for Italian clients in this country.

Unusual success in catering to the non-English populace via its multiple foreign language programming is also reported by WHOM, the multi-lingual station operated by Fortune Pope and programmed by Charles Baltin (which only recently innovated the first all-Chinese program on the station's FM adjunct), and by WWRL, the Woodside, L. I., station which parlayed its foreign language promotional activities into a VARIETY Showmanagement Award the past season.

Jene Sales Expanding Coverage on ABC-TV

Jene Sales Corp., for its home permanent, is expanding its time purchase on ABC-TV from an alternate-week to a weekly basis. Sponsor has the Thursday 10-10:30 p.m. period, starting Sept. 27, but hasn't yet picked a program.

Jene is a New York outfit, but its agency, Sherwin Robert, Rodgers & Associates, is in Chi.

Nielsen Survey Shows Hefty Payoff For Summer Sponsors on Video

Television sponsors who stayed on the air throughout the summer got their money's worth. Special statistical study of summer video viewing for this summer as compared to the summer of 1950, compiled for VARIETY by the A. C. Nielsen Co., reveals that even though the percentage of TV homes using their sets declined this year, the average top program picked up at least 1,000,000 additional homes because of the increase in set circulation.

Slump in sets in use, which was felt in all evening time periods, may have some significance in future years, when set circulation becomes stabilized. But, for this year at least, it didn't harm the summertime bankrollers any, since the increase in the total number of sets more than compensated for the percentage drop in viewing. Coupling this fact with the knowledge that the July-August-September quarter is traditionally the be : saleswise for most industries indicates that TV's summertime bankrollers received a hefty payoff this year.

What was responsible for the percentage drop in sets in use will be determined by the diary surveys to come. Surprisingly, the single time period which showed more sets in use for the first week of August this year over the same period in 1950 was 5 to 6 p. m. It's believed that this represents the pre-dinner hour, when the housewife might have taken time off from her chores to relax with TV, or the husband might have sat down before his receiver prior to dinner. In addition, it's the time when the kids might have come in from play to watch their favorite western film.

Otherwise, the drop in sets in use ranges from about 1% to 4%. For the 7 to 8 p. m. period for the first week in August last year, 29.9% of the TV homes had their sets tuned in, as against 26.1% for the same period this year. For the 8 to 9 period, it was 42.9% last year, as against 37.4% this year. Other hours showed the following drop: 9 to 10 p. m., 51.4% for '50, compared with 48% for '51; 10 to 11, 50.2% for '50, as against 48% in '51, and 11 to midnight, 35.6% for '50, compared with 34% for '51.

Number of homes reached, particularly for the top-rated programs, was up considerably this year, however. For example, CBS' "Toast of the Town," which headed the Nielsen top 10 for August, 1950, with a 35.7 rating, reached 1,710,000 homes. For August this year, CBS' "Big Town" topped the parade, with a rating of 31.8% (down because of the lower sets in use figure), but it played to 2,782,000 homes.

Radio Premieres

(Sept. 5-15)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Sept. 5-15):

Sept. 5

Mark Trail. Adventure-drama. ABC, 5:30-6 p.m., Monday, Wednesday, Friday. Sustaining.

Sept. 6

Father Knows Best. Situation Comedy. NBC, 8-8:30 p.m. General Foods, via Benton & Bowles.

Hallmark Playhouse. Drama. CBS, 8:30-9 p.m. Hall Bros., via Foote, Cone & Belding.

Hit Parade. Music. NBC, 10-10:30 p.m. American Tobacco, through BBD&O.

Sept. 7

Gillette Cavalcade of Sports. Boxing. ABC, 10-10:45 p.m. Gillette, via Maxon.

Sept. 8

At Ease, with Pvt. Eddie Fisher. Music. ABC, 11:30-12 noon. Sustaining.

Stan Daugherty Presents. Variety. CBS, 4-4:15 p.m. Sustaining.

Sept. 9

World News Roundup. News. CBS, 4-4:30 p.m. Sustaining.

Theatre Guild on Air. Drama. NBC, 8:30-9:30 p.m. U. S. Steel, via BBD&O.

Walter Winchell. Newcasts. ABC, 9-9:15 p.m. Hudnut, via Kenyon & Eckhardt.

Sept. 13

Romance. Drama. CBS, 11:30 p.m.-midnight. Sustaining.

Sept. 15

Nation's Nightmare. Crime documentary. CBS, 9:30-10 p.m. Sustaining.

Continued Upbeat In AM Spot Sales

Spot radio field continues to show an upbeat, cued to the fall buying season.

The Drackett Co., through Young & Rubicam, is breaking a campaign in about 35 major markets. It is purchasing into women's participation programs for its Drano and Windex products.

Continental Oil Co. is buying five daytime and five nighttime programs weekly, for a period of eight weeks, starting Oct. 1, in several markets. Agency is Geyer, Newell & Ganger.

Motorola TV is launching a six-week drive in 40 cities, mostly those receiving primary television service, effective Oct. 21. Campaign is being handled by Ruthrauff & Ryan.

American Safety Razor, for Blue Star and Treet blades, is wrapping up a spot campaign in 100 cities. BBD&O agency is choosing morning and evening time with emphasis on strong male appeal. Drive starts Monday (10) for 10 weeks.

Pinza-Berle Team Up As M&L Replacement

Ezio Pinza and Milton Berle take over the Sept. 23 installment of the "Colgate Comedy Hour" on TV. Initially, the third show in the series had been allocated to Dean Martin and Jerry Lewis, but the comedy team has been forced to postpone its season's debut because of the upcoming "At Sea With the Navy" pic commitment.

Under his newly-signed contract with NBC, Pinza does his first TV show this Saturday (8), when he emcees the preem of "All-Star Revue," with the Colgate session as his second chore.

Gen. Sarnoff's 'Show Me' To AM Boys in Followup On Credo for Future

General David Sarnoff's accent on TV, and its potential of making AM as obsolescent, in time, as sound made silent pictures, drew plenty of intra-radio industry attention and comment. Even his own NBC (radio) network officials wanted elaboration thereon.

Before expounding that the exclusive VARIETY interview didn't indicate any "sudden death" interference for AM, General Sarnoff told his executives that he "would be very pleased indeed if the radio billings prove me radically wrong." But, regardless, this was a forecast into the future—and, even with the future tense, the Radio Corp. of America board chairman cited to his NBC (radio division) executives that he purposely stated, "But that doesn't mean there will not always be a large sphere of influence for sound broadcasting alone. That goes for big as well as small cities alike."

Another phase that disturbed

(Continued on page 46)

The Silver Jubilee

of the

NATIONAL BROADCASTING COMPANY

and

AFFILIATED ENTERPRISES

Will be celebrated in a Special Section of

VARIETY

Later This Month

The Achievements and Progress of NBC in the Past 25 Years Will Be Editorially Reviewed and Appraised Along With the Future Horizons of NBC, RCA, RCA Victor and Affiliated Enterprises.

Scientific Progress, Artistic Development, Talent Potentials, Merchandising, Advertising and Sales Promotion, Radio and Television Now and Future.

All These Aspects Will Receive Comprehensive Editorial Coverage for a Permanent Record Commemorating SILVER JUBILEE ON NBC.

NBC 25th Anniversary

Inside Stuff—Television

Clocking up what is probably the television record for taking, processing and showing film, along with network coordination, WPTZ's Philadelphia film unit came in with a three-hour beat for "Camel Newsreel" on its coverage of the six-alarm lumberyard fire in North Philadelphia (28).

First reports of the fire were received at 5:30 p.m., and Roy Lopatin raced four miles to the scene, caught the blaze at its height, interviewed fire officials and shot films of rescue and relief work. While Lopatin was processing and developing the films, Roy Neal, WPTZ news editor, coordinated the story with NBC-Camel newsmen in New York. Final arrangements were made with NBC and AT&T at approximately 7:15 p.m. Program went on the air a half-hour later and viewers throughout the nation were given a one-minute glimpse of a fire that was still raging in Philadelphia.

Both Walter Reuther, United Auto Workers chief, and Charles M. Sligh, head of the taxation committee of the National Assn. of Manufacturers, have accepted NBC's offer of free time on "American Forum of the Air" to debate a "National Tax Plan." Offer by NBC came in the wake of Reuther's charge that he had been unfairly labeled a Soviet sympathizer by Sligh on "Forum" two weeks ago.

Earl Bunting, managing director of the NAM, declared this week that NBC had not issued a public "apology" on the air, as previously stated. Rather, he said, the web "allowed a statement to be read on the 'Forum' TV and radio programs, which had been issued by the UAW."

Novel promotion stunt for DuMont Telesets, tied in with the World Series, has been set by Walter L. Stickel, DuMont receivers national sales chief. Manufacturer will install one of its new 19-inch models at any site designated by local dealers, if five or more potential customers sign with the dealer that they will watch the series in that place. Sets will be installed in time for the opening game and will remain for the duration of the series.

Stickel stressed that the promotion is not confined to the home but that the sets will be installed wherever fans gather to watch the games, including such places as barbershops, stores, hotels, recreation halls, etc. Dealer campaign is being backed at both the distributor and manufacturer level by fullscale ad-publicity.

Screen Gems, Inc., telefilm production subsidiary of Columbia Pictures, last week tied in with United Productions of America, animation outfit which produced the Oscar-winning "Gerald McBoing-Boing," for the production of animated film commercials for TV. Under the name of Screen Gems Division of UPA, the outfit will establish completely-equipped studios in N. Y. to house UPA's staff of animators, artists and producers.

Organization is to provide all animated TV commercials for both companies, with Screen Gems' regular sales staff handling sales. S-G will continue to produce its live commercials and programs, as in the past. UPA and S-G plan to spend $150,000 to establish the new division.

Unlike AGVA and AFRA, which have said publicly they want Television Authority to merge with them when TVA convenes in December to chart its future course, Equity feels such talk is premature at this time. Equity Coast rep Christopher O'Brien comments he feels the invitations from AGVA and AFRA are useful in that "they provide a springboard for discussion of the basic problems" and that a great deal might be gained by absorption of TVA, but adds no one now knows the ultimate solution because the problem is complex and difficult.

'Man and Universe' For 'Frontal Lobes'

NBC's all-encompassing "Operations Frontal Lobes" TV project, which is being integrated into the network's commercial programming schedule, has moved another step forward. Network is preparing an ambitious "Men and the Universe" stanza.

Program's original scripter was Dr. Roy K. Marshall, long familiar to TV viewers for his "scientific" commercials for Ford. It is currently being written by Tom Everett.

With Davidson Taylor, who was initially brought in to mastermind "Frontal Lobes," currently sidetracked with his multiple news-sports-special events assignments, it's planned to bring in someone else to spearhead "Lobes," with the latter, in turn, reporting to Taylor.

ABC-TV SETS ALTERNATE 'STOP MUSIC' BACKERS

ABC-TV has lined up two bankrollers to alternate sponsorship of the first half-hour of "Stop the Music," vice Admiral TV, which ankles after the Oct. 25 broadcast. Old Gold, via Lennen & Mitchell, remains in the 8:30-9 p.m. segment of the Thursday evening Bert Parks starrer.

Starting Nov. 1, Prom and White Rain, via Foote, Cone & Belding, take over a half hour on a skip-a-week basis, with the alternate week going to Hazel Bishop lipstick, via Raymond Spector agency, effective Nov. 8.

Arthur Murray dance studios moves over the "Arthur Murray Show," currently on WNBT, N. Y., to ABC-TV. Airer, which stars Mrs. Murray, goes into the Wednesday 9-9:30 p.m. spot, starting Sept. 19. Agency is Ruthrauff & Ryan.

CKLW's 25% Biz Hike

Detroit, Sept. 4.

J. E. Campeau, president of CKLW, declared that in the overall picture—national and local—the sales figure is 25% above 1950, January through August.

His comment came as the cooperative campaign to sell radio gained momentum. All of the Detroit area AM stations are contributing time and money to the advertising campaign based on the slogan: "Wherever You Go, There's Radio."

NABUG Alarmed Over Theatre TV

Some of the unions in the broadcast field are expressing concern over the growth of theatre television and are mulling methods of strengthening home TV against the inroads of big-screen tele. The question is expected to be brought before the National Assn. of Broadcast Unions & Guilds (NABUG).

What worries the unions is the growing strength of theatrical television in the special hookups of theatres for boxing events, which can put a crimp in set sales and general public interest in home tele and thus have an adverse effect on the unions.

NABUG, which includes unions such as American Federation of Radio Actors, Radio-Television Directors Guilds, and technical and engineering unions, may be asked by some of its members to join with the networks in finding ways to strengthen home tele. It's felt that this is an issue on which labor and management in the industry could cooperate to their mutual benefit.

Blair's WPTZ Post

Philadelphia, Sept. 4.

James Blair, television director of Lamb & Keen, Inc., local ad agency, has been named executive producer at WPTZ, effective immediately.

CBS Ups Roy Hall

Minneapolis, Sept. 4.

Roy W. Hall has been upped by CBS from account executive on the TV sales staff of its Radio Sales to sales manager of its Twin Cities station, WCCO.

Before becoming TV sales staff account exec, Hall for three years was an account executive on the AM sales staff of CBS Radio Sales.

Urge FCC Not To Drop Richards Quiz

Washington, Sept. 4.

The FCC is urged in a petition signed by 18 individuals, some prominent in liberal circles, not to drop its hearings on WJR, KMPC and WGAR, because of the death of owner George A. Richards.

Petition asserts that the issue at stake—whether stations should broadcast prejudicial matter against racial and religious groups—did not die with Richards. It says further that those Richards named to operate the stations announced in the press that they would carry on the same policies in the station.

"The proceeding," says the statement, "is not and never has been a proceeding against Richards. It is rather a proceeding to determine whether operation of the stations by the three corporate licensees served the public interest and whether the licenses of the three corporations should be renewed. . . . Had Richards lived, it would have been inescapably incumbent upon the Commission to decide whether those implicated in these activities were suitable recipients of radio licenses. Richards' death in no way diminishes the responsibility of the Commission to condemn these practices as unworthy of radio broadcasters."

The petitioners continue that the issues raised are "too serious to be disposed of in any way save by a decision on the merits."

Signers include Roger Baldwin, Algernon Black, Paul Freund, Lloyd Garrison, Earl A. Harrison, Horace M. Kallen, Freda Kirchwey, Milton R. Konvitz, Edward H. Levi, Max Lerner, Patrick Murphy Malin, Thurgood Marshall, Jerome Michael, David W. Petegorsky, Shad Poller, David A. Riesman, Harry Shulman and Harold Taylor.

Life-Time Documentary Innovation for Video Via 'Stake in Japan'

New approach to television documentaries is being lined up by Time-Life, Inc., and the Young & Rubicam agency for "Your Stake in Japan," hour-long show scheduled for stations on both the ABC and CBS video webs Friday night (7) at 10. Program, which will attempt to tell viewers what the Japanese peace treaty conference means to them, will include filmed interviews, live dramatic vignettes and straight documentary treatment, as well as straight entertainment.

Program will originate from CBS' Studio 58 in N. Y. via CBS technical facilities. Time-Life, which is sponsoring, has bought time on both CBS and ABC, however, and the show will be seen on affiliate stations of both webs in N. Y., Atlanta, Columbus and Washington, as well as on single stations in 14 other cities. While pickups from the conference in San Francisco are to be transmitted from coast-to-coast, the Time-Life show will be aired in the east and midwest only.

It's expected that the show will comprise about 20 minutes of film, with the balance being done live. Producers are attempting to line up a film interview with Winston Churchill, who is now in Venice, and may also present interviews with Admiral Chester A. Nimitz and Gen. Douglas MacArthur. Walter Hampden is being sought as narrator. Shirley Yamaguchi, top Japanese film star now in this country, will represent Japan in some of the dramatic vignettes. Harry Sosnik will direct a large orch and chorus. Some clips from the March of Time library are also to be used.

Show is being produced by Nick Sanstag of Time-Life, with Carl Schillinger, of Y&R, as production supervisor. Finas Farr and Joseph Liss are scripting, and CBS staffer Paul Nickell will direct.

Stan Hubbard's KSTP Leadership In Baring Dope Peddling to Prisoners

By LEE REES

Minneapolis, Sept. 4.

Radio and TV station KSTP, Twin Cities' NBC outlet, gets credit for virtually bringing into the public limelight alleged peddling of dope to prisoners in the St. Cloud, Minn., state reformatory, disease in them by guards and evidence indicating that one prisoner reported as a suicide might have met death otherwise.

By taking the initiative in pressing the probe and prodding newspapers on numerous developments in connection with the affair which has become a leading and hot front page news story carried over the wires and has resulted in investigations by the FBI, grand juries and the governor, the station not only demonstrated exceptional enterprise, but also landed much newspaper front page publicity for itself and undoubtedly has increased its TV and radio audiences. On several occasions newspapers, covering the following, have referred to KSTP broadcasts and exclusive stories.

On Aug. 25, acting on a tip that some interesting developments were to occur in St. Paul's federal court, KSTP reporters and photographers were on the scene to get the story of charges made by a prisoner under oath that the use of barbiturates was widespread in the reformatory and that it was smuggled into the prison by the guards. The station was the first to play up the matter.

The prisoner testified in the morning and before noon KSTP was able to reach the reformatory's warden and question him about it in a recorded interview which was used 20 minutes later on its noon news program. The story and the warden's flat denial of the charges brought the station a flurry of indignant calls from listeners, including several former inmates, who wished to provide corroboration.

KSTP contacted the callers and, in addition to corroborating the dope charges, they made additional allegations of other unsavory conditions, including beatings of prisoners. Informants were interviewed and their statements recorded on tape for the radio and on film for TV. The station used a special shadow photography method on TV so that, while the effect was dramatic, the informant's identity would not be revealed.

The possibility of at least one death resulting from a beating led KSTP to further investigation. Former inmates cited particularly the case of one George Sturdevant, who allegedly had died under questionable circumstances in the reformatory in April, 1946. According to the coroner's report, Sturdevant died of strangulation as a result of hanging himself in solitary confinement.

Hubbard Takes Initiative

Stan Hubbard, KSTP general manager and part owner, who had been underrunning the story, contacted Bill Park, NBC news editor in Hollywood, after learning that Sturdevant's body had been shipped to Los Angeles for burial after the death. He also contacted the deceased prisoner's mother there and received permission to have the body disinterred for examination.

Through cooperation with Park and Kirkland, NBC's Hollywood key station, Hubbard obtained and paid for the services of two pathologists, having them perform an autopsy. The autopsy revealed no indication of strangulation, but did show the prisoner might have died from a skull fracture. KSTP was the first to break the story on local radio and [illegible] over the newspa- [illegible] on page 46.

Oops! Wrong Cig

If NBC has any ambitions about using Eric Pinza on the web's dramatic TV stanzas, it won't be on the Robert Montgomery "Lucky Strike Theatre." No sooner did NBC pacted Pinza to a five-year exclusive contract, than machinery was set in motion for him to guestar on some of the Lucky Strike dramatic shows this season.

One of the alert account execs at BBD-&O agency on the Lucky Strike account, proffered the info that Pinza is currently getting a nationwide spread on car cards, billboards, mags, etc., in which he extolls the virtues of Camel cigarets. That, all hands readily agreed, wouldn't set too well with Peter Han, prexy of Lucky's parent company, American Tobacco.

Conn. Educators Seek TV Network

Hartford, Sept. 4.

The Connecticut State Board of Education has asked the FCC for four ultra high frequency TV channels on which to establish a statewide educational network. The net will be beamed at both adults and children, state execs say.

A proposal appropriating $1,200,000 for the project has been drafted for consideration by the Connecticut General Assembly. In a letter to the commission, Acting Gov. Edward N. Allen urges that the Education Board's plan be granted.

The next regular session of the Legislature will not be held until January, 1953. However, the matter could be handled sooner if a special session of the Assembly were called.

The plea is for TV channels restricted for non-commercial use. In his request to the FCC, State Education Commissioner Earle E. Engle noted that unless some provision is made for educational use of television now, the schools will soon find themselves in the same position as they are in with relation to radio.

Programs to be sent on over the proposed television net would be worked out in cooperation with colleges, universities, libraries, museums and other such institutions, Engle claimed.

Everybody in Chi Goes After Grocery Biz As 'Chain Lightning' Strikes

Chicago, Sept. 4.

The jockeying for grocery business is picking up momentum here with WMAQ Chi NBC flag the latest to enter the field. This time it's a case of lightning striking twice, as WMAQ is putting the finishing touches to its version of "Chain Lightning," which was originally unleashed on WNBC, web's Gotham anchor.

WMAQ's sales chief Howard Meyers has the Atlantic & Pacific chain ready to board the merchandising project when it kicks off Sept. 7. Kroger and National Tea specialty units are due for final rehearsals this week. With some 300 A&P stores represented, plus 140 Kroger outlets and 400 National stores, WMAQ's "Lightning" will have about 840 units participating.

Under the WMAQ setup, food advertisers with distribution in the participating chains will get a week of special store display for their products, provided they are spending a minimum of $2,250 weekly on the station. Chains, in return, will get cuffs references.

Meanwhile, rival WLS is mulling plans for fellow through on its "Operation Storekeeper" which winds up this month. Station reports potent reaction from the stores and advertisers which pass the merchandising promotion in two-week cycles.

Kreisler Mulling AM 'Version of TV Tales'

Kreisler watch bands, which backs "Tales of Tomorrow" adult science fiction series on ABC-TV, may add a radio edition of the stanza. ABC radio program vepper Leonard Reed is auditioning the new chiller this week, with Hirshon-Garfield agency picking for Kreisler to look the AM version in non-tele markets.

Radio version of the George Faber-Hubbard Gordon package is being reviewed by Henry Ingram.

Ed Sullivan's "T

THE STORY O

GERTRUDE

LENA HORNE • DO

MIMI BENZELL • MURI

And on Sept. 30th !

THE STORY of HELE

Ed Sullivan's "TOA

CBS-TV Sunday

Produced by MARLO LEWIS

Directed by JOHNNY WRAY

For the LINCOLN-MERCUR

st of the Town" — Sept. 9th and 16th!

OSCAR HAMMERSTEIN

Written by ED SULLIVAN

Starring

AWRENCE • OSCAR HAMMERSTEIN

RES GRAY • ROBERT MERRILL • LISA KIRK

RAHN • NANCI CROMPTON • BILL TABBERT

HAYES

Starring HELEN HAYES

T OF THE TOWN"

8-9 PM EDST

Booked by MARK J. LEDDY *Musical Direction* RAY BLOCK

DEALERS ASSOCIATION

CRIME WITH FATHER
('The Boy Who Cried Wolf')
With Rusty Lane, Peggy Lobbin, Ed Horner, Billy M. Greene, others
Producer: Wilbur Stark
Director: Charles S. Dubin
Writer: Larry Menkin
30 Mins.: Fri., 9 p.m.
Sustaining
ABC-TV, from N. Y.

Within the framework of orthodox detective drama, the "Crime With Father" preem last Friday (31) was notches above its teevee prototypes. It should have no trouble snagging a bankroller on basis of opening showcase.

Although formatted as mystery drama, it emerged as a whydunit in tackling the strange killer tendencies of a young psychotic with a persecution complex originating in childhood and stemming from a wastrel father. The psychiatric overtones were encased within a swiftly moving and deftly written script that was skillfully directed via stage and camera. Excellent closeups of characters, some of them in soliloquy, punctuated the dramatic action. The fisticuffs were good, although TV has not yet learned the art of realistic gunfire.

The brooding youth killer, a businessman to make a spectacular hit with Peggy Lobbin [illegible] of Rusty Lane [illegible] respectively as Chris [illegible] and Capt. Jim [illegible] of the homicide bureau. The murderer revealed the [illegible] to Chris and her boyfriend, whom he wanted to replace in the girl's affections; he wasn't believed and the tale unfolded to a routine climax in which the psychotic was killed by a plain-clothesman after trying to use the girl as a shield.

The story itself was common but the manner in which it was played out was firstrate. Lane and Miss Lobbin enacted their roles expertly and were ably supported. The captain's moralism at finish, "if we could only do something to help before this happens," was a good clincher for the kind of adventure served up.

Trau.

TOP OF THE MARK
With Marjorie Trumbull
Producer: Miss Trumbull
Director: Dave Kees
30 Mins., Thurs., 6:30 to 7 p.m.
Sustaining
KPIX, San Francisco

It is doubtful if ever a finer combination of ingredients were on hand to make for a top show, or a more thorough mess made of an opener than in this basically elementary type of interview program. A super setting, a famous room name and one of the most beautiful views in the world were all sacrificed on an altar of sheer ineptness of production, lighting, content and chatter. It is questionable if a duller or more unrewarding half-hour of TV contrived content has been offered by even the high school jumors who play-act at radio and television. Certainly the craftsmen who contributed to the hodgepodge did least video repute little good in foisting such inadequacy on the watching audience.

For one thing, if there was anything to be seen it couldn't be seen. The guest appeared to be lighted by penny candles and the miasmic shoots that flitted about, supposedly human beings, made one think of the shadow pantomimes which prevailed in the oleo days. The grand view in the background might just as well have been a horse blanket for all the advantage taken of it.

Guests included Arthur Fiedler, the Boston "Pops" conductor, and his wife, who couldn't be seen distinctly. Fiedler couldn't be heard and seemed nonplussed by the inocuous queries put to him. Among the other guests were several local radio newshawks who appeared to be overwhelmed by the contrast between the beauty of the setting and the tallowness of the event. To further devitalize the already gluey mass there were gaps in the conversations, gaps in the trains of thought and gaps in the succession of the interviewees. And then there were some gaps.

Marjorie Trumbull, who has considerable local emcee experience, and who has been known to glibly patter between incidental chatter and commercials, was as inept in the handling of query material as she was bewildered by the seeming complexity of her simple chore. To further deglamorize the event she tossed in a rear view of her neck into the camera's angle more often than necessary to prove how badly a show can be handled.

In spite of the sorry stepoff, the basic values—setting, view, room—remain a promise that, allowing for engineering, lighting, direction and production effort, can be shaped into an acceptable video segment. *Ted.*

MID-DAY NEWS
With John Schafer, Dorothy Doan
Producer-director: Ted Marval
15 Mins; Mon.-thru-Fri., 12:15 p.m.
Sustaining
CBS-TV, N. Y.

With 15 minutes to fill temporarily in its new daytime setup, CBS-TV has inserted a cross-the-board news program, grooved for the housewife audience likely to be looking in at the time. John Schafer, of the CBS-TV news staff, and Dorothy Doan, emcee on the web's "Vanity Fair" show, handle the reporting end and, on the preem Monday (3), demonstrated they know their way around a headline. Show is in its present slot only for three weeks, until "Love of Life," another soap opera, tees off, but it certainly rates a steady ride.

Format has Schafer handling the straight news, with Miss Doan reporting on feature material, such as fashions and other items which will appeal strictly to the femme viewers. Miss Doan was a feature writer for International News Service, covering the United Nations, before she joined CBS. Her combo training in newspaper work and TV serves her well on the show. [illegible] also read the news handouts and also narrated some film clips, supplied for the show by Telenews.

Several times their narration didn't keep pace with the film, but that could probably be chalked up to preem bugs, which can be easily worked out on subsequent shows. They should also try, if possible, to memorize more of their script, to ease that constant looking down at the desk before them, instead of into the cameras. Schafer and Miss Doan sat side by side at the desk, which was backed by a map of the world to provide an okay setting for the show.

Stal.

DATE WITH REX
With Rex Marshall, Sandra Deel, guests
Producer: Bill Wirges
Director: Arnold Noch
Writer: Norman Baer
30 Mins.: Mon.-thru-Fri., 7:30 p.m.
Sustaining
DuMont from N. Y.

Rex Marshall who has made the commercials palatable on many shows, particularly on the "Suspense" series, is now in business for himself with a 30-minute cross-the-board stanza of chit-chat and guests. Marshall has a nice conversational tone and comports himself easily. He has guests, both live and filmed, and there's almost enough spots in this show to put it in the variety classification which makes the format a little more indefinite than it should be.

Major fault of this layout is the running time. Aside from the exhibition of guests, there's nothing in this show which requires a half-hour. The preferred 15 minutes would make this presentation more compact and a bit breezier.

Marshall is understandably self-conscious on this endeavor. He's attempting things he should let others do. Singing is one of them. Sandra Deel handles these chores with more authority.

Live guest on this display was Barry Nelson, who provided a few moments of pleasant banter, while film clips showed the Weavers and Joe Grayson and Carol Richard.

Jose.

MASLAND AT HOME SHOW
With Earl Wrightson, Norman Paris group; Kyle MacDonnell, guest
Writer: Don Medford
Producers: Jack Berrell, Ward Byron
Director: Fred Heifer
15 Mins.; Thurs., 10:30 p.m.
C. H. MASLAND & SONS
ABC-TV, from New York
(Anderson & Cairns)

Marking its third consecutive year in TV, the "Masland At Home" show preemed on ABC-TV Thursday night (30) with the same tuneful and eye-appealing format which featured the 15-minute program in the past. Emcee Earl Wrightson engagingly baritoned several musicomedy numbers and guest Kyle MacDonnell warbled a couple songs in the same vein.

Musicale's effectiveness is heightened by Wrightson's ingratiating manner as well as by the informal atmosphere provided by the physical settings. On the initialer the singer-conferencier took viewers on a "grand tour" of a new decorating job which included a fireplace, garden, lily pond, table-for-two, candlelight and fresh flowers.

A romantic background such as this was a natural intro for Miss MacDonnell and Wrightson literally rolled out the carpet (Masland, of course) for her. A versatile emcee, he also handles the commercials in a very-much-to-the-point fashion that doesn't detract from the program's restful mood. Norman Paris group furnishes neat musical backing. *Gilb.*

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2 Beaus and a Peep
VOCAL GROUP
RENEWED on Stokely-Van Camp's "LITTLE SHOW" with John Conte on WNBC and Network, 7:30 P.M., D.S.T., Tuesdays and Thursdays.
Mgt.: JIMMY RICH, New York
Dir.: JOHN E. GIBBS & CO.

KIDS & CO.
With Johnny Olsen; Al Greiner, organ, and guests
Director: Pat Ray
Writer: Bill Ballard
30 Mins.; Sat., 11 a.m.
RED GOOSE SHOES
DuMont, from N. Y.
(Westheimer & Block)

"Kids & Co." is okay moppet fare. In addition to encasing good and just ordinary child talent, it has a nice gimmick in a tribute to the "kid of the week," done with cooperation of U. S. Junior chamber of commerce.

The youngster saluted on preem show (1) was 11-year-old Eddie Dworchek. He hitch-hiked from hometown Paoli, Pa., to Valley Forge Army Hospital to read baseball books to blind veterans. A member of the c. of c. gave the fine-looking boy a citation and he was gifted with jacket, a bike, a weekend at Park Sheraton Hotel, N. Y., and the sponsor's shoes; plus a Helbros watch, a running giveaway. Along similar lines, emcee Johnny Olsen cited a kid who is in the hospital; it'll be a regular feature along with "kid of week."

Among the entertaining moppets, the topper was Barry Ross, 15, accordionist - singer whose "Too Young" was highly promising. Leslie Uggams, who is eight and acts older, is a sepiah missie with good chirping tricks; showed lots of camera savvy in "Candy Store Blues" and then dueted with guest Johnny Desmond on "Them There Eyes."

Another guest was Noml Mitty, child feature of the legit musical, "A Tree Grows in Brooklyn." Her prayer for a pink dress was probably all right for kid viewers. She fared better on a pairing with Olsen in "Growing Pains" from the show.

All the boys and girls received watches and everyone seemed to be having a swell time. There's a prop "Red Goose" with a live voice to help call attention to product. Olsen is very smooth and gentle with the kids. The plugs were about par for a half-hour frame. They're part of Olsen's chores.

Trau.

JOHN CONTE'S LITTLE SHOW
With Three Beaus and a Peep, Jesse Bradley Quintet, Fisher & Curt
15 Mins.; Tues., Thurs., 7:45 p.m.
STOKELEY-VAN CAMP
NBC-TV, from New York
(Calkins, Holden, Carlock, McClintock & Smith)

Now that network television is going into its third lap with sharper criteria, the smaller-staffed, economy bundles will be hard put to stay in the big league. That goes for this twice-weekly early-evening venture featuring singer John Conte, which, in fact, winds up soon. Returning show impressed as pleasant fare on the opening segment (28) but with the night-time video stakes as high as they are, pleasantry isn't particularly a distinctive quality.

Here again the "it's good to be back" theme was used in the opener. Conte displayed an okay flavor of geniality in his emceeing duties and measured up nicely with his warbling. Singer and guest tempers Fisher & Curt parlayed effectively on a well-staged production of "East of the Sun" which was the best bit in the quarter-hour. Three Beaus and a Peep, vocal quartet, were on hand for a fairly routine treatment of "Hi, Neighbors." Support by the Jesse Bradley Quintet was good.

Client's pitches were standard. *Dave.*

Tele Follow-Up Comment

A couple of sub-par spots diminished the quality of what might otherwise have been an entertaining show on Sunday's (2) edition of "Toast of the Town." It was the last week before Ed Sullivan returns from his summer vacation and Dolores Gray doubled from "Two on the Aisle" for the forenoon spot. Miss Gray handled the introos pretty well, but her singing spots were [illegible]. Well done. There was good [illegible] production and her tune [illegible] was good enough to rate [illegible]ation.

This show has one merit—that of introducing fresh talent to the televiewers. Sullivan has frequently taken a chance on unknowns, some of them have worked out excellently and others not so well. In his absence, the show has [illegible] of former burlesque [illegible], Jack "Peanuts" Mann and Dick Dana. Th[illegible] type comedy in video. [illegible] sketches they did were [illegible] and scarcely worth [illegible] they put into them.

Buster Keaton, assisted by Mrs. Keaton, satirized the Romeo and Juliet balcony scene. It wasn't until Keaton moved into pantomime, that he started to extract laughs. He ended on a forte note.

Other comedy on the show was by Henny Youngman who generally gets his quota of laughs. He mixed some new lines with some old material and came out ahead on this appearance.

Opening the show was Bunny Briggs, one of the more facile tapsters. This Negro tapper works easily, hits a nice tempo and did very well even though his stint was overlong. Completing the act lineup, Andre, Andree and Bonnie made a good impression with their dancing mannikin routine.

General Electric's "Great House" closed its summer season on CBS-TV Sunday night (2) with a bright, sparkling hour of quizzing and entertainment that indicated the show, perhaps in a condensed, half-hour version, might be a good bet for a year-round operation. GE brings back the "Fred Waring Show" to the 9 o'clock period next Sunday night (9). Regular panelist William Saxton was joined for the finale by Joe Laurie Jr., Margo Jones and Jean Dalrymple. All of them, naturally, are hep on show biz and had little trouble with most of the stickers propounded by emcee Dwight Korby. In addition, they projected their own personalities neatly, with Saxton and Laurie in particular sparking the show with some rapidfire bantering.

Guest talent lineup was also tops for the wingup, both in their solo spots and in their projection of the questions for the finale. Culibre of the guestars and their number evidenced that GE didn't spare the budget, with Conrad Boswell, Valerie Bettis, Eddie Mayehoff, Cy Coleman and Patric and Betty George all contributing to the fun. Questions, per usual, were broad enough on show biz and its history and the panelists demonstrated long memories in coming up with the answers. Korby, who took over the show after Oscar Levant failed to make it in the first two weeks of the season, again displayed a pleasant personality and a knowing way of keeping the hour perking.

"Your Esso Reporter," CBS-TV stanza which is filling the bijoux of Alan Young, shows a marked improvement from its preem a couple of months back. However, it still has some possibilities.

Basic format is good, giving some interpretation of the news and its background, through film clips. Much of the material consists of interviews and some lacks the spot news quality, but nevertheless it holds interest. There was some good interpretation on show caught Thursday (30), as in stringing together items on the Korean cease-fire, Iran and Japanese peace treaty talks.

Show manages to develop the feeling of exclusivity in the interviews with Senators and in the special reports by correspondents. Alexander Kendrick's report, for example, on Yugoslavia's drift from orthodox Communism towards more private enterprise, showed aspects of the country not generally seen on TV or the newsreels. Featurish items were Vice-President Barkley with Miss Washington, and the Little World Series (of 12-year-old baseballers), both interesting but overlong.

Program is all on film, which presents problems. Narration segments with Griffin Bancroft were out of synchronization, and Bancroft should unlimber a bit. Some of the editing was jumpy, having cut out transitional elements. Adjustment of contrast between film of different photographic quality wasn't made quickly enough. There's an unnecessary carryover from AM in the correspondents' winding their stints with, "This is Alexander Kendrick, Your Esso Reporter in Belgrade," a cue that's functional in radio but excess baggage on film.

Seattle.—Hal Davis, local freelance announcer and actor, has been named program director of KING here. Davis was one of two announcers who gained kudos last fall for 24-hour stint to raise funds for Seattle Symphony. He succeeds Grant Merrill, who has been upped to production manager.

THE EGG AND I
With Pat Kirkland, John Craven, Doris Rich, Frank Twedell, Grady Sutton
Writers: Manya Starr, Robert Soderberg
Producer: Montgomery Ford
Director: Jack Gage
15 Mins.; Mon.-thru-Fri., 12 noon
Sustaining
CBS-TV, from New York

"The Egg and I," a daytime serial based upon the Betty MacDonald best-selling novel which CBS-TV preemed Monday (3), will have little difficulty in building a sizable midday audience. For in light of the book's wide readership and the fact that several films have been based upon the story most viewers will be presold.

TV adaptation of the original appears to have captured the flavor of the original and those who became acquainted in other media with the tale of a young couple who moved to the country to start a chicken farm will be reasonably satisfied with the latest version.

For the opening episode Pat Kirkland and John Craven, as the city-bred couple, were shown abandoning their small apartment to live on a chicken farm "for the rest of their lives." It proved to be a dilapidated structure repleat with rustic simplicity but both resolved to make the best of it.

Miss Kirkland and Craven were well cast as the newlyweds. Doris Rich and Frank Twedell turned in good characterizations of Ma and Pa Kettle, a pair of shiftless ruralites. However, their portrayals fall short of the performances of the screen Kettles, Percy Kilbride and Marjorie Main, whom viewers will immediately think of. Grady Sutton is believable as Jed Simmons, another bucolic character.

Producer Montgomery Ford endowed the initialer with appropriate physical production values and the backwoods locale was realistic even down to the chirp of birds a-twittering over the audio. Jack Gage's direction was competent. Withal, the TV counterpart of "The Egg and I" should easily nab a sponsor within a few more airings. *Gilb.*

MOVIE MATINEE
With Betty Parry, Fred Daiger, Others
30 Mins.; Tues., 1:15 p.m.
Participating
WXKW, Albany

Betty Parry, woman's program director for this 10,000-watter, has begun a series of originations from Warners' Madison Theatre, combining features of her regular radio show with audience stunts and giveaways. First block made uneven listening; some portions were reasonably interesting, and others had little point to non-visuals. Pickup was quite bad in spots, the tone from house p.a. system lacking clarity and fidelity. Interview with advertised guests, Melvyn Douglas and Signe Hasso—appearing at Saratoga Springs in "Glad Tidings"—proved rather disappointing.

A better balance between aural and visual, plus sharpter routining, would be desirable. Recipe exchange with femme representative of Dairy Council could have been cut. Pickup there slid off markedly. A dog adoption award to a girl holding lucky ticket had a warm touch—official of Humane Society discussed proper method of handling the animal. "Wish Come True" bit could be built; plug by service station operator, as gift is awarded, should go out.

Fred Daiger handled himself well down in the auditorium trying on women's hats—the old Tom Breneman business. Miss Parry, probably nervous, had sure and ragged moments. Friendly, intelligent gal will undoubtedly improve as she gains feel of theatre. From house viewpoint, program is attractive. *Jaco.*

SOMERSET MAUGHAM THEATRE
With Joseph Schildkraut, Rita Gam, Ross Martin, John McGovern, Richard Newton, Adelaide Klein, Wm. Codmore, Cavada Humphrey
Producer: John Gibbs & Ann Marlowe
Director: David Alexander
Writers: Theodore & Mathilde Ferro
60 Mins., Mon., 9:30 p.m.
VINTAIR
ABC-TV, from N. Y.
(Cecil & Presbrey)

The Somerset Maugham session of storytelling has returned to a full-hour format on an every-other-week basis, alternating with the Robert Montgomery Lucky Strike dramatics. During the summer the program was reduced to half-hour weekly status.

Opening yarn was one of the more pleasant Maugham stories, a charming comedy "Appearance and Reality" which had an excellent cast topped by Joseph Schildkraut playing a member of the French Senate looking for a romantic attachment. Schildkraut's misfortune is that he sent his young male secretary to do his negotiating with a mannequin (Rita Gam), and eventually Schildkraut's amanuensis and the model get spliced.

It's an old theme, but it was excellently handled. There was good movement, lively direction and some handsome production. It's a cleverly written yarn inasmuch as it shows Schildkraut being taken over, but the process is sufficiently subtle to lead the august Senator to believe that he's pulling the strings. Ross Martin as the secretary does well.

The show could dispense with Maugham's filmed introduction inasmuch as it appears the filming and audio were made separately and they're not synchronized.

Commercials with Wendy Barrie in the top spot are well produced, but the initial spiel had Miss Barrie talking about the new jet black hair dye. She wore a black spangled gown and showed the same color accessories and advertised hair-color to match. Her own tresses, though, were still blonde. *Jose.*

WAYNE KING SHOW
With Gloria Van, Harry Hall, Barbara Becker, Don Large Chorus, King orch
Producer: Andy Christian
Director: Dave Brown
Writers: Brown, Larry Johnson
30 Mins.; Thurs., 9:30 p.m.
STANDARD OIL OF IND.
NBC-TV, from Chicago
(McCann-Erickson)

Wayne King, radio's Waltz King for many years, is back on the midwest NBC-TV net offering up a velvet serving of his saleable schmaltz. Half-hour timeslot, as indicated by the third season's preeminence, retains all the elements designed to please those diehars hankering for a touch of nostalgia and a big dash of saccharine. Andy Christian's production and Dave Brown's direction rate recognition for tastefully showcasing the King display with grace. Video wonders, however, again fathers for Gloria Van, Harry Hall and the Don Large chorus. Chirper Barbara Becker is aboard for the first time. Of the warblers, Miss Van registered as the most professional with her chirping of "More Than You Know." "Hall also loomed as a comer with his "Shanghai" and "Let's Fall in Love." Miss Becker displayed a fetching perkiness on the handled "Whistle a Happy Tune" during the major production offering, but opening show jitteriness hindered her vocalizing.

Bulk of session was given over to a production treatment based on the country fair theme. Featuring the Don Large group as well as the top-billed singers, it was a brightly embellished turn that pleased both eye and ear. There was a lot of movement and pleasant singing against smart sets comprised of a shooting gallery, high-striker and council of love and other midway props.

King handled the hosting reins in a smooth fashion that bespoke his years in show biz. Maestro also broke out his sax for a couple of choruses behind Miss Van's featured number. Orch's backstopping was likewise out of the top drawer.

Standard Oil's commercials, fronted by Wes Howard and Jim Hamilton, look to again rank among the better TV pitches. *Dave.*

Lee Tracy as TV 'Malone'

Lee Tracy has been signed for the title role in "Amazing Mr. Malone," television of the radio show which will be bankrolled on ABC-TV by Sidberling on alternate week.

Show goes into the 8 p. m. Monday slot.

WHAT'S PLAYING?
With Maggi McNellis
Producer: Emanuel Demby
Director: Charles Adams
Writer: Allen Swift
15 Mins.; Mon., 6:45 p.m.
Sustaining
WJZ-TV—ABC, N. Y.

Here's a bright new idea in cooperation between the film and television industries, which should work out to the mutual advantage of both if the picture firms see their way clear to tying in. Basically, the show presentation three different films each week, utilizing short clips from the pix supplied by the distribs in return for the gratis plugs. Femcee Maggi McNellis preceded the screening of each clip with a few explanatory notes.

TV, on the basis of Miss McNellis' intro to the program, is actually getting the short end of the deal. She defined the show's purpose as an aid to the usual family squabble after dinner each night about what film they should go to see. This would imply that WJZ-TV is inviting viewers to turn off their sets and hike out to their nabe filmery to see one of the pictures represented. What sponsors of the station's programs later that same evening are going to say about the idea remains to be seen.

Film companies, by the same token, stand to gain considerable free exploitation and ballyhoo in return for the film clips. But Emanuel Demby, who's packaging the venture, reportedly has already run into trouble with the majors on the deal and, without their cooperation, the show cannot mean too much. Clips on the preem Monday night (3) were from "Mr. Peek-A-Boo," an Anglo-language pix produced in France by Jacques Bar and being released in the U. S. by United Artists, "Emperor's Nightingale," a foreign lodie opera, and Republic's "Fighting Coast Guard."

While the show is currently aired locally only, ABC is said to have plans eventually to extend it to a network basis. That would mean that only clips from unreleased films could be used because of the various booking dates lined up by theatres in different parts of the country. That, in turn, would make Demby's work all the harder. By keeping the program local, on the other hand, the web should not face too much difficulty in lining up a circuit of nabe houses as a beneficiary.

Miss McNellis, beautiously-gowned as usual, did a brightly competent job on the introder, spotlighting human interest angles in the pix as scripted by Allen Swift. Director Charles Adams several times switched cameras on her during one of her speeches, forcing her to shift awkwardly from one position to another. Film clips looked good on the screen, although "Nightingale" didn't mean much without the color it has in theatres. *Sid.*

RINGSIDE THEATRE
("Comes The Day")
With Tom Powers, Sheila Bromley, Eve McVeagh, Bigelow Sayre, Paul Walker, Paul Maxey
Producer-director: Frank Wisbar
Sponsor: Worcester Morgan
Writer: Brenda Weisberg
30 Mins.; Tues., 9 p.m.
PROCTER & GAMBLE
NBC-TV, from New York (film)
(Compton)

"Fireside Theatre," after a summer series of eight live shows produced and directed by Albert McCleery, returned to its regular vidfilm featurette format Tuesday (28). Vehicle was a mild comedy of a formularized sort, which put the airer back into its old groove. It's fluffy, escapist stuff, in a commercialize vein, and the program should hold on to its good ratings—helped in part by following Milton Berle.

Brenda Weisberg's yarn, "Comes the Day," dealt with a wife who felt that her successful executive husband was working too hard and should relax. He retired, but the frau was so busy with her club work that his retirement became a bore, and he sought some innocent merriment with the blonde widow next door. That, of course, piqued the missus, but all ended happily—when he returned to his firm, setting up an office in Europe which allowed them to combine a holiday abroad with the business junket.

This innocuous femme-mag-type yarn was given a fairly slick production. Settings of the lush home were good and the lensing was effective. Tom Powers and Sheila Bromley were starred and played the couple competently. Others in the cast were Eve McVeagh as the blonde, Bigelow Sayre as a charity worker, Paul Maxey as a business exec and Peggie Walker as a maid.

Commercials for Dan. Ivory and Citizen, on film, were par. *Brit.*

MARTIN KANE, PRIVATE EYE
With Lloyd Nolan, Walter Kinsella, Nicholas Saunders, Frank M. Thomas, Berry Kroeger
Producer-director: Frank Burns
Writers: Don Sanford, Henry Kane
30 Mins.; Thurs., 10 p.m.
UNITED STATES TOBACCO CO.
NBC-TV, from N. Y.
(Kudner)

Lloyd Nolan's video debut in the name role of "Martin Kane, Private Eye," vacated by originator William Gargan, was anything but happy. The erstwhile film-sleuth and Michael Shayne was cramped by an incredible script in this third-year series that has also known considerable weirdness during the Gargan regime. Nolan did not seem to be on the qui vive in the starring part, though his urbane polish indicates that he will move into the groove before long. That he has been recently essaying Kane in the radio counterpart on the same net Sunday afternoons suggests that it will take him somewhat longer to bridge the gap. His capabilities as an actor are sure to show in the difficult transition period.

Story was laid on the Brooklyn waterfront and involved such assorted characters as a Chinese tattoo artist (Berry Kroeger) and his criminal femme accomplice; a sailor and whiskey-guzzling medico in cahoots with them; another seaman who becomes a corpse from food poisoning (announced by the Doc as polio) via the skin-engraving route; and the regular casting of Nicholas Saunders, as Sgt. Boss, Frank M. Thomas, as a police captain, and Walter Kinsella, as the Happy McGann who pitches cigarets and tobacco in his shop.

The idea of having an atomic formula tattooed on a dying sailor before they turn him into a corpse, and slip his body into an adjoining funeral parlor, seems to stretch credibility to ultra-fantastic proportions that the pulps eat up. A dame was dragged in by the heels as the dead sailor's sweetheart to furnish the skirt appeal.

Program is due to 38 cities, kinned to 23. Plugs are divided among Sano and Encore cigs and Old Briar and Dan's Best pipe tobacco. *Trau.*

THE BIG STORY
With Nat Polen, Helen Donaldson, Harry Davis, Leni Stengel, James Coots, John Shay; narrator Bob Sloane
Writer: Everett Kinsey
Producer: Bernard J. Prockter
Director: Charles E. Skinner
30 Mins.; Fri., 9 p.m.
PALL MALL CIGARETS
NBC-TV, from New York
(S.S.C.&B.)

"The Big Story" returned to NBC-TV Friday (31) after an eight-week summer layoff with a weak dramatization of how an Alameda, Calif., reporter broke up a crooked political machine in his town. Incident is said to be based upon a true experience. However, the video version was so weak with phoney theatrics that one gained the impression that the original was considerably exaggerated.

Particularly hackneyed were several scenes in which a shaken down restaurant proprietor squawked to his attorney, relayed the info gleaned from the cops and a sheaf of heart and spilled the damning evidence to the district attorney. This testimony conveniently put the machine boss in San Quentin and got the scribe's paper off a $100,000 libel hook—as easy as all that.

Technical portions of the program reflected considerable care, backgrounds were filmed in Alameda and gave a documentary flavor to the story. Other physical aspects of the show demonstrated sound production values. Unfortunately, neither the yarn nor the performances measured up to the technicians' work. Nat Polen turned in a mechanical portrayal of the reporter and Helen Donaldson was hardly believable as the woman publisher. Harry Davis was fair as the restaurant owner.

By turning to authentic experiences of newspapermen as a source of material, "The Big Story" undoubtedly has a veritable documentary reservoir at its disposal. But this alone won't guarantee a wide viewer audience. It's a combination of good material, expert adaptation, crisp acting and technical brilliance that builds a high Nielsen. Plugs for Pall Mall cigarets were entirely too frequent for a dramatic show. *Gilb.*

WMCA Crawford Bundle

Crawford Clothes is starting a major campaign on WMCA, N. Y., with 24 musical programs weekly for 39 weeks. Drive kicks off Tuesday (11). Agency is Al Paul Lefton.

Indie also picked up a spot campaign for Carolina Rice, via Donahue & Coe.

SEARCH FOR TOMORROW
With Mary Stuart, John Sylvester, Cliff Hall, Lynn Loring, Bess Johnson, Sara Anderson; Chester Kingsbury, organist
Producer-director: Charles Irving
Writer: Agnes Eckhardt
15 Mins.; Mon.-Fri., 12:30 p.m.
PROCTER & GAMBLE
CBS-TV, from New York

"Search for Tomorrow," which is a low-budgeted soaper, nevertheless should do a good job for its bankroller, Procter & Gamble. Agnes Eckhardt, who is scripting the series, appears able to endow it with some fairly mature dramatic values and producer-director Charles Irving seems able to mount the production convincingly.

On the preem Monday (3) the episode eschewed the usual soap opera technique of presenting the entire dramatis personae. Instead it was played with only four of the central characters in three tight scenes. It started with an argument between Victor Barron, a domineering executive, and his son Victor, who prefers photography to his dad's contracting business and bridles under his father's domination. This was sensitively handled with the antagonists' views stated sharply and with validity.

Following scene, in which the son's wife and daughter wonder why he hasn't come home, didn't register with the impact it should have had. Final segment, in which the wife called her father-in-law and learned of the heated argument, provided the cliffhanger element.

John Sylvester, as the son, and Cliff Hall, as the father, put over their characterizations well. Mary Stuart, the femme lead, wasn't convincing in her maternal role, although she did better in the telephone bit. Lynn Loring, six-year-old actress, was so-so as the child.

Irving's direction, using a simple set in the opening scene and an "in the round" technique in the other scenes, concentrated on effective close-ups and fluid camera work. Lighting was in a low key, in keeping with the sombre mood. Initialer came over well, except for one cliche, the father crushing out his cigar angrily in the ashtray.

Commercials for Spic and Span and Joy were good. However, following the gloomy, foreboding finale sequence with a plug for Joy seemed incongruous. *Brit.*

MARCH ON
With Charles Herring, Bob Klinger, Two Sharps and a Natural, Marie Chandler, U. S. Navy orchestra, Armed Forces chorus, others
Producer-director: Lee Schulman
Writers: William Lowden, Jim Devany
30 Mins.; 5:45 p.m., Sat.
Sustaining
KING-TV, Seattle

This weekly half-hour show presented by talent from the Armed Forces (Navy, Army, Marines, Air Force) in the Puget Sound area showcases some top talent from local bases; gives producer-director Lee Schulman a chance to show his skill in putting together a big live show, and also does a fine job in everything such show by the various branches really offer a recruiting pitch thrown in.

One branch is saluted each week. This time it was the Navy, and the Navy orchestra, under Chief Musician John Porter, backed the show in fine fashion, also contributing two numbers. Charles Herring, Naval Reserve, handled announcing and narrating chores well, and insertion of locally made film on use of "exposure" suits and rubber boats in rescue work by Navy Patrol plane was well integrated.

Two Sharps and a Natural, vocal trio with guitar accompaniment, Steve and Peter Antes and Kenny Davis, guitar, from Fort Lewis (Army), socked over "Once in a While" and "Come On's My House," scoring both musically and visually. Boys are really good.

Bob Klinger, Navy soloed "Blue Moon" effectively and Marie Chandler, Navy, did a nice bit with "Where or When." Trio from orchestra was also spotted for a feature. Leonard Myers, Army, displayed fine technique in piano solo of "Warsaw Concerto," and the Armed Forces chorus, composed of men and women from all four branches, added to the entertainment value.

Producer-director Schulman, program director of the station, did a standout job of pacing the show, achieving some eye-catching effects with use of lights, props and cameras. All together it was a swell show that rates right up there with the best the nets have to offer. *Reed.*

COLGATE COMEDY HOUR
With Jackie Gleason, Johnny Johnston, Rose Marie, Esther Junger Dancers, Al Goodman orch
Writers: Joe Bigelow, Arnold Horwitt, Arnie Rosen, Coleman Jacoby, Gleason
Producer-director: Jack Hurdle
Production supervisor: Sam Fuller
60 Mins.; Sun., 8 p.m.
COLGATE-PALMOLIVE-PEET
NBC-TV, from New York
(Sherman & Marquette, Bates)

Probably the highest-budgeted, single-sponsor extravaganza on the TV spectrum (with the client picking up a talent-production-time tab exceeding $3,000,000 a year), "Colgate Comedy Hour" has to deliver—or else. Last season, for its initial semester, it swept the Nielsen field, with the assorted comedies of Dean Martin & Jerry Lewis, Eddie Cantor, et al., leaving the competing "Toast of the Town" way back in the CBS stretch.

At this kind of coin, "Comedy Hour" can't afford too many misses, particularly in a season when the Ed Sullivan "Toast" display is due for some considerable talent refurbishings. In a bid to reprise its No. 1 rating position, Colgate is spreading its TV wings this season to encompass a talent parlay embracing the aforementioned Martin & Lewis and Cantor, with rotating cycles by Jackie Gleason, Tony Martin, Spike Jones, Abbott & Costello, Ezio Pinza and some added starters.

Teeoff of the new season Sunday (2) found Gleason at the Colgate starting post (initially NBC had hoped to maneuver Martin & Lewis into the '51-52 leadoff spot, but medico's orders to Jerry Lewis to take it easy forestalled the early entry).

With Johnny Johnston and Rose Marie (ex-Baby Rose Marie) as guestars, with the usual production trappings and Gleason in fine fettle in transferring his antics over from his DuMont-slotted "Cavalcade of Stars," the Colgate premiere, while far from spectacular, nonetheless had its fair quota of entertaining moments. The past year has seen Gleason's emergence as a comedian of growing stature, particularly in his "profile" delineations.

His Reginald Van Gleason is peculiarly suited to his comedic flair, as was demonstrated anew on Sunday's show. Again, his pantomimicry as a frustrated idler in Central Park, or as a father trying to explain to his son his getting fired (reminiscent of his onetime Riley role on TV), showed a versatility that blended some lighter nuances with his customary broad comedy. As such, Gleason rates the encouragement offered by the pivotal Sunday 8 to 9 NBC spot.

Certainly the hour's top moments stemmed from Gleason's contributions (along with the assist from his writers), while both Johnston and Rose Marie registered only so-so in their guestar vocal spots. Former attempted the "Guys and Dolls" tune, "You're Rockin' the Boat," but while it may be smash material within the context of the Broadway musical, it was stripped of its wallop in a solo spot. Rose Marie, who goes into the forthcoming "Top Banana" musical, overmugged and that old stylized stance while singing didn't particularly help. She fared better in a "Razzmatazz" dueting with Gleason.

The Esther Junger Dancers were highlighted in the show's major production number, spanning four periods of musicomedy from the "Varsity Drag" ("Good News") to the modern idiom of "Surrey With the Fringe on Top" ("Oklahoma"). It was pleasant viewing.

Eddie Cantor came on at the fadeout for some byplay and to trailerize his Colgate show next week and subsequent headliners. Al Goodman's musical backgrounding was, per usual, among the show's assets.

Colgate's four-way commercial spread (Ajax, Palmolive Soap, Colgate Dental Cream and Halo Shampoo) hewed to the same live-film-cartoon pattern as last year. *Rose.*

WATCH AND WIN
With Ben Alexander and Lesley Alexander
Producer-Director: Ben Alexander
Director: Jim Eakins
30 Mins.; Wed., 9 to 9:30 p.m.
UNION OIL CO.
KPIX, San Francisco

While this program is a commercial pitch in great part with sponsor's product an essential part of the "game" and almost in continuous view, the content is interesting, pleasing and fast moving. Setting is a desk backed by rack of several rows of miniature oil-pumps, each of which has number or star on bottom. Nearby is another rack with rows of oil cans also representing sponsor's product.

Privilege of engaging in contest is achieved by sending postcard, produced at sponsor's oil sta-

(Continued on page 46)

LIKE TO HAVE

A PIECE OF SKELTON ?

With this announcement, CBS Radio opens the mass circulation of night-time, network radio to advertisers with limited budgets. Also, to large advertisers for special promotions.

RED SKELTON, star-showman, star-salesman—and his 13 million listeners—are now available on a one-time basis. The cost: less than a color page in a mass magazine.... Here's how a one-time budget now fits big-time radios:

QUESTION: How?
ANSWER: Red Skelton's regular half-hour show—one of the "top ten" in all radio—will be on the air for 39 consecutive weeks, starting October 3. Each mass-market broadcast will be sold to a single sponsor (but a sponsor will not be limited to a single broadcast).

QUESTION: How will advertisers use the show?
ANSWER: To say something special with *impact*—as explosive as the laughter of Skelton's listeners.... Here is mass radio uniquely produced to launch a new product—kick off a drive—announce a contest.... Here also is the perfect opportunity for the split-timing and commanding attention that many advertisers need for peak-selling seasons and holidays: Christmas, White Sales, Mother's Day, Father's Day, Straw Hat Time, June weddings and graduations. (Skelton ad libs over our shoulder: "For Thanksgiving, we can sell bogs and bogs of cranberries.")

QUESTION: Any merchandising tie-ins?
ANSWER: Displays and mailings will flash the appeal of Skelton's personality, tieing-in program, product, and purse at the sales counter.

QUESTION: What's the time of broadcast?
ANSWER: During a peak listening hour—9:00 to 9:30 p.m., Wednesdays. Between the big-audience attractions of Dr. Christian and Bing Crosby.

QUESTION: How many stations in the Skelton line-up?
ANSWER: Stations accounting for 91.4 per cent of the entire CBS Radio circulation are available for clearance.

QUESTION: How many listeners on an average program?
ANSWER: Year-in, year-out, Red Skelton in front of a microphone is a human, fun-making magnet. Last season, he drew an average weekly audience of more than 13 million people.

QUESTION: How much does the show cost?
ANSWER: $23,500—including time, talent, and merchandising. To give this price a yardstick: For $23,500, you can tap a mass audience and listener-loyalty that took an annual investment of $1,500,000 to build.

QUESTION: How will sponsors be scheduled?
ANSWER: Solely on a first-come, first-to-profit basis.

QUESTION: Are there any other answers?
ANSWER: Just a reminder: *To say things that get things started... or to give a peak-selling season a higher peak than ever, RED SKELTON is your boy....* For a program date that fits your needs, call your representative at...

THE CBS RADIO NETWORK

Television Chatter

New York

Jim Owens, former account manager in the DuMont sales department, upped to the post of account exec . . . **Anita Gordon**, former singer on the Edgar Bergen radio show, signed as featured vocalist on CBS' "Ken Murray Show" . . . **Lynn Cleary** named manager of sales service for DuMont . . . **Patricia Bowman** returns to her Saturday night show on CBS this week (8) after doing a three-week ballerina stint at the St. Louis Municipal Opera. During her absence, singers **Kyle MacDonnell**, **Peggy Lee** and **Jane Morgan** subbed.

Alex Mumfert, formerly with the March of Dimes, added to the NBC press department to handle publicity for "Colgate Comedy Hour." **Bill Hosie**, department staffer, has been assigned to work exclusively on the two **Kate Smith** shows for the web . . . **Bill Merritt** joined the DuMont sales department as an account manager . . . DuMont moving "Johnny Olsen's Rumpus Room" into the 1 to 1:30 p.m. strip, with "Take the Break" taking over the 12:30 to 1 period. "For Your Information" goes into the noon to 12:15 segment, and "Mid-Day Headlines" is being switched into the 12:15 to 12:30 time . . . **Georgette Heine**, who worked with the Arena Theatre in N. Y.'s Hotel Edison last year, joined CBS-TV as assistant to casting director **Robert Fryer** . . . **Don A. Davis**, radio-TV chief of the Jaffe agency on the Coast, is east on a sales trip . . . **Bob Bach** and **Jess Kimmel** added to the CBS-TV programming staff as color producers. Bach has been assistant producer of CBS' "What's My Line?" while Kimmel last year was assistant to **Max Liebman**, producer of NBC's "Your Show of Shows."

Harvey Stone guests on **James Melton's** NBC-TV show tomorrow (Thurs.) . . . **Jay Barney** plays the agent on "Treasury Men in Action" tomorrow . . . **Robert M. Shaw** is new administrative assistant to **Harold L. Morgan**, ABC-TV program v.p. . . . WOR-TV starts **Harry S. Goodman's** "TV Telephone Game" cross-the-board on Monday (10) at 3:30 p.m. . . . **Bill Gargan** returned from Palm Springs . . . **Danny Thomas** returns to the "All-Star Revue" on Oct. 13, going back to the Coast after his second show (Nov. 10) for his remaining stanzas. His daughter, Margaret, makes her film debut as **Gus Kahn's** daughter in "I'll See You in My Dreams" . . . **Alan Dale** guests on **Roberta Quinlan's** NBC-TV show Friday (7).

Ed Peck signed for two years as star of the recently-returned "Flying Tigers" on DuMont and is doubling this week into "Martin Kane" on NBC . . . **Anne Hoeling**, German actress selected as "Miss Color TV' 'as part of the hoopla surrounding the recent demonstration of American color video at the Berlin youth rally, in N. Y. for further publicity under the direction of the Economic Cooperation Administration and CBS.

Lux Video Theatre (CBS) bought **William Kozlenko's** television adaptation of "Julie," short story prizewinner. Yarn deals with a temperamental famous actress . . . **Dr. Bruno Furst**, memory expert, guests today (Wed.) on New Jersey Board of Education's TV program over WATV, Newark.

Hollywood

Vincent Price, who has made several video appearances, makes his telefilm bow in "Dream Job" at Jerry Fairbanks Productions . . . **Sherman Harris** is set as co-producer with **Walter Thompson** of a series of five-minute dramatic telepix for Teevee Co. . . . **Lex Boyd** of KRON-TV, San Francisco, in town to ogle the new **Louis D. Snader** telescriptions . . . Old Gold picking up the tab for "Queen For a Day," which makes its debut on KECA-TV, Sept. 13, with **Jack Bailey** emceeing.

Sid Kuller will produce "One Thousand and One Nights," vidpic series based on the stories by **Ben Hecht**. Hecht will script and direct at least eight of the half-hour telefilms . . . KTLA started signing on at 3:30 P. M., adding seven and one-half hours weekly to its sked . . . **Don Dewar** and **Jack Boyd** bought out **Dick Moores'** interest in Illustrate, Inc., film animation company with Moores departing the company he helped found, because of ill health . . . **John Sutton** and **Lynn Roberts** snagged the leads in "Not a Bit Like Jason," latest in the **Frank Wisbar** "Fireside Theatre" series. Script is a teleplay original by **Marion Cooper**.

R. E. Stokin heads Screen-Televideo Productions, subsid of Screen Associates of Beverly Hills . . . Val Larsen Productions formed to package radio and video programs . . . **Les Brown** and his band inked to a long-term deal at KTLA, starting Sept. 9, opening on the "Bandstand Revue" emceed by **Harry Babbitt** . . . Vidfilm producer **Scott Brown** back in town after shooting on "The Calico Kid" series was halted in Besa, Ariz., by a downpour . . . **Starlighters** inked for the **Red Skelton** vidshow . . . **Eddie Cantor** set **Edith Barstow** to do choreography on his Sept. 9 "Colgate Comedy Hour" on NBC-TV . . . **Lee Savin** inked by **Ralph Branton** to produce the upcoming "Gentleman Burglar" vidpic series which will star **George Brent**. First of the series, based on the "Raffles" yarns, will roll Sept. 20 . . . Film director **D. Ross Lederman** heads the newly-formed Television Productions Co., capitalized at $100,000. Directors include radio's **Wendell Niles** . . . **Elizabeth Talbot-Martin** subbing for the vacationing **Kay Mulvey** on KTTV's "Open House" program . . . KTLA launched a new public service program "Playcrafter's Club," cross-the-board under the auspices of the California Teachers' Association, Southern Section . . . **Peggy Ryan** and **Ray McDonald** inked for five more Snader Telescriptings.

Sid Rogell, exec veepee of Jerry Fairbanks Productions announced purchase of "The Great McClosky" for the second in its "Hollywood Theatre" series. Story and screenplay is by **Irvin Ashkenozy** . . . Telepix announced appointment of **Dick Lewis** as veepee in charge of midwest sales . . . **Lina Romay** planed to N. Y. to guest on **Faye Emerson's** "Wonderful Town" Saturday (8) . . . **Andy Potter** producing a new show, "Queen of Monte Carlo," starring **Zsa Zsa Gabor** . . . **Dina Fields**, longtime staff writer on the **Bob Hawk** show, will be co-writer with **Jack Crutcher** who originated the idea of the half-hour audience participation show with a Monte Carlo background.

Chicago

Bill Hobin, who won his video spurs as director of NBC-TV's "Garroway At Large" showpiece which is currently closeted due to the web's lack of time availabilities, has answered Gotham's siren call. He's joining producer **Max Liebman** as director of the "Show of Shows" . . . Chi video packager **Herb Laufman** is opening a New York branch . . . Old Gold has decided to pick DuMont's "Down You Go" Sept. 21, two weeks earlier than the planned Oct. 5 kickoff . . . Dick Lewis Inc., Chi commercial art firm, and Telepix, Hollywood TV film outfit, have merged. **Dick Lewis**, prexy of the art company, was elected veepee of the new organization . . . **Charles Bailey**, ex-Chi NBC scenic designer, now headquartering in New York . . . Harvey Lumber Co., remains aboard WENR-TV's "Mr. Fixum" for another 26 weeks. **Art Youngquist** works the Mr. Fixum role . . . **Jim Moran**, car dealer turned video emcee, has been given a lifetime honorary membership in the American Guild of Variety Artists. Moran is a major user of variety talent on his Friday night "Courtesy Hour" via WENR-TV . . . ABC-TV's "Super Circus" queen **Mary Hartline** missed her first telecast in three years Sunday (2). She's vacationing . . . Bowman Dairy and Swift are having another 13-week go on WBKB's "Creative Cookery."

London

George R. Foa telecasting his ninth operatic program Sept. 9 with his production of "La Boheme" with **Lilly Stanley**, a singer from Crete, making her television debut as **Mimi** and **Kenneth Neate** and **Hella Toros** as chief support. **Charles Mackerras**, Sadlers Wells' youngest conductor, will direct the orchestra . . . **Patricia Neway**, star of the recently produced "The Consul," made her second television appearance in a program of folk songs and spirituals yesterday (4) prior to her return to the U. S. . . . **Gus MacNaughton** making his debut in the third of series titled "The Lighter Side" presented (12) containing a humorous slant on current affairs in the holiday spirit with **Eleanor Summerfield**, **Ernest Maxim** and **Ray Johnson** and **Harry Noble** and **Frances King** providing singing and character background.

Agents Cry Wolf

Continued from page 33

signing most acts on the strength of the tele sector. They've also been approaching top names to come into the offices on the strength of being able to get them tele shows. Since they'll be unable to deliver in that direction, there's likely to be considerable movement from one agency to another.

The packaging agencies have been hit even harder. As one packager put it, "Why should the networks encourage us when they've got their own shows to sell?" Situation has reached the point where the nets will give no guarantees to bundlers willing to stand all costs of kinescoping a show. This is in contrast to a couple of years ago when the nets would shell out all or at least part of the costs if the prospectus looked worth while.

As with the case of talent agencies, the packagers' sole hopes, these days, lies in the possibility that they'll be able to sell a program when nets discard a show.

The ad agencies are similarly hit in such a situation. The Madison Avenue heroes, these days, are the ones who can get a good slice of network time, and not those that can put on a high-Nielsened program.

"Unlocking words"...

The most modern method of teaching small children to read—the method by which new teachers are trained at Millersville State Teachers' College—was recently featured on "MSTC Presents" on WGAL-TV. Every other Sunday afternoon at three o'clock, living rooms in the WGAL-TV area become schoolrooms for one-half hour. Hundreds of adults learn broadening, worthwhile facts about today's living, are taught new, helpful, skills. Professor George Anderson of Millersville State Teachers' College is the moderator on these educational telecourses which have covered such subjects as: a series on the use of the slide rule; a program on leatherworking; a demonstration and instruction period in carving; a program on linoleum cuts. Wide public interest, in this one of many community service programs carried on WGAL-TV, is evidenced in the fact that after each show the station receives an average of 180 requests for a copy of the complete program proceedings.

WGAL·TV
LANCASTER, PENNA.
A STEINMAN STATION • Clair R. McCollough, Pres.

NBC
TV-AFFILIATE

WGAL
Represented by
ROBERT MEEKER ASSOCIATES Chicago • San Francisco • New York • Los Angeles

Your Lucky Strike Hit Parade returns this week!

ON RADIO THURSDAY

with

Guy Lombardo

and his ROYAL CANADIANS

featuring—CARMEN • LEBERT and VICTOR . . . with

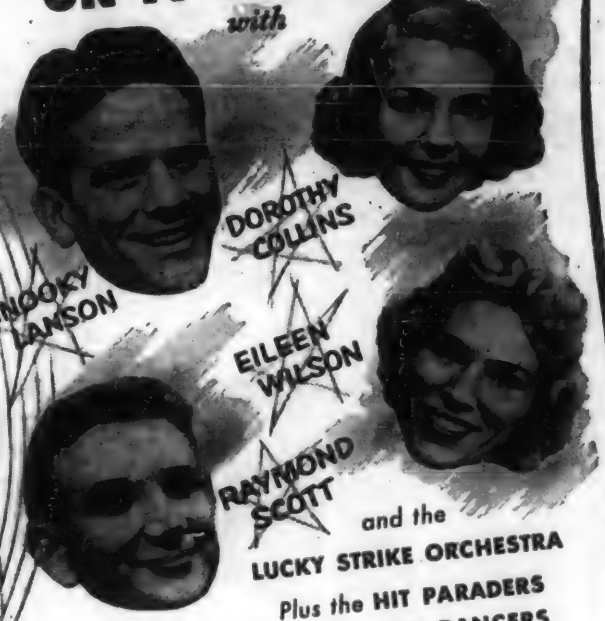
KENNY GARDNER • BILL FLANNIGAN • KENNY MARTIN • CLIFF GRASS

and Your Lucky Star of the Week

(selected from the nation's most popular vocalists)

ON TV SATURDAY

with



and the

LUCKY STRIKE ORCHESTRA

Plus the HIT PARADERS AND DANCERS

Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. BECAUSE OF YOU
2. COME ON-A MY HOUSE
3. SHANGHAI
4. TOO YOUNG
5. THE LOVELIEST NIGHT OF THE YEAR
6. MORNINGSIDE OF THE MOUNTAIN
7. SWEET VIOLETS

Look and listen and . . .

Be Happy—Go Lucky!

COPR., THE AMERICAN TOBACCO COMPANY

YOUR LUCKY STRIKE **HIT PARADE**

On N.B.C. Radio Thursday 10:00 P.M. (N.Y. time)

On N.B.C. Television Saturday 10:30 P.M. (N.Y. time)

Television Reviews

Continued from page 41

tions, to Ben Alexander, whose wife, in view of camera, phones contestant who obviously must watch show at time to participate. A question of the usual non-brain-racking type is asked and if answered correctly entitles person to pick out pump. If a number, contestant gets dollars to that amount. If a star, scene shifts to trademarked oil cans where another choice is made with prize money to match. There is also a mystery voice gimmick for further reward. As much as $50 may be garnered in the oil pump and oil can categories and $100 via the mystery voice.

Alexander is a facile, pleasing personality who handles the array of phones in front of him with ease and simpatico. Voice is superior and leisure paced registers effectively. An occasional tendency to wink at the video viewers could be dispensed to advantage but this is a minor flaw that does not detract from the overall solid appeal of the gamut. Lesley Alexander is a likable, attractive adjunct.

Viewers do not seem to mind overemphasis of product since the chief attraction is giveaway angle.

A well contrived attention sustainer throughout. *Ted.*

MOHAWK SHOWROOM
With Roberta Quinlan, Musical Craftsman Trio, guests; Bob Stanton, announcer
Director: Dick Schneider
Writer: Ed Flynn
15 Mins.; Mon.-Wed.-Fri., 7:30 p.m.
MOHAWK CARPET MILLS
NBC-TV, from N. Y.
(George R. Nelson)

Returning for its third year after a summer layoff, this show impresses as an unpretentious and pleasing musical session. Roberta Quinlan carries the brief stanza with her vocalizing and personality with guest artists adding an element of variety to the format. Except for a closing jingle, the carpet company confines itself to one long plug midways, Bob Stanton handling the commercial and occasional chatter chores in good taste. Whole show, in fact, is handled with the kind of taste and informality that builds good will for the sponsor. Show's selling job makes it surprising that the sponsor, in a switch of agencies, has cancelled out after the initial 13-week period.

On the preem (3), Miss Quinlan bowed in the show by reading some congratulatory wires from the NBC brass and delivered a couple of numbers in excellent style, standout being "September Song." Mel Torme, who seems to be turning up on every TV show as either a guest or regular performer, again guested on this series kickoff with a neat rendition of "We Kiss in the Shadow" plus a duet with Miss Quinlan on "Pretty-Eyed Baby." Miss Quinlan continues to use "Especially For You" as her theme. *Herm.*

Raft, Gene Autry Hassle Stalls 'Rocky' TV Deal

Hollywood, Sept. 4.

George Raft ankled Flying A Productions, telepix company owned by Gene Autry, after a hassle with Flying A on the contemplated "Rocky Jordan" video series.

Autry and his agent, Mitch Hamilburg, say the deal fell on its face because Raft demanded the right to okay stories and the director, and they felt to give in could mean their budget of $20,000 a vidpic could easily be topped.

Raft's rep, Danny Winkler, contends the deal was nixed because he and Raft doubted the "quality" of telepix planned by Flying A. Winkler's now talking the same deal with Harry Ackerman, CBS v.p. in charge of programming on the Coast.

Frisco Meet

Continued from page 35

cover news phases of the conference for CBS are Larry LeSeuer, Charles Collingwood, Carroll Alcott, Lewis Shollenberger, Dallas Townsend, Grant Holcomb, Stuart Novins, Walter Cronkite, Don Mozley, Carroll Hansen and Bill Dorals. Bill Nietfeld, KCBS news director, will assist on national radio broadcasts and direct KCBS coverage.

ABC's Washington commentator Bryson Rash, assisted by Coast reporters and commentators Chet Huntley and Hank Weaver, will participate in both radio and TV coverage. Both radio and TV presentations of the conference by ABC will be under the supervision of Frank LaTourette, ABC western division news manager, assisted by Vic Reed, manager of the San Francisco ABC news room.

A four-star team of NBC radio reporters, consisting of Merrill Mueller, former chief of NBC's London Bureau; Alex Dreier, in from Chicago; Elmer Peterson, Los Angeles, and Bob Letts, Frisco commentator, will cover the negotiations. H. V. Kaltenborn, flying in from Korea, will also take a major part in the NBC lineup.

NBC, in addition to the pool tele pickups, will also provide round-the-clock coverage of treaty sessions via a continuous kinescope recording operation, which will be edited and combined with newsreel films for airing on NBC-TV news shows. Kines are to be made off the screen in N. Y.

A telephone installation costing approximately $50,000, as well as an elaborate telegraph setup, are part of the facilities being provided newsmen, envoys, notables and others engaged in the business of the conference.

A major center of activity has been established at the San Francisco Press Club, with special telegraph and radio facilities, to service the conference.

Hotels report absolute capacity booking, with delegates absorbing most available rooms. Over 1,000 newshawks have registered, with hundreds turned away without credentials to enter the conference confines.

The city is hopping with visitors, many in foreign dress, with restaurants jammed and tourist traps getting the play of their life.

WBIG

Continued from page 35

ison termed the reorganization a "must," because of the cut in network revenue that took effect July 1 and the station's own decline in income. Hutchison revealed plans to combine the duties of announcers and control board operators at the studio and aslo to handle part of that work at the transmitter. He added:

"Selection of personnel to be retained will be made on the basis of merit and ability. As soon as possible, we want to record the diction and voice of the control board operators and technicians to determine those who are best fitted for the combination operation. Similarly, weight will be given to the knowledge of control board operations and technical matters that the announcers may have. Seniority will be taken into consideration wherever possible."

Sarnoff

Continued from page 35

the trade was the forecast on the possible impairment of network operation in TV with the boom in the usage of motion pictures on video programs. This, of course, is predicated on the extraordinarily high possibility of 80% film content for TV programs. Conservatively, however, General Sarnoff sees TV programs comprising 50% celluloid but that doesn't means that the big headliner show will not best be served live-off-the-stage, rather than filmed.

The picture business' reactions to the Sarnoff interview were one of respect. The inevitability of the Hollywood-TV mating has long been conceded, and both the RCA topper and the film executives agree that the top film product is the best boxoffice insurance for theatres in the battle against at-home gratis TV entertainment.

Dagmar

Continued from page 31

some of the dissenters on the wisdom of "reinstating" her contract.

ABC Kines 'Dagmar Story'

ABC-TV last week cut a kinescope audition of "The Dagmar Story," situation comedy which deemphasizes the comedienne's s.a. Kine, for which Dagmar (Jenny Lewis) got $10,000 as packager, casts her as a television actress who is the daughter of an apartment house superintendant. It's a personality change for the gal whose stint on NBC-TV's "Broadway Open House" concentrated on her physique.

Gal is dressed in simple, buttoned-up frocks, except for one scene in which she's in her professional [illegible]. Cast includes Enid Mar[illegible], as her mother, Robert Emhardt as the father and Jack Carney as her cousin.

Show was produced by Leonard Holton and directed by Bob Doyle. Kine is now making the rounds of the agencies.

It was cold enough to freeze everything but Sales, in DAVENPORT!

WOC-TV

STATE FURNITURE COMPANY—1/2 HR. FILM SHOW WEEKLY

During Mississippi River flood, State Furniture received carload of mattresses. Warehouse surrounded by flood waters. State Furniture put mattresses directly into stores, told public its problem on two WOC-TV programs. Also used full-page ad in two local dailies.

According to State Furniture's own check on customers, advertising brought $12,000 in business — of which TV produced 97%.

Immediately thereafter, State Furniture contracted for additional ½-hr. show weekly on WOC-TV.

DAIRY QUEEN STORES—20-SECOND ANNOUNCEMENTS

The day before last Easter (Saturday, March 24) "Dairy Queen" bought several 20-second and station ident. announcements to tell public of their Easter opening. Additional plugs were aired early Easter Sunday afternoon — a cold, almost wintry day.

Despite very discouraging weather for sale of frozen confections, WOC-TV announcements gave "Dairy Queen" the largest single day in their history — bigger than any previous day in July or August. Dairy Queen now sponsoring live 15-minute weekly WOC-TV production.

REPRESENTING TELEVISION STATIONS:

DAVENPORT WOC-TV* (Central Broadcasting Co.—WHO-WOC)
FORT WORTH–DALLAS WBAP-TV* (STAR-TELEGRAM)
LOUISVILLE WAVE-TV* (WAVE, Inc.)
MIAMI WTVJ (Wometco Theatres)
MINNEAPOLIS–ST. PAUL WTCN-TV (DISPATCH-PIONEER PRESS)
NEW YORK WPIX (THE NEWS)
ST. LOUIS KSD-TV* (POST-DISPATCH)
SAN FRANCISCO KRON-TV* (THE CHRONICLE)

*Primary NBC Affiliates

Yes, Spot Television Sells Goods!
For Further Facts, Ask:

FREE & PETERS, INC.
Pioneer Station Representatives
Since 1932

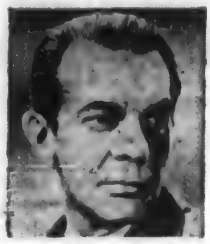
NEW YORK CHICAGO DETROIT
ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

DANNY KAYE

ROSALIND RUSSELL

BETTE DAVIS

KIRK DOUGLAS


RAYMOND MASSEY

GINGER ROGERS

HELEN HAYES

JANE WYATT

JOAN BENNETT

RONALD REAGAN

7th Season starts Sept. 9

U.S. STEEL HOUR

Theatre Guild on the Air

JANE WYMAN

LINDA DARNELL

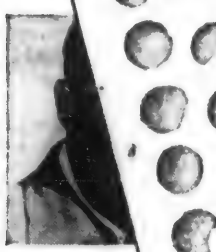
KATHARINE CORNELL

IRENE DUNNE

GENE TIERNEY

On September 9, another outstanding season of the U. S. Steel Hour gets under way. Among the top shows already scheduled are *The Glass Menagerie, Twentieth Century, The Sea Wolf, Pygmalion, Oliver Twist, 1984.*

The best plays . . . the best stars . . . for the best dramatic entertainment on radio. That's been standard since *Theatre Guild on the Air* began in 1945. No wonder the U. S. Steel Hour has become radio's most-honored show.



REX HARRISON

DOROTHY McGUIRE

HUMPHREY BOGART

BURGESS MEREDITH

CHARLES BOYER

JOSEPH COTTEN

VAN HEFLIN

DICK POWELL

JILLI PALMER

BASIL RATHBONE

SUNDAYS 8:30 PM E.D.T.

NBC NETWORK

DOUGLAS FAIRBANKS, JR.

FRANCHOT TONE

RAY MILLAND

TYRONE POWER

From the Production Centres

IN NEW YORK CITY . . .

O'Neil, Larson & McMahon, Chi agency, is opening a New York branch on Madison ave. . . **Bill Lawrence**, former vocalist on **Arthur Godfrey** shows, back in N. Y. . . **Vilma Kurer**, Viennese actress, working for State Dept. radio and CBS' "Kings Row" . . . **Julie Bennett** into CBS' "Young Dr. Malone" and NBC's "Counterspy" tomorrow (Thurs.)

WMGM's **Ted Brown**, **Marty Glickman** and **Bert Lee, Jr.**, have been added to the Broadway team that will meet a Hollywood softball squad at the United Cerebral Palsy Fund benefit at the Polo Grounds tomorrow (Thurs.) Other participants include **Eddie Cantor**, **Dagmar**, **Fred Allen**, **Gus Lesnevich**, **Jack Eigen**, **Jinx Falkenburg**, **Kitty Kallen**, **Denise Darcel**, **Carmel Myers**, **Margaret Whiting**, **Peggy Lee** and **Wendy Barrie** . . . **Guy Wallace**, WFDR program manager, has resigned to join Radio Free Europe as executive producer; no replacement set yet . . . **William B. Templeton** has joined Sherman & Marquette as AM-TV director; he had been with Kudner as AM-TV production manager and directed the **Milton Berle** tele show . . . **C. H. Cottington**, for past eight years AM-TV veepee of Erwin, Wasey agency, has resigned . . . **Vic'or Zembruski**, who airs Polish shows on several New England outlets, has added a "Polish Eagles" stanza on WIBX, Utica, Saturdays at 5:30 p.m.

Bennett Korn, WNEW account exec, married recently in London to **Moura Lympany**, top British concert pianist, who makes a N. Y. Town Hall appearance in October and leaves for a tour of 30 concerts in European countries . . . **Carlton Fredericks**, WMGM nutrition expert, will have his tome, "Eat, Live and Be Merry," published by Paxton-Slade tomorrow (Thurs.) . . . Mother of **Wauhillau La Hay**, N. W. Ayer publicist, died Sunday in Muskogee, Okla., at the age of 86 . . . **Pvt. Danny Schwartz**, ex-MBS press, now in Anchorage, Alaska . . . On Sept. 17 ABC newscaster **Taylor Grant** starts a five-minute news strip at 7 p.m., preceding his "Headline Edition" . . . **Hobart Donovan**, Coast radio writer and producer, is recuperating in Roosevelt Hospital, N. Y., from a broken back suffered in an accident in New York last week. He'll be hospitalized several months. Donovan was standing on a small balcony outside the apartment of a friend when the supports gave way and pitched him into a yard several stories below.

IN HOLLYWOOD . . .

John Hurley exited KHJ, where he was program manager, to join up with a TV fan sheet . . . **Joe Rines** pulled out for the east, with business stops in N. Y., and social calls at Boston . . . "Beulah" is still being dogged by the jinx. **Marlin Hurt**, who originated the role, and **Ken Dolan**, who owned and packaged, have passed on and now **Hattie McDaniel**, the radio and TV "Beulah," has been laid low by an ailment which will keep her off the two shows for four months. Luckily **Al Kabaker** of Dancer-Fitzgerald-Sample taped shows in advance through Nov. 9 . . . Likely that **Louise Beavers** will fill in until McDaniel gets back . . . **Jack Paar** made one guest shot with **Jimmy Melton** on TV and within a week got radio offers from Toni and Cannon Towel . . . **Murray Bolen** is coming back to Hollywood to rein two radio shows—"Father Knows Best" and "Railroad Hour"—for **Benton & Bowles**. He succeeds **Fran van Hartesfeld**, who wants to write and freelance . . . **Jack Rubin** and **Jerry Brewer**, who script "You Can't Take It With You," are credited with the best comedy scripts of the summer and one of the big reasons why the show is being held over into season by NBC . . . **Harry Maizlish** is taking his sabbatical in the old home town of Boston . . . **Tom O'Neill** due out next week to relieve **Willet Brown**, Don Lee prez, for a long-overdue vacation . . . **Arnold Marquis** is packaging **Cliff Arquette** as emcee of a co-op audience participation show.

IN CHICAGO . . .

Basket Mosse, chairman of Northwestern's school of journalism radio division, is the new chairman of the Council of Radio Journalism. He succeeds **Floyd K. Baskette**, University of Colorado journalism prof . . . **Ernie Simon** takes over next Tuesday (11) as solo host on WMAQ's late-evening "Chez Show." He replaces **Pat Murphy** and **Maggie Daly** . . . WGN-TV's "Top Tunes With Trendler" returns to its Thursday night berth this week with **Peggy Taylor** and **Bill Snary** in as regular vocalists . . . **Don McNeill** resumes toastmastering duties on ABC's "Breakfast Club" Monday (10) after an eight-week hiatus . . . **Jimmy McConnell**, grandson of WLS program director **Harold Safford**, made his radio debut on station's **Bob Atcher** show last week. Tyro is 14 months old . . . WBBM documentary producer **Skee Wolff** and frau vacationing in Indiana . . . **Otto Bremmers** has been upped to assistant promotion manager for WMAQ and WNBQ, Chi NBC stations. **Grant Reiksieck** and **Patt Kimmick** have been added to **John Keyes'** promotion crew . . . **Maryjane Hitchman**, WGN chief **Frank Schrieber's** gal Friday, is new proxy of the women's division of the Tribune bowling league . . . "Dirk Till Dawn" ditty has been clefted by **Georgie Weiss** and **Benny Benjamin** for **Dirk Courtney's** post-midnight WMAQ disk session of the same name. **Ralph Flanagan** may record . . . **Fran Rielly**, Walt Schwimmer Productions flack, in N. Y. on biz . . . **Rise Stevens** set to guest on WGN's Northerners airer Nov. 6 with **Lauritz Melchior** coming in Dec. 4 . . . Sun-Times columnist **Irv Kupcinet** back this week on WBBM with his nightly "Kup's Column of the Air."

KSTP Bares Dope Peddling

Continued from page 37

pers. Included in its reports were tape recordings and sound film shots of the doctors and the mother and stills of the dead youth, along with photostats of the death certificate, coroner's report, etc., backed with telephone recordings of the conversations in connection with the findings.

The Los Angeles Examiner also cooperated with KSTP, and KNBH is now "sitting" on the story to guarantee a simultaneous release. KSTP and KSTP-TV have made use of 40 tape recordings of the witness-interview type for radio and has several hundred feet of sound film. About 60 interviews and portions thereof were taped. It has used many stills on TV and brought to the mike many prominent officials and other persons figuring in the story. Station feels that it financed the public information end of the investigation which now awaits FBI, grand jury and coroner findings. Minneapolis newspapers gave KSTP full credit when using its news reports.

St. Cloud affair is not a KSTP "flash in the pan." Station previously had dug up other crime news beats and led a hunt for three men involved in the killing of a policeman, following the trio through five states and getting credit for the eventual confession of one of the fugitives after his capture.

Hubbard always has taken an especial interest in crime detection, is fulifledged Washington county deputy sheriff "on the side" and is well known among the area's law enforcement officers.

U. of P.

Continued from page 32

blackout on both collegiate and professional football, WCAU has secured the broadcast rights to the complete schedules of both the Univ. of Pennsylvania and the Philadelphia Eagles this season.

In addition to all 16 exhibition and league games for the pro gridders, nine Ivy League contests will be aired by WCAU, plus four regular weekly football programs—"Grantland Rice Show," "Kickoff Time," "CBS Football Roundup" and "Football Final."

The comprehensive schedule of game broadcasts and football features was announced yesterday (3) by Joseph T. Connolly, v.p. in charge of radio for the WCAU stations; but the station has already carried three of the Eagles exhibitions contests—Pittsburgh Steelers, at Hershey, Pa., Aug. 18; Detroit Lions, Aug. 27, and Los Angeles Rams, at Little Rock, Ark., Sept. 1.

Bill Sears will handle the play-by-play for all Eagles games. Byron Saam will handle the play-by-play for the Penn games, with Bill Campbell, WCAU sports director, doing the color and the commercials.

The new season marks the 20th consecutive year the Penn games have been heard on WCAU, and the games will be sponsored by the Atlantic Refining Co., through N. W. Ayer.

Columbus—Sally Flowers, WLW-C entertainer here, marked her 500th telecast of "Meetin' Time at Moore's" last Friday (31). Program debuted Oct. 3, 1949, as a 15-minute, five-a-week affair but a month later was boosted to half-hour, cross-the-board. In May, 1950, "Meetin' Time" was piped to WLWD, Dayton, on the Crosley three-city network, and is the only TV program here regularly hitting a two-city audience.

Hartford Plan

Continued from page 33

work to prove his work or statements.

Martin claims his plan, which went into effect on Sept. 3, is a savior for the small indies, such as his own.

Campaign is also aimed at new types of clients, those who haven't hit the ether because they don't have the proper selling approach or setup in certain areas. Smaller companies, with no budget for selling campaigns, should bite on this type of promotion, he feels.

Salt Lake Radio

Continued from page 33

Highways," with Peggy Tangren, to start Sept. 9, at 9:45 a. m., will hit the question, but only incidentally to the general subject of raising a moppet.

Several of the outlets say they are talking about some constructive programming, but the only one actually set to be aired is being handled by Hal Zogg, KUTA disk jock. Zogg's 250-member Music Limited Club was organized to meet twice monthly and give teenagers a chance to hear hot music. Group has brought in several musical combinations, and is arranging talks by members of the Utah Symphony.

Zogg plans to present the juvenile delinquency problem to his club at next meeting, and arrange for selected members to appear on his Sunday night sessions with their opinions on what causes the trouble, and where the solution lies. His approach of going to those involved, rather than to police, educators, and social workers should arouse interest, by virtue of its novelty if nothing else.

With a whole town up in arms over a situation, radio has had a golden opportunity to prove what it can do, but whether because of commercial commitments, lacks of appreciation of the potential, or disinterest, the chance has been muffed so far.

Thanks, BILL MILLER, for the honor of playing your beautiful cafe.

Thanks, Walter Nye and Orchestra;

Seth Babits; Mr. Bonardi; The backstage crew and everybody at the Riviera

RALPH CURTIS

Now Completing

2 BIG WEEKS

BILL MILLER'S RIVIERA

—And thanks, to the Press, for these wonderful notices:

"Terrific tenor."—EARL WILSON, New York Post.

"Brilliant young tenor . . . Voice glows like a stream of liquid silver . . . His 'Vesti la Giubba' is a smash."
—LEE MORTIMER, Daily Mirror.

"Curtis . . . showed a powerful tenor voice of considerable quality and exceptional range . . . No doubt Curtis is a hit . . . His fancy singing into various registers completely caught the audience. It applauded Curtis long and loudly." . . . BILL SMITH, The Billboard.

"Has a promising tenor. Can hit high notes with ease. There's an unusual degree of lyricism and vigor in his pipes, and he has carefully tailored arrangements."—JOE COHEN, Variety.

"Curtis due to be heard from . . . Has fine tenor voice; knows what to do with it." —RUBE DORIN, Morning Telegraph.

"Wowing them at the Riviera."—PATRICIA EVERS, World-Telegram-Sun.

"Curtis, young romantic singing sensation."—SHOW BUSINESS.

"A natural for TV and pictures."—PAUL DENIS.

Personal Management:

ETHEL BURNS
Hotel Belleclaire
New York, N. Y.

Publicity:

MARVIN KOHN

De MAN in DeMANd

MERRILL E. JOELS

Actor-Announcer-Narrator

Radio - TV - Stage
Commercials - Spots
Slide Films - Kiddie Discs
Trick Voices

PLAZA 7-0700

FOR SALE

COUNTRY HOME

35 Minutes from Midtown, N. Y.

This delightful Home is situated on a 4 acre landscaped plot with towering trees, fruit trees, shrubs & brook; House contains: center hall, liv. room, din. room, kitchen, laundry, 2 screened porches, 4 bedrooms, 2½ baths, & sleeping porch; 2-car garage, workshop with small greenhouse, $40,000.

GEO. R. MEADOWS

CLoster 5-0021

Before you buy anything about TV or Business Films

SEE CHARLIE CURRAN

Seaboard Studios, Inc.

Phone: REgent 7-9205

Thank you, Congressman W. J. Bryan Dorn

and our gratitude to Ken Murray—

The Ken Murray Show
returns to CBS September 8th
D'Arcy Advertising Company, Inc.

Congressional Record
United States of America
PROCEEDINGS AND DEBATES OF THE 82d CONGRESS, FIRST SESSION
Vol. 97 WASHINGTON, WEDNESDAY, JUNE 20, 1951 No. 110

"This Is a Story of Men Who Believed That the Land Must Be Guarded and Defended From the Sky, and This Is the Story of How They Defended and Guarded It, a Proud and Unforgettable Story—Listen and Observe, America, to This, the Story of Your Air Force"—Ken Murray

EXTENSION OF REMARKS
OF
HON. W. J. BRYAN DORN
OF SOUTH CAROLINA
IN THE HOUSE OF REPRESENTATIVES
Wednesday, June 20, 1951

Mr. DORN. Mr. Speaker, there are few, if any, television programs projected over any network more popular than is the Ken Murray show, telecast each Saturday night over the Columbia Broadcasting System and its coaxial system.

Personally, I have always found it a delightful, high-class hour of music, dance, and a great variety of other popular divertisements, presenting to the television audience the biggest names and the costliest acts available in the entire amusement world.

The humor dispersed is clean. It is always funny. It is devoid of even a semblance of ridicule of any person or groups of persons. In my opinion, the Ken Murray show has long since set a standard of decency, decorum, and proper presentation—one that might well be followed by all similar television and even radio programs.

Mr. Speaker, nothing in a long, long time, on any television screen, afforded a great audience more pleasure than did the Ken Murray show telecast on the night of May 26.

The program was scintillating. The star of the show was at his best. Each succeeding act presented seemed to excel the others.

Then, Mr. Speaker, the scene suddenly changed. The show hit an entirely different tempo.

Ken Murray no longer toyed with that internationally known big, black cigar. Stepping completely out of character, and for the first time on television, he addressed himself to a serious subject. He was in perfect voice, and I am sure thrilled his millions of viewer-listeners by his narration of the story of the United States Air Force from the time it was established in 1907, and consisted of a captain, a corporal, and a private.

He told of the epochal decision made by the Army to buy the first airship for our Air Force in 1909, and carried his narration down until this day of supersonic speeds and guided missiles.

Mr. Speaker, there is nothing that I could say that could lend weight, add any beauty, give greater expression to the appreciation of what the American people feel about their Air Force over and above what was said by Ken Murray, and which millions of Americans will never forget.

For such of my colleagues as did not chance to hear that dramtic story as told by the great film luminary and musical comedy star, I ask the unanimous consent of my fellow Members to extend my remarks and include therein the story of the United States Air Force, written by Jean Holloway, as told by a great performer and a great American, Kenneth "Ken" Doncord Murray, over the network of the Columbia Broadcasting System television.

The telecast was as follows:

Mr. MURRAY. At various times during the season we have saluted the men of the various armed service forces of our country. Tonight we are proud to present a tribute to the guardians of our sky, as written by Jean Holloway. The Story of the United States Air Force.

The words you are about to hear, as well as the pictures you will see, are concerned altogether with men of dreams and visions. They are concerned with the thrill that surged through the men who stood on the ground at Kitty Hawk less than half a century ago and watched the first man mount the sky on wings of steel. They are concerned with the men who followed the Wright brothers up into the universe, along the highways of the winds and birds, and remained there to keep watchful vigilance over their country.

This is a story of men who believed that the land must be guarded and defended from the sky. And this is the story of how they defended and guarded it—a proud and an unforgettable story.

Listen and observe, America, to this the story of your Air Force.

The crews of these planes come from every State in the Union. They make up the greatest Air Force in world history—your Air Force. They have been writing world history and American history across the skies in planes like this.

There is the F-84 Thunderjet, in use now in Korea. And there is the jet fighter we used when we first entered the war in Korea—the F-80 Shooting Star. And there is the big baby—the B-36—the pride of the Air Force. A bomber that can fly 5,000 miles, drop the atomic bomb, and return. It can fly from a base in the United States to the principal cities of Europe and back home without landing. It is the most powerful means of waging war and the most effective means of preserving peace in existence today! Yes, the greatest Air Force in world history—the realization of the dreams of many brave men.

And where did it begin? When did the first seeds sprout? What hour? What place? To go back to the beginning you have to go back to a cold December morning in the year 1903. The brothers Orville and Wilbur Wright, and the engines of history being warmed up at Kitty Hawk on Kill Devil Hill. Two bicycle makers from Dayton, Ohio, have performed the miracle men have dreamed of for centuries. The first airplane is on her way from America into history. And so, the flying machine crossed the horizons to confound the universe. And the Army took official note of the occasion on August 1, 1907, and issued the following directive:

"An Aeronautical Division of this office is hereby established to take effect this date. This division will have charge of all matters pertaining to military ballooning, air machines, and all kindred subjects. Capt. Charles Chandler, Signal Corps, is detailed in charge of this division, and Cpl. Edward Ward and Pfc. Joseph E. Barrett will report to Captain Chandler in this division under his immediate direction.

"JAMES ALLEN,
"Brigadier General, Chief Signal Officer of the Army."

There you are. There you see the beginnings of your Air Force—a captain, a corporal, and a private. No hint here of the legions to follow. No sign yet of the glory to come. That was 1907.

In 1909, the Army decided to buy its first airplane. There it is—according to Army specifications. It has a speed of 40 miles an hour, can carry enough gasoline to travel 125 miles, and can transport two persons having a combined weight of 350 pounds.

That's Fort Meyer, Va. Over 7,000 spectators are there to watch the test. The Army, recognizing the possibilities of aviation, appealed to Congress for an appropriation to purchase 20 planes.

As the years passed, Congress saw things in a slightly different light, and by the time war was declared in April 1917, the Air Division had 65 officers and slightly better than 1,000 enlisted men. And even before our entrance into the war, the famed Lafayette Escadrille of American volunteers w[illegible]ing in combat overseas. Of that gro[illegible] George made an immortal statem[illegible] cable to these brave men, an[illegible] follow down the years.

"Far above the [illegible] high in the firma[illegible] earth, they fig[illegible]

Budweiser
LAGER BEER
ANHEUSER-BUSCH, INC. ST. LOUIS, MO. NEWARK, N.J.

WIND's Chi AM Indie Pattern Sails Through TV Seas With Record Biz

Chicago, Sept. 4.

The blossoming of television in this kingpin midwest market has left little or no scars on indie radio station WIND. In reviewing the AMer's role in the sound plus sight era, WIND sales chief John Carey told VARIETY that the station's coin intake so far this year has boomed 18% over last year. And the 1950 business had set an alltime high for the 5,000-watter.

Indie is winding up its best summer in its 32-year history and is going into the winter season with a backlog of orders destined to maintain or better the present 18% upbeat. Billings are about equally split between local and national accounts.

Incidentally, Carey raised an interesting point regarding spot purchases by the major national advertisers. The machinery by which the bigtime accounts and their agencies participate in the spot market has become so cumbersome and slow-moving that in many instances the availabilities have been snapped up by home town clients before the big boys swing into action.

WIND's tripod programming premise—news, musics and sports—is seen as a strong factor in counteracting the video influence. Station claims the highest out-of-home audience in the Windy City market and points to a consistent improvement of its ratings despite the advent of the quartet of TV stations here.

Operating round-the-clock since 1941, WIND airs 42 newscasts daily, on the hour and half hour, all of which are sponsored. Indie also carries all the Chi Cubs baseball games which it feeds to a 40-station midwest hookup and the Chi Bears pro football games fed to 20 outlets. Disk shows comprise the balance of the programming. Its 10 p.m. to 4 a.m. record sessions consistently fly the SRO banner.

"WIND steadfastly maintains its rate card," Carey stated in answer to the now-standard query about rate card adherence.

Station keeps up with its public service duties but insists the pubservices be tailored to its overall programming philosophy of a minimum of chin music. During the school year, a daily quarter hour is given over to the Board of Education and a nightly quarter-hour strip is set aside for transcribed bond and enlistment drive shows. Station also airs a Sunday presentation by the Northwestern speech department.

Ralph Atlass is WIND's general manager and H. Leslie Atlass Jr., is the program director.

New Orleans—Charlie Lake, radio director for the Roosevelt Hotel here, marks his 20th anni in radio this month, although he's only 38. He started on KOY, Phoenix, in 1931.

*Consistent...THAT'S Olsen

JOHNNY OLSEN

RATINGS? For Nearly 3 Years

JOHNNY OLSEN'S RUMPUS ROOM

(DAILY ON WABD, PREMIER FOODS)
has had the highest noon time rating of all TV shows—Local and Network

* Consistent . . . THAT'S Olsen
Emceeing "KIDS and CO"—DuMont Network
SATURDAY A.M. (RED GOOSE SHOES)

* Consistent . . . THAT'S Olsen
7 Years Commercial TV
25 Years Commercial Radio

Still available for more emceeing and Commercial TV announcing.

Call JOHN GIBBS—PLaza 7-5959

*Consistent . . . THAT'S Olsen

NCAA Formula

Continued from page 32

stricted by the availability of TV networking facilities. Since there is not yet any cable or microwave connection to the deep south and the southwest, a number of colleges in those sections of the country will not be able to participate in the plan when they play at home. Included in this group is Oklahoma, which is expected to have the top team in the country this year. However, such schools will be televised when they play colleges in interconnected video areas.

Under the plan, 19 different games will be televised during the season, either in all parts of the country or on a regional basis. Twenty-nine different colleges will participate in these games, representing virtually eery grid conference in the country. This includes the Big 10, which had banned live TV last year before the NCAA cracked down on indiscriminate televising. Ten of the 29 colleges will have their games televised twice during the season. In addition to these, one or two local games may also be televised in small video areas.

Also figuring in the NCAA plan are the games to be telecast exclusively by theatre TV and by CBS in color. Video theatres will air a completed schedule of 10 games during the season, with all to be exclusive to them. By working with the theatres, the NCAA will be able to determine the effect of big-screen video on gate receipts. CBS colorcasts, which will include nine games, are not expected to throw too much light on the outcome, because of the necessarily small audience available for the color transmissions this season.

Teleprompter

Continued from page 32

shows the following business signed by Teleprompter.

1. One year contract for between $25,000 and $30,000, with Benton & Bowles, as agents for Procter & Gamble. Contract cancellable in 13-week segments.

2. Indefinite contract with Calkins & Holdens, advertising agent for Stokeley-Van Camp, sponsor and producer of "Little Show." It is cancellable on one week's notice and calls for $10,000 in fees for a full year.

3. Year contract with CBS for two television shows weekly. It is oral and for a $30,000 fee.

4. Oral agreement with Arthur Godfrey and his video show, cancellable in 13-week segments, for about $20,000 a year.

5. Various experimental and one-shot shows bringing a total of $1,000.

The teleprompter is an electrical device which visually prompt video performers by displaying the enlarged lines of the script in letters about one inch high. Some units are fixed permanently in the studio. Others are mobile and are pushed about the set. At the time of hearings in mid-April there were only 13 units in existence, but an additional 100 were on order.

Nielsen

Continued from page 32

ber of radio homes reached by an evening radio show at 5,908,000, while a nighttime TV program hits 3,310,000.

"Abandonment of radio, in favor of TV, is a most hazardous venture at this time," Nielsen claims. "If your product is widely used, you can't afford to neglect the vast small-town and rural markets."

Surveyer's argument is that the most effective method is to blend the two media.

WMPS' U. of Tenn. Deal

Memphis, Sept. 4.

WMPS, Memphis' ABC affiliate, will carry for the second consecutive season the full schedule of the Univ. of Tennessee football games for 1951. U. of Tenn. walked off with the Cooton Bowl title last year.

Nine games will be aired by WMPS with Westinghouse and Rayco picking up the tab.

PHILLIPS APPOINTED AS COTT'S ASSISTANT

Charles Phillips, former sales manager for TV spot sales at NBC, has been appointed by Ted Cott, general manager of WNBC and WNBT, New York, as the assistant g.m. for the AM and TV flagship operations.

Unlike the WCBS, WJZ (ABC) or WOR local setups, encompassing both radio and TV adjuncts, WNBC-T adhere to an integrated administrative formula on the top operational level, instead of the prevailing practice of splitting down the middle.

Theory is that it permits for a twin-selling concept that had paid off for the WNBC-T stations with record billings.

RCA to String Along On 'Willson Music Room'

RCA notified NBC this week that it was cancelling out on the Saturday night Wayne Howell "Musical Merry-Go-Round" radio show, and instead was throwing in its lot with the new "Meredith Willson Music Room" program, heard Wednesday nights at 10:30.

RCA initially contracted for the Willson show for an eight-week August-September period, with Willson cutting 12 shows on the Coast before leaving for London and the overseas premiere of the "Big Show." RCA has now decided to go for a full 39-week cycle, with Willson emanating the show live from New York upon conclusion of the 12 taped shows.

J. Walter Thompson is the agency.

MacPherson's Bout Nod

Minneapolis, Sept. 4.

Under consideration by CBS as a regular announcer on the weekly fight broadcast, Stu McPherson, WCCO staffer, has been named to broadcast the "Fight of the Week" featuring light heavyweight Archie Moore, over the network tomorrow night (5).

BBC also is having MacPherson broadcast the Turpin-Robinson scrap this month. He formerly was a BBC sports announcer in London.

'Lucy' Rents GS Lot

Hollywood, Sept. 4.

Production begins this week on the Desi, Arnaz-Lucille Ball teleshow "I Love Lucy," following inking of what is believed to be the biggest studio rental deal in Coast video history. "Lucy" will roll at General Service Studios under a lease deal signed by CBS and Desilu Corp.

CBS execs had come west to scout a site for the series of 52 half-hour vidfilms and had eyed theatres as well as studios before setting the deal. General Service topper James Nasser predicted the deal will set a pattern for future operations.

First A.C. Video Show To Be Beamed to Philly Without Coaxial Cable

Atlantic City, Sept. 4.

Without the coaxial cable, a television show will be beamed from the Steel Pier here to receivers in the Philadelphia district Saturday (8). It will start at 10:30 p.m. and continue until 1:30 a. m. on Sunday, during which time the thousands of Boardwalk strollers, plus night club entertainment, and possibly the new Miss America, will be subjects.

The show is sponsored by the United Fund Campaign in conjunction with the Cerebral Palsy Drive in Philadelphia, and marks the first time a direct broadcast has originated here.

The telecast will be jumped from its point of origin to a tower atop the 14-story Ambassador hotel, and from there to firetowers at Batsto and Medford, some 20 miles apart, and from there to the transmitter at Roxborough, Pa.

From that point it will be televised over WFIL-TV, Philadelphia, channel 6, as a part of a television marathon to be conducted in Philadelphia for the cerebral palsy campaign.

Salt Lake City—Arthur Gaeth, former Mutual news commentator who represented all nets at the Nuremburg trials, has given up his Intermountain Network news show and left for Honolulu, where he will head the news and special events department at KULA.

Eileen BARTON
STARTING SEPT. 11th
THE BILL GOODWIN SHOW
NBC-TV
Direction: M. C. A.

KLIX
—IS KLICKIN'
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the *selling* power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up $4 billion worth of retail goods. Their effective buying income is valued at $6,638,759,000.

A plum ripe for the picking, plus a big bonus area . . . and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency . . . 1120 kilocycles. Schedule WFIL.

WFIL
560
The Philadelphia Inquirer Station

To Those Who Helped To Hoe The Row —

MY CAST —

DURWARD KIRBY
KEN CARSON
DENISE LOR
ILENE WOODS
HOWARD SMITH
and His
Barefoot Philharmonic

MY WRITERS —

BILL DEMLING
JACK ELINSON
ROLAND SCOTT
VIN BOGERT
RALPH GOODMAN

MY BRAINS —

HERB SANFORD
—Producer

CLARENCE SCHIMMELL
—Director

HATTIE COLBERT
—Secretary

AND to CBS —
for a great deal of faith

To my TV CREW —
for a great deal of patience

To my SPONSORS —
for a great deal

— MY HEARTFELT THANKS !

GARRY MOORE

CBS Heads For 20 Hours' Weekly Tint Sked; Sponsors Seen Ready to Pact

Claiming to be near the inking stage with several prospective sponsors for its color TV programming, CBS is proceeding rapidly towards its 20 hours per week schedule, which is grooved for reaching by mid-October.

Web revealed this week that it's pitching to agencies to "forget about the number of sets around" and to think of the merchandising and promotion angles to be derived from plumping for color sponsorship. As a resiult, it's probable that the first bankrollers of tint programs will be digging the money out of their promotion funds rather than from their advertising budgets.

According to Henry White, CBS color coordinator, and Bill Hylan, color sales chief, most of the orders in the house now are contingent on the placement of receivers in "certain areas"—which are probably department stores, since that is where the programs will be seen by most viewers. While it's expected that some 60,000 color receivers may be on the market by Jan. 1, even that number won't provide the necessary circulation for any hefty outlay of ad coin. But CBS is telling the agencies that the possibilities are almost limitless for dealer promotions and merchandising angles in color stores, directly related to color.

Publicity Payoff

Part of the CBS thinking, for example, is based on the fact that bankrollers would be interested in showing their wares in their natural tints before viewers in a department store, if they knew that the same viewers could take an elevator inside the same store and buy the article displayed. Also figuring in their pitch is the publicity payoff, both consumer-wise and trade-wise, expected from color sponsorship. For example, it's considered almost a certainty that the first fabric house, dress outfit, etc., that springs for color bankrolling will receive plenty of publicity in its trade organs.

Tentative program schedule, which now has Mike and Buff Wallace's "Two Sleepy People" airing from 10:30 to 11 a. m. cross-the-board, will have Mel Torme starring in a variety show, to be aired cross-the-board from 5:30 to 5 p. m. starting Sept. 17. White is also lining up a children's show, to be aired from 5 to 5:15 cross-the-board, and a feature to be aired on a strip basis from 5:15 to 6:15. Also in the works is a half-hour kid show Saturday mornings, a feature film following the football games Saturday afternoons, and a remote show from a zoo or museum around N. Y. on Sundays. White also said he is reserving the 2 to 3 p. m. Sunday slot for what he averred would be "the most exciting show in TV," but he declined to elaborate on that.

Web is paying talent the basic Television Authority scale for its color programming, despite the lack of set circulation. White said the web's experience so far has shown that color shows can be produced less expensively than similar black-and-white programs, if only because the added impact of color reduces the need for expensive sets and props. All color programs, incidentally, are to originate henceforth from CBS' Studio 42, in the Grand Central building, N. Y.

Bigelow Moves Base

Hollywood, Sept. 4.

"Bigelow Theatre" moves its production base from Jerry Fairbanks to the Vogelin Corp. at General Service studio for the start of the new fall series. It was the Vogelin outfit that produced "The Pharmacist's Mate" for Pulitzer Prize Playhouse last season.

On the takeoff Irving Pichel will direct "The Big Hot" (sun), with Frank Woodruff as supervisor for Young & Rubicam. Robert Hussey casts the series for the agency.

Madigan to Head New TV News, Events Dept. at ABC

ABC is due to set up a separate video news and special events department, headed by John Madigan. Unit would get into operation in about a month or two.

Web has also bought the new United Press-Movietone News (20th Fox) service, which will start Oct. 1 on three of its owned and operated outlets in New York, Detroit and L. A., ABC-TV stations veepee Slocum Chapin announced.

WJZ-TV, N. Y., will launch a 7-7:15 p.m. daily "TV newspaper" on Oct. 1 and will also be incorporated into in 10-minute newscast at 11 p.m. and a mid-day newscast at 1 p.m. Similar shows will be skedded on WXYZ-TV, Detroit, and KECA-TV, L. A.

BBC Buys 1st Com'l Show With Orson Welles' 'Lime'; Towers Preps 'Ballerina'

"Lives of Harry Lime," Orson Welles-starrer based on his "Third Man" characterization, has been bought by the British Broadcasting Corp., first time the BBC has purchased a commercially-produced show. Harry Alan Towers, whose Towers of London firm produced the transcriber, visited N. Y. last week to confer with execs of MGM Radio Attractions, which is releasing the series in the U.S.

Margot Fonteyn, leading Sadler's Wells ballerina, is starring in a new airer which Towers is producing. Titled "Ballerina," it features the dancer talking about the ballet and introing disks of choreographic music. It will be similar to the series which Sir Thomas Beecham did for Towers, beamed in the U.S. on WQXR, N.Y., and other longhair outlets. Like the Beecham show, it will be released through the Towers of America subsid.

The "Lime" stanza, Towers reported, has started commercially in Australia and soon will be released in New Zealand, South Africa and Canada. It's already being broadcast, in translated form, in Germany, France, Sweden and Denmark, with other language editions being planned.

Welles, besides acting in "Lime," has also written some of the scripts. Others have been penned by Peter Lyon, Robert Cenedella, Sigmund Miller, Irving Ashkenazi, Bud Lesser and Virginia Cooke. Zither-player Anton Karas is included in the musical backgrounding.

In addition to "Lime," Towers has the "Gracie Fields Show," released in the U.S. via MGM Radio Attractions, and "Allan Jones Show," released here by Lang-Worth. He also handles foreign distribution of MGMRA and Frederic W. Ziv shows. Ziv's "Bold Venture," Humphrey Bogart-Lauren Bacall transcriber, has just been sold for Australia. Additionally, Towers buys outright the foreign rights to some of the programs of smaller transcription firms.

Besides selling to the sterling block market, Towers sells programs to Radio Luxembourg, powerful commercial outlet that beams sponsored shows to Britishers. His shows comprise about three-quarters of the non-disk jockey offerings on Radio Lux.

CBS PREPS 'QUESTION' SERIES ON JAP TREATY

CBS will launch a new public affairs show, "Big Question," Sept. 9, by filming a half-hour panel discussion among delegates to the Japanese peace treaty conference in San Francisco the day before, and flying the film back to N. Y. for transmission. "Question" is to be aired Sundays from 6 to 6:30 p. m.

With Charles Collingwood as moderator and emcee, the series is to range in format from individual interviews to panel discussions on the "big question" each week in current events. It's being produced by the CBS news and public affairs division.

Cedar City, Utah—KSUB, local Mutual and Intermountain Network outlet, has started recording messages by wives and children to be sent to soldiers in Korea. Veterans of Foreign Wars has been sponsoring the program of getting relatives to town to wax their talks. First cutting session had about 20 before the mikes.

SET KHJ-TV BOW ON KFI-TV FADEOUT

Hollywood, Sept. 4.

One minute after KFI-TV signs off for the last time at 10 a.m. Thursday (6), KHJ-TV, owned by the Don Lee Broadcasting System, will take full possession of channel 9. Purchase price of $2,500,000 and new call letters were approved by FCC.

Willet Brown, prez of Don Lee and KHJ-TV, voted against a big inaugural show on the takeover date, preferring to put the money into daily programming and meet the challenge of the six other stations for quality entertainment. On its first day and rest of the week, KHJ-TV will take the pooled telecast of the Japanese peace treaty signing in Frisco.

When KHJ-TV assumes ownership, Haan Tyler, manager of KFI-TV, moves over to KFI as general sales manager, it was learned.

Tyler takes the spot held by Kevin Sweeney, who is resigning. Earle C. Anthony, prexy and general manager of KFI, plans to give all those video employes not hired by the new owners two weeks severance pay.

UTP Names Beckwith In Expansion Move

United Television Programs, in a major expansion move, has named Aaron Beckwith, former commercial manager of WAGE, Syracuse, to the newly-created post of general sales manager. He'll coordinate all sales, both locally and on a national basis, and also expand his sales force with the addition of several new staffers to work on the road.

Besides boosting its sales organization, UTP has also moved into new and larger homeoffice headquarters in N. Y. Expansion is made necessary by the recent deal to handle distribution on all product turned out by the Kling studios, as well as that of Bing Crosby Enterprises, which it has syndicated for some time.

Beckwith at the start will add two men to UTP's current roster of seven. He plans to take a trip on the road himself in the near future to survey exactly what stations and advertisers want in the way of films for TV.

KPIX, Frisco Indie TV'er Boosts Rate Card 1/3

San Francisco, Sept. 4.

Latest rate card issued by KPIX, indie television outlet here, boosts the Class A hourly rate up to $600 from $450. Class B rates are up from $340 to $450, and Class C from $225 to $300.

New rate card, which gives advertisers the usual six-month protection, provides frequency discounts for the first time, ranging up to 20% for a maximum frequency of 250 or more times.

NBC Pacts Albany Deejay To Be Emcee of Network Name Band-Vaude Layout

In line with the major networks' projection of disk jockeys into web personalities, NBC has pacted with Bob Snyder, deejay broadcasting locally in the Albany, N. Y., area, for a half-hour ride on the full network Sunday nights as emcee of a name band-variety layout. Show, which starts Sept. 16 in the 11:30 p. m. to midnight period, will be picked up from the Crooked Lake Hotel, near Albany.

Snyder, who also promotes package shows for hotel and nitery rooms in upstate N. Y., is handling the talent for the program in conjunction with General Artists Corp. Bands are to be booked into the Crooked Lake spot for the single Sunday night each week, and will be paid a guarantee against percentage for playing an entire evening's dance date. Snyder will then cut in for the NBC spread for the half-hour airtime.

Woody Herman has been set for the preem, with Shep Fields slated to follow. Different name vocalist is to be spotted with the various bands each week. Show, which will originate via the facilities of WGY, Schenectady, will start as a sustainer.

WCFL Again the Winnah On Chi Cards Grid Coin

Chicago, Sept. 4.

In a last-minute switch, WCFL has again come up with the Chicago Cardinals pro football broadcasts. Sinclair Oil, which owns the rights to the Card schedule, had planned to move the games to WJJD, since latter station is a daytime-only operation, involving a farm-out of the night games and West Coast contests, the oil company decided to switch to WCFL.

Sinclair's tab will be shared by the Goebel Brewing Co., which will bankroll the exhibition games.

Joe Boland will do the play-by-play during the exhibition schedule and color on the regular games, with Bob Elson handling the play calling.

WCFL, which has carried the Cards' airings for the past three years, is expected to make a strong bid for the rights next season.

— For the Best in Dancing —

Choreography by

VIRGINIA JOHNSON

Starting Third Season

KEN MURRAY SHOW

Choreography and All Musical Staging

CBS Network Saturday Nights, 8-9 P.M.

- ARTHUR MURRAY SHOW
- ALICE IN WONDERLAND
- LOUISVILLE OPERETTA COMPANY—2 SEASONS
- BIRMINGHAM STARLIGHT OPERA
- ST. LOUIS MUNICIPAL OPERA
- MEMPHIS OPEN AIR THEATER
- MEXICAN HAYRIDE (SPECIAL CHOREOGRAPHY)

Management:
KENNETH LATER AGENCY

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

WJBK delivers the Goods

YOUR GOODS... WITH SALES PUNCH

Results from WJBK-TV show, "Ladies Day"—30-piece sets of stainless steel cutlery retailing for $6.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. Commercials had to be stopped until their supply can be replenished. Net result: three-spot a week contract for a year.

WJBK-AM-TV-DETROIT

WJBK-TV—a CBS and DUMONT Affiliate

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

IF EVER THERE WAS A "NATURAL" FOR TV . . . THIS IS IT!

A NEW HALF-HOUR (OR ONE-HOUR) VARIETY PROGRAM TELEVISED DIRECT FROM THE MOST SUCCESSFUL NIGHT CLUB IN THE WORLD!

PROGRAM NOTES

- A famous comedian will star as permanent Master of Ceremonies.
- Outstanding variety talent — something different every week.
- An important "name" guest star on each program.
- A carefully selected supporting cast . . . a singing and dancing chorus . . . and . . . oh, yes! . . .
- **THE MOST BEAUTIFUL GIRLS IN AMERICA!**
- The producer . . . one of the greatest showman in the history of musical show business . . . Lou Walters.

LATIN QUARTER FACTS

- The Latin Quarter is more than just a "night club." It represents a decade of fabulously successful business achievement.
- Its own crew of stagehands, electricians, choreographers, designers, musicians, publicists comprises a well integrated unit which no other projected TV program has ever been able to offer.
- In 10 years more than 4,500,000 people from all parts of the country have visited the Latin Quarter . . . and *become its friends.*
- The Latin Quarter is an exploitation "natural." Within recent weeks The Saturday Evening Post, Collier's, Life, Look, Holiday, etc., have run full-color feature articles about this world famous night club.

The Latin Quarter Revue is a sponsor's franchise that will stand the test of Television . . . in Black and White *today* . . . in Color *tomorrow* . . . The tops in entertainment *always!*

Exclusive Sales Representative: **MARTIN A. GOSCH PRODUCTIONS, INC.**

14 East 65th Street New York 17, N. Y.

For costs, budgets and production details phone TRafalgar 9-7060

Jocks, Jukes and Disks

By HERM SCHOENFELD

Ralph Flanagan Orch: "The Blues From 'American In Paris'"-"Love Is Here to Stay" (Victor). Flanagan's arrangement of a theme from one of George Gershwin's major compositions is probably the best side this crew has sliced for Victor. Handled in a dance tempo closely grooved to the original piece, this cut has a big pop potential, particularly in view of the resurgence of Gershwin oldies expected with Metro's release of the "American In Paris" pic. Flanagan's keyboard style, showcased on disks from the first time, is simple and tasteful. The Gershwin standard on the reverse is handled conventionally, **Harry Prime** vocalling competently.

Cass Daley-Hoagy Carmichael: "Woman Is a Five-Letter Word"-"I'm Waiting Just For You" (Decca). This duo's applejack warbling has had more kick than is evident on "Woman," a clever tune in a Calypso vein. Side sounds tired and offers no competition to the original hoked-up version by the **Harry Ranch** orch for M-G-M. Flip is delivered with a stronger Ozark bite and rates juke spins.

Doris Drew: "Where's-A Your House"-"I Wish I Wuz" (Mercury). "Where's-A Your House" shows enterprise in following up on the current "Come On-A My House" click, but little else. It's an imitative item with no single twist of its own to set it apart from the original. The deadpan treatment by Miss Drew doesn't help to hide the carbon fuzzes. Reverse is a promising folk-styled number which Miss Drew handles with suitable brightness.

Margaret Whiting: "And So To Sleep Again"-"Beer Barrel Polka" (Capitol). "Sleep" is a melodic ballad with good chances and could be the material Miss Whiting has needed to break through for a new hit. She sells it with a warm straightforward rendition. Reverse is a rousing remake of the standard.

Eddie Fisher: "Turn Back the Hands of Time"-"I Can't Go On Without You" (Victor). "Hands of Time" is in the "My Heart Cries for You" format, and Fisher projects strongly with an assist from the **Hugo Winterhalter** orch and chorus. The waltz tempo, folk flavor and familiar refrain have proved to be click ingredients in the current market, and could repeat here. Bottom deck is a big torch number, also on the familiar side, Fisher delivering with commercial full-piped sentimentality.

Ted Mack: "Just a Real Old Fashioned Sunday" - "We're In Love, We're In Love, We're In Love" (Premier). Ted Mack, of the NBC "Family Hour" show, and co-author of "Sunday," works out on a folksy narration midway on this slice that will probably help this side's chances among the Mack fans. Musically, tune is okay, with **Ray Charles** chorus handling the lyrics in a pleasing arrangement. On the reverse, **Jan Bart** delivers a high tenor rendition of a slightly arty waltz ballad.

Giselle MacKenzie: "J'Attendrai"-"My Greatest Love" (Capitol). Giselle MacKenzie, Canadian songstress currently featured on the "Club 15" airer will be a strong factor on disks with the right material. "J'Attendrai" is a good ballad, but it takes a tune the stature of "La Vie En Rose" to break through the Gallic language barrier. This one isn't quite good enough. Reverse, an adaptation of a classical music theme, could be a hit-list contender if the jockeys give this class side a proper break.

Andrews Sisters: "Love Is Such A Cheat"-"Lying In The Hay" (Decca). Two good sides etched by the Andrews Sisters in England during their current tour. "Cheat" is jet-propelled material which the trio belts across with lots of steam. Number could take off on the basis of this side. For a change-of-pace, the oldie on the reverse gets a softly rhythmic rendition.

Ray Noble Orch: "Loretta"-"I Want To Be Near You" (Victor). Ray Noble's crew, recently rejoined with the Victor label, do a cute job on "Loretta" with a series of dialect passages set in a sharp instrumental arrangement. Tune is an okay rhythm item written along conventional lines. On the flip, Noble has an attractive cut of an adapted French folk song, with vocal by a choral group.

Don Cherry-Camarata: "I Will Never Change"-"The Sweetheart Waltz" (Decca). "Change" is just a string of cliches beaded into a big ballad form. Don Cherry can't make this taffy-pull come alive. Waltz on the reverse is an improvement with Camarata furnishing a lush string background to Cherry's strong delivery of the lyric.

Elliot Lawrence Orch: "Quick"-"Sixty Minute Man" (King). Lawrence's hep crew registers brightly on this coupling of rhythm tunes. "Quick," with **Rosalind Patton** handling the vocal, rides smartly and rates as a solid juke item. Reverse is an off-color tune slanted for the blues and rhythm market, **Melvin Moore** vocalling.

Platter Pointers

RCA Victor has followed up last year's "Design For Dancing" album series with four new sets featuring **Freddy Martin's** orch on **Jerome Kern** tunes, **Ralph Flanagan** on **Rodgers & Hammerstein** numbers, **Vaughn Monroe** on **Cole Porter** standards and **Wayne King** on **Franz Lehar** waltzes. Albums are grooved along the same commercial lines as the first sets by these orchs. **Bernie Mann's** orch has a fair side in "Down Where The Rainbow Ends," **Tommy Hughes** and **Sandu Scott** vocalling (King) . . . **Cal Tjader Trio** deliver some intricate instrumental on "Ivy" and "Give Me The Simple Life" (Galaxy) . . . **Fran Warren** delivers okay on "Tryin' Too Hard" for Victor . . . On the same label, **Henri Rene** orch has a couple of more serious sides in "Intermezzo" and "Moonlight Sonata" . . . **Eileen Wilson** has a neat side in "Cold, Cold Heart" (Decca) . . . **Les Baxter** orch and chorus give a high commercial gloss to the ballad, "You'll Know" (Capitol) . . . **Mills Bros.** fail to impress on "I Ran All The Way Home" (Decca) . . . **Bob Eberly** has an okay slice of "A Kiss To Build A Dream On" for Capitol.

Standout western, folk, blues, rhythm, religious, polka, etc.: **Terry Timmons,** "Eating My Heart Out For You" (Victor) . . . **Wynonie Harris,** "Man, Have I Got Troubles" (King) . . . **Boots Faye & Idaho Call,** "You Tried To Ruin My Name" (Capitol) . . . **Johnnie & Jack,** "Humming Bird" (Victor) . . . **Oakie Jones,** "You're Just Imagination" (Columbia) . . . **Curley Kinsey,** "I Don't Want You Now" (Mercury) . . . **Homer & Jethro,** "Sound Off No. 2" (Victor).

BUDDY SAVITT HELD AS WITNESS IN DOPE CASE

Philadelphia, Sept. 4.

Burton Schwartz, saxophone player known professionally as Buddy Savitt, was held in bail, in Atlantic City, as a material witness against two men, who allegedly sold him heroin capsules.

Savitt, who was playing at an Atlantic City night club, had been under surveillance by the narcotics squad, and on his information police picked up Henry Pinkston, of Atlantic City, and Joseph Newbold, of Morristown, N. J., both of whom were held in bail for the action of the Grand Jury.

Radio Luxembourg's Lone Yank Disk Jock

Luxembourg, Aug. 27.

Wally Peterson, who's been handling an hourly cross-the-board platter show on Radio Luxembourg, heads for London next month to start rehearsals for "South Pacific" in which he'll have the role of the Professor. Believed to be the only American disk jockey in Europe (outside of the Armed Forces Network which is essentially for U. S. troops), he came to England in 1947 with the original "Oklahoma" cast.

Peterson's program is labeled "Time on My Hands." He'll continue the show on tape from London after he assumes the "SP" stint. Through his use of the old Vincent Youmans number as a theme the tune may be revived—at least in this part of Europe. Decca reportedly is interested in cutting the oldie when the platter pilot arrives in Britain.

Til, Orioles Leader, Set As Soloist by Jubilee

Sonny Til, lead voice of the Orioles, vocal quintet, has been signed as a vocal soloist by Jubilee Records.

Jubilee also recently inked the Orioles to a new five-year pact.

Best British Sheet Sellers

(Week ending Aug. 25)

London, Aug. 27.

Too Young	Sun
My Truly Truly Fair	Dash
My Resistance Is Low	Morris
Ivory Rag	Macmelodies
With These Hands	Kassner
Too Late Now	World Wide
Jezebel	Connelly
I Apologize	Victoria
Be My Love	F.D & H.
Unless	F.D.&H.
Loveliest Night	F.D.&H.
On Top of Old Smoky	Leeds

Second 12

Shotgun Boogie	Connelly
Mockin' Bird Hill	Southern
Chr'st'ph'r Col'mb's	Connelly
Tulips and Heather	Fields
Sweet Violets	Morris
Our Very Own	Wood
God Bless You	Carolin
Beggar In Love	Cinephonic
Petite Waltz	Leeds
You Are My Destiny	Swan
Smoky Mountain	Connelly
September Song	Sterling

Pre-Release Test Of Its Disks Being Studied by Victor

With the initial phase having ended in RCA Victor's attempt to get a scientific pre-release appraisal of its disks, the diskery execs are currently studying the results submitted by the Schwerin research outfit. Schwerin, which also pretests shows for NBC, had been working on the unique experiment at its N. Y. theatre for the past eight weeks.

Victor execs voiced confidence that the experiment would prove fruitful, although they said that several more weeks would be needed for the tested disks to get a public reaction. They also admitted that several inaccuracies had developed early in the testing which were later corrected. It's likely that Victor will continue to work along with the Schwerin researchers until a conclusive result, one way or another, is found.

Purpose of the test was to give Victor an idea which of its releases had the greatest potential. If there is any correlation between the clinical and public reaction, Victor would be able to plan promotion accordingly, with possibility that some disks would be held back from the market completely. Schwerin has been conducting the tests with a cross-sectional sampling of people who have been invited to make comments on the Victor sides several weeks before release.

Shribman-Hallett's Terpery Partnership A Longtime Biz Assn.

Charlie Shribman and bandleader Mal Hallett, longtime partners, this summer converted their Charleshurst terpery at Salem Willows, Mass., into a giant soda fountain and have been weathering the season okay that way. This is the first ballroom in which both were associated, among the several others which Shribman operates individually. The pair are also partnered in a bowling alley in Taunton, Mass., while Shribman solo operates the Roseland-State and Symphony Ballrooms in Boston; Roseland in Taunton; and the Sun Valley Ballroom in Worcester.

For the summer these operate weekends, chiefly, which is when Hallett tours the circuit with his band. Midweek he supervises his business interests.

Another brother, Joe Shribman is talent manager for Rosemary Clooney, among others, a music publisher (Roger Music), along with other New York operations. Latter Shribman heads for Hollywood Sept. 10 on Miss Clooney's filmtesting bids.

PEER'S GLOBAL TRIP

Ralph Peer, Peer International Music prexy, returns to N. Y. from Hollywood Sept. 10 and then takes off for a six month trip around the world to check with branch offices.

'RH' Logging System

Week of August 24-30

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

First Group

Songs	Publishers
Because of Rain	Maypole
Because of You—†"I Was An American Spy"	BMI
Bonne Nuit—†"Here Comes the Groom"	Famous
Come On-A My House	Duchess
Dimples and Cherry Cheeks	Leeds
Everything I Have Is Yours—†"Strictly Dishonorable"	Miller
Go Go Go Go—†"Here Comes the Groom"	Famous
Hello Young Lovers—*"The King and I"	Williamson
How D'ya Like Your Eggs In Morning—†"Rich, Young, Pretty	Feist
How High the Moon	Chappell
How Many Times	Paxton
I Get Ideas	H&R
I'm In Love Again	Crawford
I'm Late—†"Alice In Wonderland"	Disney
In Cool Cool Cool of Evening—†"Here Comes the Groom"	Paramount
It Never Entered My Mind	Chappell
Jezebel	BMI
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Maybe It's Because I Love You	Berlin
Mister and Mississippi	Shapiro
Morning Side of the Mountain	Remick
My Truly Truly Fair	Santly
Out of Breath	Valando
Shanghai	Advanced
There's No Boat Like a Rowboat	Bourne
These Things I Offer You	Valando
Too Young	Jefferson
We Kiss In a Shadow—*"The King and I"	Williamson
Wonder Why—†"Rich, Young & Pretty"	Robbins
You'll Know—†"His Kind of Woman"	Chappell

Second Group

Belle, Belle, My Liberty Bell	Oxford
Be My Love—†"Toast of New Orleans"	Miller
Dark Is the Night—†"Rich, Young & Pretty"	Feist
Do You Really Love Me	BVC
End of a Love Affair	Duchess
If You Turn Me Down	Jefferson
Lonesome and Sorry	Mills
Longing For You	Ludlow
Make Believe Land	BVC
Mixed Emotions	Roger
My Day Dream	Wings
My Magic Heart	Simon H
My Resistance Is Low	Morris
Song Is Ended	Berlin
Sweet Violets	Morris
Wang Wang Blues	Miller
We Never Talk Much—"Rich, Young & Pretty"	Robbins
While You Danced Danced Danced	Spitzer
With These Hands	Bloom
World Is Waiting For the Sunrise	Crawford

R H Tele-Log

(Week of August 23-29)

(Numerically Listed

			Pts.
1.	Mister & Mississippi	Shapiro	100
2.	Too Young	Jefferson	70
3.	Loveliest Nite of Year	Robbins	60
4.	Shanghai	Advanced	60
5.	I Get Ideas	Hill & Range	55
6.	Because of You	BMI	50
7.	Cara Cara Bella Bella	Sanson	50
8.	Cool Cool of Evening	Paramount	50
9.	Because of Rain	Maypole	40
10.	Come On-A My House	Duchess	40
11.	Everything Is Yours	Miller	40
12.	Maybe Because I Love You	Berlin	40
13.	You're Just In Love	Berlin	40

Ebbins Inks Actress To Widen P.M. Activity

Hollywood, Sept. 4.

Milton Ebbins, who has heretofore concentrated on musical talent, entered the acting division by signing a contract as personal manager for Barbara Ruick, 18-year-old daughter of radio actress Lurene Tuttle. Ebbins engineered Miss Ruick's new seven-year pact at Metro by bringing her to the attention of Metro veepee Marvin Schenck after she debuted on the New York "College Bowl" vidshow. William Morris will act as her agent.

Ebbins' musical stable includes Billy Eckstine, Hugo Winterhalter and Count Basie.

WCTN Goes 45

RCA Victor has gained acceptance for its 45 rpm system at another radio station, this one in Minneapolis, where WTCN will convert its equipment to the new speed Sept. 10. Victor has been pushing its 45's into the broadcast system to hypo disk jockey plugs for the Victor system. Move will be accomped by ballyhoo in conjunction with the Victor distrib in that area.

The Minneapolis NBC affiliate is the second station to go 45, the first being WFIL, Philadelphia, several months ago.

MINDY CARSON RENEWS WITH RCA LONG-TERMER

Mindy Carson has been renewed by RCA Victor to a long-term recording pact via a deal negotiated by the songstress' manager-husband, Eddie Joy.

Added feature of the new deal calls for Victor to absorb costs of future disking sessions. Usual run of pacts, except for a handful of top names, provides that costs of record sessions come out of artists' royalties.

Clooney's New Col Disk Ties Into Cereal Push

Rosemary Clooney's new disk for Columbia Records, "Dandy, Handy and Candy," will be pushed via tie-in with a $2,000,000 promotion for a new cereal food, Sugar Crisp Cereal.

E. B. Marks Music, which is publishing the tune, written by Alan and Marilyn Scott, linked up with the ad agency, Benton & Bowles, for an extensive disk jockey drive and a premium deal through which the food company will offer both the record and sheet music of the song to cereal buyers. This guarantees a minimum of 50,000 disk and copy sales.

Platter is Miss Clooney's first release since her "Come On-A My House" side broke through early this summer.

SEE VIDEO AS NO MAKER OF HITS

Folsom Plans Opening RCA Victor Pressing Plant in Israel Soon

On his three-week quickie to Rome, Spain and Israel around Sept. 20, RCA president Frank M. Folsom will lay the ground for the opening of an RCA Victor Record pressing plant in Tel Aviv. He looks upon Israel's economic future as looming large in Middle East business affairs. While the Rome visit is for the purpose of setting up a larger sphere of economic influence for RCA, out of the Italian capital, the Israeli pressing plant is figured to be just as important.

G. A. (Joe) Biondo, RCA's longtime representative in Italy, would administer the new expansion program for the electronic company in the territory south and east from Rome. This would embrace North African countries and run into the Middle and Near East. RCA's corporate setup in France and further north in the British markets is another territorial enfranchisement, but the Italy-Spain-Portugal and North African territories are relatively virgin.

As RCA expands into the "white goods" field (washing machines, refrigerators, etc.), this would also be part of a large expa sion move, in addition to radio, television and the like, not to mention communications generally.

The Israel pressing plant that Folsom plans for RCA Victor would also, on occasion, be utilized for actual on-the-scene recording in light of the large flux of international talent—not overlooking a large segment of U. S. artists—for Israeli bookings.

Brit. Top-Seller List for 'Young'

"Too Young," the Sylvia Dee-Sid Lippman click ballad, published by Jefferson Music in the U. S., is climbing into one of England's best sheet sellers in recent years. In the three weeks since it was published here in early August, number has sold 150,000 copies, with a record-breaking sale of 75,000 during the last week. Previous top-seller during one week was "Now Is the Hour," which hit 68,000.

"Too Young" is being published in England by Francis Day & Hunter, which picked up the rights to the tune for a $3,000 advance. Sonny Cox, British pub who recently settled in the U. S. with his company, Box & Cox, handled the deal.

In the U. S., "Too Young" has gone over the 600,000 copy sales mark, with likelihood that the Nat Cole disk for Capitol will hit $1,000,000.

MUZAK SELLS MOST OF ITS EQUIPT. TO VICTOR

Discontinuing its studio and custom-record operations for outside customers, Muzak has sold most of its recording equipment to RCA Victor. Victor has also picked up the lease on Muzak's 46th St., N. Y., studios and has hired some of Muzak's technical personnel.

According to James P. Davis, RCA Victor Custom Records sales division chief, the new equipment will enable Victor to fill orders for vertical as well as lateral recordings. Victor has been steadily expanding its custom records activities the past couple of years.

Move does not affect Muzak's wired music operation or its radio transcription business, the Associated Program Service. Muzak also retains its pressing plant in Elizabethtown, Ky.

Country Club Inn, Teterboro, N. J., has revived its policy of holding once-a-week dances in its Terrace Rooom, with Bill Trilla's orch opening tonight (Wed.).

Schoen, Andrews Sis Split After 16 Years

Vic Schoen, musical director for the Andrews Sisters for the past 16 years, has severed relations with the vocal trio. The parting was amicable, with Schoen planning to go out on his own in the platter and video fields.

Schoen arrived back in the U. S. last week from England, where he was accompanying the Andrews Sisters on their overseas tour. The trio is due back later this month. Schoen had been under a straight 52-week salary with the trio since he joined them in 1935, when they clicked with their "Bei Mir Bist Du Schein" recording for Decca. He had accomped them on all their record, radio and personal appearance dates.

Oberstein Heads A&R for King

Eli Oberstein, music industry vet who has recently been pressing and distributing the low-priced Varsity and Royale labels, has joined King Records as manager of artists and repertory. King, which headquarters in Cincinnati, as one of the top indie companies in the country, blues and rhythm market, will make a bid for the pop market under Oberstein's aegis. Firm is owned by Sydney Nathan.

Oberstein was a&r chief for RCA Victor from 1928 to 1939 and again from 1945 to 1948. Since exiting Victor, Oberstein has been promoting 39c and 49c pop disks as well as cut-priced long-play platters. With his joining King, he also plans to continue with his low-priced labels.

TV CONFINED TO STANDARDS

By HERM SCHOENFELD

Although television will step out with added impact this fall due to operation of the co-axial cable, many music execs are minimizing predictions that TV will be the new medium for making song hits. TV is expected to follow the same method of operation that it has pursued since it was launched commercially five years ago, with little prospect that the publishing business will profit any more than it has in the past.

Key question revolving around TV is whether it can duplicate the power of radio in creating a market for new songs via live performances. Up to now, video has been virtually confined to the playing of standards plus established hits, with new entries getting the brush or relegated to minor programming spots.

Countering the belief that TV will inaugurate a new era for younger songsmiths, vet publishers point out that radio was forced to make its own hits. Two decades ago the disk industry didn't have the toehold that it has now on the music business, with the result that radio had no outside criteria to go by in selection of its material. That factor, plus the power of such names as Kate Smith, Bing Crosby and Guy Lombardo to make hits overnight via their live shows, gave radio the self-confidence to plug new tunes with expectation that the public would accept them.

Currently, however, TV can afford to play it safe on music because it has the objective check of disk sales. Tunes that sell on wax are held to be surefire material for TV shows, and programmers are taking no chances on testing untried tunes. This is especially true of the more expensive shows, where experimentation with new material involves gambling with heavy coin.

Additional Factor

An additional factor dampening TV's possible revolutionization of music biz will be the virtual impossibility of getting saturation coverage of a tune. Due to the nature of TV programming, with its fear of duplication, spotting of a hit

(Continued on page 59)

Remington Enters Pop, Low-Price Field; 3 for $1

Remington Records, which has been a factor in the longhair field via its low-price disks, is entering the pop field on a similar basis. Indie has set coverage of all hit tunes on disks that will retail at three for $1. Royalty deal with the publishers, via agent Harry Fox, will give pubs 1½c per side.

Remington is packaging its new pop series as frank carbons of the hit disks. Don Gabor, Remington prexy, said that his disks would be as close note-for-note copies of the original hit versions as possible. Enoch Light is acting as musical director on the pop disks, which are made of unbreakable material.

Wexler Named Col Sales V.P.

In his first major step to realign Columbia Records' top-echelon staff since becoming prexy early this year, Jim Conkling has upped Paul Wexler to vice-prexy over sales. Naming of Wexler as veepee gives the 32-year-old exec additional authority in handling the company's distrib setup. In recent months, Wexler has been fighting distrib deals with retailers which have made price-cutting possible.

Wexler, who has been with Col since 1941 except for a hitch in the Army, was named general sales manager of the company after Paul Southard exited as sales veepee.

Al Donahue Sliced

Henderson, Nev., Sept. 4.

Bandleader Al Donahue was hospitalized here last week for an appendix operation.

His crew is laying off until Donahue is out of the Rose De Lima Hospital in a couple of weeks.

Promotion, 'Right' Promoter Terms Key to Bands' Best Postwar Chances

Like other facets of the music business, band promoters are gearing for one of its biggest seasons since the end of the war. While attempts during the p couple of years to put the band biz on a sound footing have concededly not borne fruit, agency men and bookers feel they now have the best chance to restore bands as a profit-making medium.

Key to success of the band biz in the next period is seen in proper promotion and the right financial terms for the one-niter promoters. It's held that what has been lacking in the past couple of years has been a concerted attempt by the top agencies and the disk companies to sell bands to the dancing public. It's understood that Music Corp. of America toppers have been mulling ideas to revitalize band promotion activity on the road.

Most important step, however, will have to be taken by the disk companies, it's held, since there has been no better medium than wax to exploit bands with the buying public. A couple of years ago the diskers started a flurry of activity, with RCA Victor taking the lead in putting over the Ralph Flanagan band, and Decca and Capitol Records countering with the Jerry Gray and Ray Anthony orchs, respectively.

The competition was held to be good for the band business in general, with some talk generated about the respective merits of the various bands. In the past several months, however, Decca and Capitol have been tapering off on their promotion of the bands but are ex-

(Continued on page 58)

Capitol Profit Climbs to 419G

Hollywood, Sept. 4.

Jump of $1,186,424 in Capitol records' sales for 12 months, ended June 30, as compared with the preceding 12 months has been reported by prexy Glenn Wallichs. As a result, net income reached $419,414, equal, after providing for preferred dividends, to 74c per share on 476,230 shares of common stock outstanding.

Sales figure was $13,034,230. Last year, sales reached $11,847,806 for net income of $242,370 or 35c per share on same number common shares.

WM. WARFIELD SET FOR COLUMBIA DISKS

William Warfield, Negro baritone featured in the current Metro pic, "Show Boat," has been inked to an exclusive pact by Columbia Records' longhair division. His initial release will be a collection of American folk songs arranged by Aaron Copland, with the composer also acting as piano accompanist. Next release will be a group of sea chanties.

Next month Warfield starts work in another film, Metro's musical version of "Huckleberry Finn." He has had no regular recording pact before, having appeared in M-G-M's "Show Boat" album as part of the secondtrack set.

Rackmil's Coast Shortie

Milton R. Rackmil, Decca prexy, headed for the Coast Monday (3) on business. He's due back next weekend.

Morty Palitz, Decca's pop artists and repertory chief, also heads for Hollywood this week for confabs with Sonny Burke, Coast recording chief. It's Palitz's initial trip to the Coast since taking over the a&r post formerly held by Dave Kapp.

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 1

1.	COME ON-A MY HOUSE (9) (Duchess)	Rosemary Clooney — Columbia
2.	BECAUSE OF YOU (5) (Broadcast)	Tony Bennett — Columbia Les Baxter — Capitol
3.	SWEET VIOLETS (7) (Morris)	Dinah Shore — Victor
4.	I GET IDEAS (4) (Hill-R)	Tony Martin — Victor
5.	TOO YOUNG (20) (Jefferson)	Nat "King" Cole — Capitol Richard Hayes — Mercury
6.	JEZEBEL (20) (BMI)	Frankie Laine — Columbia
7.	MY TRULY, TRULY FAIR (10) (Santly-J)	Guy Mitchell-Mitch Miller — Col. Vic Damone — Mercury
8.	BELLE, BELLE, MY LIBERTY BELL (2) (Oxford)	Guy Mitchell-Mitch Miller — Col.
9.	MR AND MISSISSIPPI (11) (Shapiro-B)	Patti Page — Mercury Dennis Day — Victor
10.	LOVELIEST NIGHT OF THE YEAR (10) (Robbins)	Mario Lanza — Victor

Second Group

SHANGHAI (3) (Advanced)	Doris Day — Columbia Billy Williams Quartet — MGM
JOSEPHINE (Feist)	Les Paul-Mary Ford — Capitol
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford — Capitol
BECAUSE OF RAIN (Maypole)	Nat "King" Cole — Capitol
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan — Columbia Patti Page — Mercury
I'M WAITING JUST FOR YOU (Jay-Cee)	Lucky Millinder — King
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards — MGM Paul Weston — Columbia
ROSE, ROSE I LOVE YOU (8) (Chappell)	Frankie Laine — Columbia
I'M IN LOVE AGAIN (4) (Harms)	April Stevens-Henri Rene — Victor
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio — Decca
ON TOP OF OLD SMOKY (14) (Folk-W)	Weavers — Decca Vaughn Monroe — Victor
I APOLOGIZE (6) (Crawford)	Billy Eckstine — MGM
BE MY LOVE (21) (Miller)	Mario Lanza — Victor
UNLESS (2) (Bourne)	Eddie Fisher — Victor Guy Mitchell-Mitch Miller — Col.
MOCKIN' BIRD HILL (15) (Southern)	Les Paul-Mary Ford — Capitol Patti Page — Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 1

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: New York: Paul Brenner—WAAT	New York: Ted Steele—WMCA	B'h'm-ton: Art Goodwin—WKOP	Balti-more: Dick Coleman—WCBM	Cam-br'ge: Ed Penney—WTAO	Sch'n-tady: Earle Pudney—WGY	B'tle-boro: Dave Kean—WTSA	Utica: Dan Fusco—WRUN	SOUTH: Miami: Tony Donald—WQAM	Birm'-ham: Bill Wright—WSGN	Nor-folk: Roger Clark—WNOR	St. L.: Frank Brown—KXLW	Sa-van'h: Stan Friedman—WDAR	Rich-mond: Phil Wilson—WLEE	Jack'-ville: Claude Taylor—WIVY	K. C.: Jim Lantz—KCMO	At-lanta: Herb Harris—WQXI	MIDWEST: Chi.: Jim Lounsbury—WIND	Det.: Ed McKenzie—WJBK	Mpls: Jack Thayer—WLOL	Cleve: Joe Mulvihill—WTAM	Dear-born: Robin Seymour—WKMH	Pitt: Phil Zinkand—WWSW	Ind.: Robin Bright—WIRE	FAR WEST: L. A.: Ira Cook—KECA	Phoe-nix: Dick Gilbert—KTYL	S. F.: Lee Malloy—KYA	Se-attle: Wally Nelskog—KRSC	Den-ver: Ray Perkins—KFEL	Salt Lake: Wayne Cody—KALL	TOTAL POINTS
1	1	10	Rosemary Clooney	Columbia	Come-on-a My House	3	10	3	3		2		6	2	1		4	4	2	1			4		2	3	1	1	2			1	9	1	2	175
2	3	10	Tony Bennett	Columbia	Because of You	1		1		2	1			1	2	4	1		1		2		1			1	2	7				6	1	2		151
3	2	10	Dinah Shore	Victor	Sweet Violets							5	1		3			5			3		6			2	10	2				5		3	1	86
4	9	3	Les Paul-Mary Ford	Capitol	World's Waiting Sunrise	9			9	5											1	5	3	3	1	6	3			5	8		6			79
5	4	22	Nat "King" Cole	Capitol	Too Young	2		8	4		3		10		5			10			7		7						1			2		8		65
6	7	18	Frankie Laine	Columbia	Jezebel	4		5						7					3							7					1	9		6		46
7		12	Tony Martin	Victor	I Get Ideas					9				5							8		5					9	4			4		10	3	42
8	7	10	Les Baxter	Capitol	Because of You				1			2	8					3												1						40
9	5	21	Mario Lanza	Victor	Loveliest Night of Year				5												4		9		7				9			7		5	5	37
10	6	14	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair									6	9						5	7										3		4		32
11	13	11	Don Cherry	Decca	Vanity					3														9	8	5	6						4			31
12	10	9	Doris Day	Columbia	Shanghai								4	10	10				9		6					8						8		7	8	29
13	15	3	Guy Mitchell-M. Miller	Columbia	Belle, Belle, My Liberty Bell						4						9										9		8	2					6	28
14	34	5	Weavers	Decca	Kisses Sweeter Than Wine				7																4		4				3					26
15A	11	5	Tony Bennett	Columbia	Cold, Cold Heart			6		1													2									10				25
15B	34	12	Rosemary Clooney	Columbia	Mixed Emotions										4	1			4	10																25
17	50	6	Paul Weston	Columbia	Morningside of Mountain						5		2	9															5							23
18		11	Toni Arden	Columbia	Too Young									4														6			2					21
19	45	3	Georgia Gibbs	Coral	While You Danced					4						3						6														20
20A		2	K. Grayson-H. Keel	M-G-M	Make Believe							1																					3			18
20B	19	2	Les Paul	Capitol	Whispering									3													7						5			18
22A	11	5	Vic Damone	Mercury	Longing for You	5						4	7										10													17
22B		1	Del Wood	Tennessee	Down Yonder										7		2												7							17
24		6	Stan Freberg	Capitol	I've Got You Under My Skin								3				7			7																16
25A	49	12	Perry Como	Victor	There's No Boat Like R'boat								5					2																		15
25B	16	10	Frank Sinatra	Columbia	I'm a Fool to Want You											2			5																	15
25C		1	Johnny Desmond	M-G-M	Because of You																								3						4	15
28		11	Perry Como	Victor	There's a Big Blue Cloud															5								3								14
29A		5	Patti Page	Mercury	These Things I Offer You			2													9															11
29B	20	14	Vic Damone	Mercury	My Truly, Truly Fair							7																4								11
29C		1	Patti Page	Mercury	Detour												5												6							11
32A		1	Kay Starr	Capitol	Come-on-a My House																									3				9		10
32B		1	Vaughn Monroe	Victor	Laura Lee		1																													10
32C		2	Guy Lombardo	Decca	With These Hands													1																		10
32D		1	Kay Armen	King	Come-on-a My House																	1														10
32E		1	Frank Sinatra	Columbia	It's a Long Way																			1												10
37A		1	April Stevens-H. Rene	Victor	Dreamy Melody		5																							8						9
37B	45	3	Frank Sinatra-H. James	Columbia	Castle Rock								9											4												9
37C	24	2	Bobby Wayne	Mercury	Sweetheart of Yesterday		2																													9
37D		2	Andrews Sis	Decca	I Want to Be With You				2																											9
37E		2	Teresa Brewer	London	Wang Wang Blues															2																9
37F		3	Russ Morgan	Decca	Longing for You																	2														9
37G		2	Vaughn Monroe	Victor	Got Her Off My Hands																			2												9
44A		5	Eddie Fisher	Victor	I'll Hold You in My Heart	7	9																													6
44B		3	Dennis Day	Victor	Mary Rose																	10								6						6
46A	50	2	Frankie Laine	Columbia	Wonderful, Wasn't It		7			10																										5
46B	17	7	Mario Lanza	Victor	Because							8														9										5
46C		1	Tony Martin	Victor	Over a Bottle of Wine											9								8												5
46D		13	Nat "King" Cole	Capitol	Because of Rain														7							10										5
46E		2	Bobby Wayne	Mercury	Belle, Belle, My Liberty Bell														8	9																5
46F	27	5	Jane Turny Trio	Decca	Sweet Violets															8					9											5

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Again!...
DINAH SHORE
HITS
Singing.....
"STAY AWHILE"
and
ALL IN THE
RCA VICTOR Records
20-4233 (47-4233)

WOODY HERMAN ORCH CLICKS IN CINCY PARK

Cincinnati, Sept. 4.

Woody Herman drew close to 9,000 admissions during his week's engagement at Coney Island's Moonlite Gardens, ending Friday (31), for a season record. Charge was $1 and $1.50 on week-end nights.

The Herman 16-piece combo, with Dolly Huston as chirper, rounded out General Artists Corp. bookings at Cincy's ace amusement park for the 1951 stretch which included Ray Robbins, Johnny Long, Buddy DeFranco, Hal McIntyre, Ralph Flanagan, Shep Fields and Guy Mitchell.

Jack Dunn to Plymouth

Jack Dunn, formerly contactman for J. J. Robbins & Sons, Music, has joined Plymouth Music as plugger.

Plymouth is owned by composer-conductor Meredith Willson and Cork O'Keefe.

NEW REVIVALS
'DON'T BLAME ME'
'I'M IN THE MOOD FOR LOVE'
Standards by
Jimmy McHugh

"RICH, YOUNG AND PRETTY"
DARK IS THE NIGHT
(Cest Fini)
LEO FEIST, INC.

LONGING FOR YOU

LES BAXTER	Capitol
TERESA BREWER	London
GEORGE CATES	Coral
LARRY CLINTON-PAULETTE SISTERS	Broadway
VIC DAMONE	Mercury
SAMMY KAYE	Columbia
KATHY MASTICE	RCA Victor
RUSS MORGAN	Decca
TOMMY TUCKER	MGM

LUDLOW MUSIC, INC.
666 Fifth Ave., New York N. Y.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 1

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rose)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	San Antonio—(Central Radio Co.)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	Minneapolis—(Don Lesly)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	1	5	1	2	2	1	1	4	4	5	1	2	103
2	3	TONY BENNETT (Columbia) "Because of You"—39362	2	1		1		2		1	2	1	6	4	79
3	5	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	4	2	3	4	7	7	4	9		6		8	56
4	2	NAT "KING" COLE (Capitol) "Too Young"—1449	7		2		4	3	3	2			2		54
5	4	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	3	6	6	10	6	6	2			2	5		53
6	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	5	3		7	5	4	7	6	7		4	10	52
7	7	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	6	4		3								1	30
8	9	LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748	8	7		6	10			10	1		7		28
9	11	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415					9	5	5			3	8		25
10	12	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451		10	7				8	3			9		18
11	12	DORIS DAY (Columbia) "Shanghai"—39423	9		5		8	8			8				17
12	8	FRANKIE LAINE (Columbia) "Jezebel"—39367			8				9				8		13
13A		B. CROSBY-J. WYMAN (Decca) "Cool Cool Cool Evening"—27678			4	8		9							12
13B	11	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A				5								5	12
14	13	DEL WOOD (Tennessee) "Down Yonder"—775					1								10
15A	10	LES BAXTER (Capitol) "Because of You"—1760					3								8
15B	16	WEAVERS (Decca) "Kisses Sweeter Than Wine"—27670									3				8
15C		SAMMY KAYE (Columbia) "Longing For You"—39499												3	8
16		LES PAUL (Capitol) "Whispering"—1592										4			7
17		TOMMY EDWARDS (MGM) "Morningside Mountain"—10989								5					5

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	7	275	Decca	2	20
Victor	4	173	Tennessee	1	10
Capitol	5	115	MGM	1	6

FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT	GREAT CARUSO	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Hollywood Cast	Mario Lanza	Broadway Cast	Broadway Cast	Yma Sumac
M-G-M	Victor	Decca	Decca	Capitol
M-G-M84	DM-1506	DL-9008	DA-825	CD-244
K 84	LM-1127	9-260	9-203	CC244
E 559	WDM-1506	DA-876	DLP-3036	

John Furman, managing director of B. Feldman Music, British publishing firm, arrives in N. Y. Sept. 19.

Band Promotion

Continued from page 55

pected to start up again when the fall business starts perking.

Victor Promotes Morrow

Victor, meantime, has been pressing the Flanagan issue and has come up with another new crew with a promising future. New band is headed by trombonist Buddy Morrow and, like Flanagan, has been kept in New York strictly as a recording outfit for the first year. Morrow's first date at the Steel Pier, Atlantic City, last weekend garnered solid results, with the crew set for a series of one-niters through October, with a Palladium, Hollywood, date set for next spring.

Formula for Morrow has been proper dance tempo styling, a steady disk promotion capped by his recent "Roses Rose, I Love You" click for Victor, and moderate terms for the bookers. Morrow will play on modest guarantees against percentages in order to give promoters a chance to break even. Anthony's band also has been working steadily on the road with the same formula.

It's admitted that the diskers have not been getting rich on their band releases but neither have they been losing money. For example, Flanagan's orch, one of the top money-makers on the road currently, has only been selling in moderate figures for Victor, but the band has been getting repeated disk jockey spins with sustained sales impact, although not in the hit category. Bandsmen feel that the diskers can open another major avenue for disk sales if they maintain their leadership in putting over the band business.

Ex-Omaha Distrib Sues Columbia for $78,000

Omaha, Sept. 4.

An Omaha business man, Paul W. Jacobus, operator of the Omaha Appliance Co., has brought suit for $78,000 against Columbia Records. He obtained a writ of attachment for that amount against the record company's accounts here.

Jacobus was wholesale distributor for Columbia for 10 years until this spring. He says he is "stuck" with $78,000 worth of records and "obsolete" equipment that the company allegedly "forced" him to buy. He complained that the company assured him it would take back anything he could not sell.

His complaint says that when he complained of being badly overstocked early this year, Columbia terminated the agreement.

Feisted Music Corp. and Burlington Music Corp. chartered to conduct music publishing businesses in New York. Each has a capital stock of 200 shares, no par value. Herbert J. Krohn was filing attorney for both.

BROADWAY AUDITORIUM 42nd & 43rd

Arriving Soon!

25 TOP RECORDINGS
A Technicolor Picture
St. Nicholas Music, Inc.
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PROGRAM
I GOT IT BAD AND THAT AIN'T GOOD
TORCH STANDARD
Paul Francis Webster

STEWART BARR
Baritone

Another BMI Pin-Up Hit!
I LOVE THE SUNSHINE OF YOUR SMILE
Another BMI "Pin Up" Hit—
Published by Johnstone-Montel
Recorded by
FOUR KNIGHTS—Capitol
RAY ANTHONY—Capitol
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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 1

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Cleveland, Grossman Music Co.	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	1	1	1	1	1	1	1	1	1	4	1	3	115
2	2	"Loveliest Night Year" (Robbins)	3	2	3	8	2	3	4	4	5	1	5	1	91
3	4	"Sweet Violets" (Morris)	4	3	..	2	5	9	5	7	4	2	7	..	62
4	3	"Too Young" (Jefferson)	9	..	2	3	..	2	2	8	9	5	2	10	58
5	14	"I Get Ideas" (Hill-R.)	8	9	4	9	..	6	8	6	7	..	..	4	38
6	6	"Come-On-A My House" (Duchess)	..	5	..	6	..	4	..	9	..	7	3	6	37
7	7	"Shanghai" (Advanced)	..	6	..	4	7	7	6	10	..	..	4	..	33
8	5	"My Truly, Truly Fair" (Santly-J)	..	4	6	..	4	..	9	..	..	..	9	5	29
9	..	"Longing For You" (Ludlow)	2	10	..	..	..	..	..	5	2	..	..	..	25
10	10	"Cold Cold Heart" (Acuff-R.)	6	..	..	..	..	..	..	2	3	..	..	..	22
11	14	"These Things I Offer You" (Val.)	..	..	..	..	6	..	..	..	..	6	..	2	19
12	8	"Morningside of M'tain" (Remick)	..	..	9	5	8	..	7	..	..	8	..	..	18
13A	..	"Belle, Belle, Liberty Bell" (Ox.)	5	7	..	7	..	..	..	..	..	..	..	..	14
13B	..	"Detour" (American)	10	..	..	..	..	..	..	3	6	..	..	..	14
13C	..	"Lonely Little Robin" (Oxford)	..	..	..	..	..	..	3	..	8	..	..	8	14

See Video

Continued from page 55

tune on several shows is a tough job. With a new song, the difficulties are multiplied.

Unlike the early years of radio, moreover, TV performers are not given wide latitude in selecting their material. Recently, Anne Shelton, appearing as a guest on a variety TV'er, asked to do her new London Records number, "Blow, Blow, Winds of the Sea." The TV producer nixed the suggestion and she wound up doing a best-seller.

TV, of course, is not a total loss to the music industry. It has been responsible for the showcasing of numerous oldies and has given more steam to bestsellers. A pop hit which is also a performance number, like "Too Young," has been given a big ride on TV, comparatively, with the result that the number has been helped to stay up on the bestseller lists.

From a financial point of view, video also represents a lucrative source of income for the American Society of Composers, Authors and Publishers. TV this year is expected to triple last year's ASCAP take of $1,000,000, with the revenue seen eventually rising way beyond the $8,000,000 top shelled out by radio to the Society's writers and publishers.

Loew's Pays Expenses For 3d 'Bozo' Week

"Bozo, The Capitol Clown," Capitol Records' promotion film for its juve disk series, has been set for an additional week's run in 12 Loew's theatres this week after playing 24 houses during the original two-week deal. Capitol is furnishing a clown to go along with the film as part of the "Bozo" disk hypo.

During the third week, Loew's agreed to pay all expenses for the promotion after Cap had footed the bill for the first two weeks.

Musso Rejoins Glaser After 2 Mos. With GDC

Hollywood, Sept. 4.

Vido Musso, bandleader who invoked James C. Petrillo's aid two months ago to shed pact with Joe Glaser's Associated Booking Corp., rejoined the outfit after getting release from General Artists Corp. with which he had signed after first ankling Glaser. GAC let him go because agency hadn't been too successful booking the 16-man crew he brought with him.

In rejoining Glaser, Musso cut his crew to six. First date under his new ABC pact is Sept. 10-23 stand at Oasis, southside nitery, at $950 weekly for combo.

The 1951 Houston Symphony Orchestra Maintenance Fund Drive is to be held in Houston Sept. 12 through Sept. 28. Max Levine has been named general chairman of the drive, which will try to obtain $175,000.

Inside Orchestras—Music

Ike Carpenter won a battle with San Diego American Federation of Musicians Local 325 by invoking the aid of Clare Meeder, AFM international board exec and a trouble-shooter for prez James C. Petrillo. Southern California city local had contested right of Carpenter band to play the annual San Diego Bartenders' Ball, an affair usually played by a local crew. Carpenter, a member of L. A. local 47, currently is playing San Diego's Sherman's nitery on a six-month pact. Band manager Hal Gordon forced the showdown in the hassle and Meeder upheld him with a San Diego relief orch hired for the event. Meeder nixed a pitch that two standby bands be employed. Understood the San Diego local expressed concern over the growing usage of traveling bands by spots in the area, thereby limiting the amount of work for local members. In addition to Sherman's, Tops, another S. D. nitery, is using out-of-town windjammers as is the Paris Inn.

RCA Victor made its latest Ralph Flanagan release, "The Blues From 'American In Paris'," strictly as a gamble since Herman Starr, head of the Warner Bros. music combine, which owns the George Gershwin copyright, refused to give an advance okay to the dance tempo arrangement. Starr told Victor execs to submit the platter for approval after it was made. Starr then turned it over to Ira Gershwin, brother of the late composer, who okayed the version. The three-minute side took one hour to record.

Peter Pan kid diskery has teamed up with a kiddie tog manufacturer on a combination package deal which will bring the peddling of its disks into children's apparel stores. Tieup has manufacturer paint "Old MacDonald" and his farm animals on two-piece suits to be sold with the Peter Pan disk "Old MacDonald." The diskery expects to add more titles to the package plan for the Christmas season.

On the Upbeat

New York

Merv Griffin, vocalist with **Freddy Martin's** band, to the Coast in December for a 20th-Fox screen test . . . **Joey Sasso** joined **David O. Alber** publicity office as head of disk promotion . . . **Don Ovens**, Capitol Records disk jockey promotion staffer, marries **Dorothy Blau**, of New Rochelle, Sept. 15 . . . **Mitch Miller**, Columbia Records artists and repertory chief, due back from the Coast next week . . . **Sarah Vaughan**, currently playing Standish Hall Hotel, Quebec, returns to N. Y. Sept. 9 for Columbia recording sessions and a date with the Gene Krupa orch at the War Memorial Auditorium, Trenton, Sept. 14. She then takes off for a 10-week tour, starting Sept. 21 in Boston, with a package including the **Duke Ellington** orch and **Nat "King" Cole Trio.**

Chicago

Cass Harrison orch, seven-piece eastern group, has signed with MCA. Barbara Ballantine is set as gal vocalist . . . **Jane Turzey Trio** plays Seven Seas, Omaha, Sept. 10 for one week, following at Casino theatre, Toronto, Sept. 27 for one week, then to Seville theatre, Montreal, Oct. 4 for one week . . . **Cyclones** set for Club Lido, Huron, S. D., Sept. 15 . . . **Ray Rio** inked into Clover Club, Peoria, Ill., Sept. 5 . . . **Stan Kenton** plays one-nighter at Parkway Ballroom, Chi, Sept. 6 . . . **Billie Holiday** into Band Box, Chi, Sept. 11 for two weeks . . . **Betty McGuire** orch plays Blue Mirror, Washington, D. C., Sept. 10 for two weeks . . . **Charlie Ventura** and **Buddy Rich** orchs inked for eight weeks into Preview, Chi, Sept. 19 . . . **Florence Boyle**, ex-BVC staffer here, working for Bob Cole, Chi Southern Music rep . . . **Eddie James** orch in 11th week at Granada Ballrooms, Chi, and set indef . . . **Ray Pearl** does repeat at Aragon, Chi, Nov. 6 for one month.

Cleveland

Duke Ellington, King Cole and **Sarah Vaughan**, in package show, set by Frank Sands Gale Agency for jazz concert at Public Auditorium for Oct. 16 . . . **Myron Hanley's** reorganized five-piece orchestra doing first hotel date here at Statler's Terrace for month, until **Sammy Watkins'** crew returns about Oct. 8 to start floor show season. Hanley also doubles in local MCA office as booker . . . **George Duffy** back from month vacation in Denver to take his orchestra into Skyway Lounge Club. . . . **Stan Kenton's** 40-odd piece troupe due at Public Music Hall Oct. 13 in pop concert . . . **Ray Purell** formed dance crew for Borsellino's Club.

BILL HAYES

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Night Club Reviews

Thunderbird, Las Vegas
(NAVAJO ROOM)
Las Vegas, Aug. 31.

Rosemary Clooney, Irving Fields Trio, Harold Lang & Helen Gallagher, Kathryn Duffy Dansations (7), Christina Carson, Joy Walker, Lucy Lewin, Pola Van Essa, Johnny O'Brien, Normandie Boys (3), Al Jahns' Orch (12), Jack Martin Five; no cover, no minimum.

This one has everything—a high-geared, potent production containing every element to magnetize full rooms for the next three weeks. Every act is a Las Vegas first, with thrush Rosemary Clooney heading marquee roster, 88'er Irving Fields, and musicomedy terpers Lang & Gallagher socking over big. Kathryn Duffy Dansations also receive full kudos for both of their colorful inventions.

Rosemary Clooney arrives at this desert resort centre preceded by the almost continuous whirlings by local deejays of her "Come On-A My House." It is to her credit that she hits the Navajo Room spot with smart presentation, minus gab, of widely varied songology. Thus, when she eventually reaches "House," the audience is hers to have and to hold.

Miss Clooney wins approval at walkon with striking blonde looks, unmannered delivery straight from the shoulder sans vocal trickery, in bright "From This Moment On." Pinpoint spot limns her expressive face in moodful followup, "Because of You." The Clooneytimbre during slow ballads resembles dulcet tones of a muted viola.

Reveals diversity in both "Lady Is a Tramp" and the mirthful "Shot Gun Boogie." "Just a Little Girl," and "Beautiful Brown Eyes" reveal gal's excellent enunciation. Tablers are by now ready for "Come On-A"—and get it in a rollicking style that tears up the house. Returns for a couple of quickies, "S'Wonderful" and "I'm Late," and terrif bowoff reaction.

Irving Fields wraps up deuce with slick keyboarding, assisted by drummer and bassist. With "Mambo Jambo," he displays keen commercial pianistics, further exemplified in "Americana," a potpourri of nationality tunes cleverly arranged to climax in flagwaver for cheers and whistles.

Fields' bass plunker, Henry Sargent, sets up an athletic version of "Ferdinand," by energetic bowing, slapping and vocalistics. "Warsaw Concerto" finds the Fields' touch a bit glib, devoid of feeling, and "Oye Negra" embellished with black and white fireworks. Following "12th St. Rag," combo has to beg off.

Harold Lang & Helen Gallagher tee off with musicomedy-styled sketches to include duet warbling and terpery. Pair show class all the way, plenty of mobility and sock showmanship. "Dance Whenever You Can" is chirpued as intro, stepped off neatly. "I Never Knew About You" has great charm, with contrasting "Tango Palace," a delightful romp. In this, Miss Gallagher appears in slit skirt, Lang in sailor garb for a rowdy sesh set within a 10c-a-dance emporium. Jitterbug tag whips up cheers and whistles, insuring brief encore round.

Kathryn Duffy Dansations propel layout with a glittering "Oo La La Madelena," fronting cute blonde bundle Joy Walker, melodized by Johnny O'Brien, and Normandie Boys. Ballet devised finale is contoured to "September Song" and "Loveliest Night of the Year," with above-par toe terpery by ballerina Christina Carson and graceful assists from Joy Walker and Lucy Lewin. Pola Van Essa sopranoes nicely, duets with O'Brien and gets click assists from Normandie Boys.

Al Jahns and orchsters deserve special tributes for backstopping this casement—perhaps the most solid job they've turned out at the Thunderbird. *Will.*

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SENOR CORTEZ
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Palace, N. Y.

Senor Cortez, a South American import, is likely to attract a lot of attention here through his remarkable mandolin playing. Using an odd-shaped instrument, he displays terrific virtuosity both tonally and technically.

Mixes Latino tunes, classics and boogie-woogie. As an example of his technique, he breezes through a couple of choruses of "Hora Staccato" easily. His boogie-woogie closer is a solid piece of jazz, and his success in playing both the bass and treble parts brings a solid reception. As an added bit of showmanship, he plays a couple of choruses with the mandolin behind his back. *Chan.*

Personal Management:
PHIL OFFIN
48 W. 48th St., New York

Hotel Ambassador, L. A.
(COCONUT GROVE)
Los Angeles, Aug. 29.

Mary Hatcher (with The Four Fellas), Artini & Consuelo, Carlos Molina's Orch; cover $1.50, $2.

There was plenty of unkinking to do with this one-week layout, a fillin before Frankie Carle's opening Tuesday (4), and the ironing-out process was all on Mary Hatcher's end (see New Acts). Otherwise, it's a good show.

Elements that upset the turn cooked up by Miss Hatcher and the Four Fellas were the preceding acts, consisting of the Grove's regular Tuesday Hawaiian show and the Artini & Consuelo ballroom duo. The Hawaiians have had long experience grabbing the customers' attention in this big room. It was all new, of course, to the Hatcherites.

Immediately following the hula hullabaloo, dance team moves in for a sock reception with their samba, tango, rhumba, Charleston and waltzes. Couple, whose enthusiasm is contagious, has a happy knack of taking the audience into its confidence in announcing the numbers.

Carlos Molina orch, experts at backing a show, are even more so in dishing up toe-tinglers for customers. *Mike.*

Mapes Skyroom, Reno
Reno, Aug. 29.

Carl Ravazza, Bill Bailey, Archie Robbins, Skylettes (8), Dick Foy Orch (8); no cover, no minimum.

Despite mediocre supporting acts, Carl Ravazza is a hit at the Mapes Skyroom. In a little less time than it takes to write about it, Ravazza pulls the show to its toes.

But the Skylettes, the line which lives here, looks better, has a male to add to the routines and has freshened up its numbers with originality and variety.

Bill Bailey (Pearl's brother) is a dancing parson who is on the circuit to make money to build a church. After every number he says a solemn "amen." Act is almost unnoticeable from ankles up; the feet carry the whole routine. He taps and that's about that. However, in one successful outburst, he charges the crowd with a little patter—and sometimes this hits a jackpot.

Comedian is Archie Robbins, who doesn't quite click. He has some good chatter material, but his lyrics to songs and operas as in his "La Boheme" bit about TV, caused only slight ripple along ringside. Whole act might go better if he played his part straighter—deadpanned. No doubt, though, about his potential.

Carl Ravazza is still making a fine entrance via the tables. As orch opens with his "Hello, I Have Some Songs For You," Ravazza starts his song out among the customers—no light—and once surprise has died away, comes forward to stage. The few titters caused by what looks like some corn about to grow, fade immediately, and the effect is wonderful. Without waiting for plaudits, he segues into a standard. Among pops he does best are "If," "—When You Know I've Been a Liar All My Life" and "Loveliest Night in the Year."

In a medley of old pops, he gets carried away and packs the crowd right along with him. "Too Marvelous for Words," "Blue Heaven" are best. Dialog and song for "Pedro from Chihuahua" is pleasant relief from straight song, really cute and well done.

Ravazza is smoother than ever, achieves some fine vocal effects with no effort. Customers demand encores and never receive any. But the parting is tender and everybody stays around for another show.

Dick Foy's orch gives whole show an added lift. *Curt.*

El Rancho, Las Vegas
(ROUNDUP ROOM)
Las Vegas, Aug. 29.

Rudy Vallee, Billy Daniel with Lita Baron, Buster Burnell, El Rancho line (8), Ted Fio Rito Orch (10); no cover, no minimum.

Rudy Vallee is presently engaged in blandishing a rather dull songfest retarded further with stale and occasionally dirty jokes. Lifting the whole biz out of hodgepodge is the preem of a tyro terp team — Billy Daniel with Lita Baron. Holiday weekend will bring capacity rooms. Beyond this period, only average crowds are to be expected.

Vallee should call in some sharp writers if he wishes to continue his nitery career; otherwise forget the whole thing. Same old tunes, tired Joe Millers, coupled with an irritating aura of arrogance dissatisfy tablers here. He reprises most of his songs from heyday, teeing off with "Lydia," "Mad Dogs and Englishmen," medley of way-back-whens. In the latter, he tickles up some mitts with "S'posin'" "Stein Song," "Betty Co-Ed." A passable bit of Trenet's "Passing By" is dampened somewhat by the intro gab, stew of "Fractured French" garbling. Pompously blown up bit saluting Petrillo has orch stooging. Out of this Vallee makes excuse for clarineting "Tiger Rag." Long hold-note tag grabs kudos. Wraps parcel with special El Rancho verses attached to w.k. "Fare Thee Well," winning okay exit plaudits.

Billy Daniel, having built up a fine rep as dance director in pix, couples with a very cute little number, Lita Baron, known around music biz as Isabellita. Although Miss Baron is no dancer in the technical sense, she matches the Daniel verve, and with her s.a., costuming by Mitch Leisen, imperfections dim somewhat. Pair come on fast and strong with duet warbling of "Feelin' Fine," swing into another roundelay, "Billy," topped with some waltz whirls. Mood changes itno lowdown "Frankie and Johnnie," with femme stripping skirt to display nicely turned gams. "Honey Man" is in similar vein, followed by a Daniel soft-shoe solo. Gal fills with a chirp sesh comprising oldies and Latunes. Daniel slides on, bongos strapped to waist and accomped by Miss Baron's "Cubanchero," stomps offbeat rhythmics. Revolves into tasty tag with pair whirling off to fine reaction.

Dance line under direction of Dave Gould presents two very amusing routines. They were never meant to garner chortles, but happen to tickle ringsiders with inept steppery. Buster Burnell manages to escape annihilation several times from hearty kicks and bumps, and receives resounding applause for his ability to face danger unafraid.

Ted Rio Rito orch is kept very busy from curtain to curtain, emerging intact from all bouts with assorted scores. *Will.*

Shamrock, Houston
(EMERALD ROOM)
Houston, Sept. 1.

Tito Guizar, Judy Kelly, Henry King's Orch; minimum $3.50 regular, $8 opening nights.

Tito Guizar made his debut in the Shamrock's Emerald Room simultaneously with hotel's new $8-a-person "Fiesta Night" opening-night policy. The first Fiesta planned for Margaret Whiting's opener, was Hawaiian in theme, featuring lavish palm tree and orchid lei decor. Then her date was postponed a fortnight, Guizar was booked, and the result was an Island atmosphere with Latin entertainment.

Paradoxical combo was a happy one, however, with the biggest opening-night turnout save on the March 17 anniversaries and New Year's, since the hotel opened in 1949.

Guizar and his guitar, and Judy Kelly, a terrific little acrobatic terper, have been crowd-getters ever since the auspicious opening.

Guizar's offerings range from traditional Mexican ballads to U. S. hits to boogie bounce tunes—and he does them all with a verve and enthusiasm that projects itself well into the audience. In fact, his "Rancho Grande" and "Cielito Lindo" turn out to be audience participation numbers. Folks just automatically join in on the chorus, call for more in his willingly given begoffs.

Miss Kelly as the show opener, leaves the audience gasping with her sensational splits. Lass is nice to look at and neatly costumed. *Fraz.*

Bar of Music, H'wood
Hollywood, Aug. 31.

Arthur Blake, Helen Boice, Felix DeCola & Benn. Rubinyi, Johnnie David Orch; minimum $1.50-$2, weekends only.

Arthur Blake is back at his old stamping ground, and packing the joint. The mimic's cult, since he opened here a few weeks back, has grown into a full-fledged religion, judging by turnaways at opener. They wouldn't let him off, despite the fact that the lighting went blooey.

Blake proves he doesn't need lights in a 60-minute turn that opens with a Sophie Tucker and closes with a hilarious lampoon on Louella Parsons. Caricatures of Mae West, Charles Laughton, Edward G. Robinson and Kate Hepburn are strung out with a story line about how each of them taught Blake to impersonate them, and all are solidly received.

Taking off the Brooklynesque secretary of the Arthur Blake Fan Club, impersonator does fairly well with some material new to his Bar of Music following. Subjects here are Ethel Merman, Jose Ferrer doing "Cyrano de Bergerac," and Josephine Baker. These characterizations need more work. The real mop-up comes when Blake does Bette Davis, Gloria Swanson in "Sunset Boulevard" Tallulah Bankhead both-

(Continued on page 62)

COMEDY at Its ZANIEST

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Outlook for Acts Dim as Troops Raid Major Casinos in Kentucky

Newport, Ky., Sept. 4.

Hopes that the bigtime niteries with casino adjuncts would continue sub-rosa operations in this vicinty were shattered last week via a series of raids staged by Kentucky State Police at the direction of Gov. Laurence Wetherby. The Latin Quarter and the Club Manana were hit by two invasions in which 48 state troopers participated and gambling equipment seized.

The governor acted shortly before the release of the Kefauver Committee report. The Senate subcommittee had cited this area as one of the foremost centres of gambling activity. Local police took no part in the raids.

The latest clampdown indicates that the entire area here which embraces Covington, which also has a number of large-scale niteries, including the Lookout House, will have to operate without the greenfelts. The decimation will make it impossible for these spots to buy any top name talent. The cafes in this area, when running the casinos, are among the top talent buyers in the country.

AGVA Arbitration Gives Buttons His Full Salary

An arbitration over the weekend gave Red Buttons $200 for a date played last week at the Concord Hotel, Kiamesha Lake, N. Y. Beckman & Pransky, spot's bookers, according to the American Guild of Variety Artists, which set up the arbitration, wanted to reduce the rate because of a mixup, but arbitrators awarded the full amount.

Basic situation stemmed from a delay in Joe E. Lewis' appearance. Lewis, who was at Saratoga, phoned the hotel saying he would be late. Meanwhile, B&P set some substitute talent, including Buttons, who did a show. Lewis showed up later in the evening and went on.

Seattle Ops Seek 2:30 A.M. Curfew

Seattle, Sept. 4.

Seattle city council has set a hearing on Sept. 10 to decide whether cabarets and niteries here may push closing hour to 2:30 a.m. from present 1 a.m.

Council's license committee has been studying desirability of later curfew, which was asked by operators of cafes and dance spots south of Yesler Way. Consensus is that later shuttering will be granted, although hour may be set at 2 a.m. Midnight closing on Saturday will be retained.

Duluth Cops Clamp Down on Dagmar—'Original,' That Is

Duluth, Sept. 4.

With local newspapers declaring she was "the hottest thing to hit" this town since the heat from the Cloquet, Minn., forest fire penetrated to it some years ago, Duluth clamped down on the "original" Dagmar, exotic dancer, compelling Teve's nitery to cancel her. Sheets, praising her artistry, said she still was too torrid for "the cool, air-conditioned town." When Teve's attempted to move her over to its club in the sister city of Superior, Wis., the police there also stepped in.

Although there's a ban in Minneapolis on hot dancing and stripping, the police made no effort to halt Dagmar during a record-breaking three-week engagement at a local bistro, Vic's, not considering her work there too blistering.

Jack Kane, manager of the Ohio Burlesque Circuit, opened the Park Theatre, Youngstown, O., for the season, Aug. 31.

Tickets, Please

The upcoming two-a-day at the Palace is causing more public interest than any vaude event in years. When news of the policy change hit the streets, theatre clocked more than 500 phone calls asking for reservations within the first few days.

House isn't putting the tickets up for sale until a later date.

Hope $13,800 in 3 At Mich. State Fair; Ankles Picket Teeoff

Detroit, Sept. 4.

Bob Hope grossed only $13,800 in three shows at Michigan State Fair, 6,400-seat Coliseum. Scale was 60c for children, $1.20 for adults and 290 seats at $1.80. Hope got $20,000 for two days.

Hope was prevented by strike from presenting the matinee show opening Friday (31). He refused to cross picket lines, stating, "I belong to a union, too." Wild Bill Elliott's rodeo show was delayed an hour.

The strike started when a ginger ale firm attempted to use nonunion girls in its booths. The strike then spread into a jurisdictional AFL-CIO fight involving 90 musicians, 100 electricians and 16 stagehands.

Refunds were made to about 4,000 persons who had paid $1.20 admission. The strike was settled in time for the evening show.

Hope and Marilyn Maxwell, latter headlining the Coliseum show four days after Hope's stint, ate pie at a luncheon in their honor after the fair's kitchen help joined the strikers. The kitchen help locked up all the food, but somehow overlooked the lone pie. Hope, Miss Maxwell and Gov. G. Mennen Williams polished it off and then went out to a midway hot dog stand for the main course.

Elna Laun Dancers, featuring Saanda, open at Boston Latin Quarter Sept. 6. On Sept. 20 group opens at Roosevelt Hotel, New Orleans.

Supporting Acts for Judy Garland A Problem for N.Y. Palace 2-a-Day

The revival of two-a-day at the RKO Palace, N. Y., slated for Oct. 16 with Judy Garland headlining, is giving RKO Theatres' prexy Sol A. Schwartz and house booker Dan Friendly a major headache in one respect. The most important problem is to get a surrounding show of names with marquee value from lists that haven't played a New York vauder for some time.

Chain last week made a pitch for Gower & Champion, but film commitments prevented an appearance. Rosario & Antonio and Senor Wences were also scouted, but both have foreign bookings at that time. They're still looking for talent with the appearance of freshness, but so far it's no go.

Although official figures on Miss Garland's deal are still unavilable, it was learned this week that under terms of the contract, it's possible that Miss Garland would take out as her share more than the theatre will. The house gross is broken up in three sections. First portion goes to Miss Garland as her guarantee, the next part to the house to cover its expenses, and the haul above that amount will be split equally. It's reported that Miss Garland's guarantee is higher than the running expenses of the house, thus her ultimate share may be higher than that which the Palace would receive.

The theatre's expenses, incidentally, will have to undergo radical revamping. Under two-a-day, house will drop costs of the film and probably one operator in the projection booth (those retained will work the spots).

However, stagehand and musician costs will go up, it's believed. Operation will now be classified along deluxe lines and number of backstage crew will be increased as will the number of pit men. A higher scale is anticipated in both sections. House also assumes greater front-of-the-house costs. More expensive treasurers will replace cashiers and ticket distribution costs will also be increased because of "hard tickets," instead of the rolls.

All Will Be Forgiven If Dean-Jerry Play Mpls. R.C. in Winter

Minneapolis, Sept. 4.

Minnesota Amusement Co.'s legal department is trying to induce Martin & Lewis to make amends for their 11th hour alleged breach of contract to appear with their stageshow at Radio City Theatre here last month by consenting to a date during the coming winter.

United Paramount circuit here spent a substantial sum in advance exploitation and advertising for the stars, having been notified of the cancellation only three days prior to the scheduled opening. It's expected that chain would not insist on being recompensated and would not sue for any damages it might have suffered as a result of the pair's failure to appear if they'd fulfill the engagement later.

Harry B. French, MAC president, is awaiting a proposition from Martin & Lewis' counsel with whom his own lawyers have been in contact.

Page for Vegas' Xmas

The Desert Inn, Las Vegas, is doing its Christmas shopping early.

Inn has signed Patti Page for its Dec. 25 show.

Collada's Scouting

Benito Collada, operator of El Chico, N. Y., planed to Spain last week to case Castillian acts for showcasings in his Greenwich Village spot.

Cafe will resume Sunday night sessions Sept. 9 after having dropped Sabbath operation for the summer months.

To ALL OUTDOOR PERFORMERS the AMERICAN GUILD OF VARIETY ARTISTS

a Branch of the Associated Actors and Artistes of America Chartered by the American Federation of Labor

An Intensive Campaign to enroll Performers working in the Outdoor Field in AGVA as directed by the 1951 AGVA Convention and the AGVA National Board with the following Objectives:

1. To establish fair and uniform conditions of work and pay for Outdoor Engagements and a Standard Form of Performer's Engagement contract.
2. To provide AGVA Accident Insurance protection to cover all performers during outdoor engagements and while traveling to and from such engagements—and the AGVA Death Benefit Insurance—ALL AT NO COST TO THE PERFORMER.
3. To give the Outdoor Performer a place and a voice in the affairs of AGVA so he will enjoy self-determination in the conduct of Outdoor affairs and the establishment of Outdoor Working Conditions.
4. To work for the creation of additional employment for American performers, and to protect American performers from unfair alien competition.

SPECIAL INITIATION FEE CONCESSION DURING SEPTEMBER AND OCTOBER

If you are now working in the Outdoor Field, or have an engagement contract to work in this field during the season of 1951, you may take advantage of the special concession in Initiation Fees for Outdoor Performers voted by the AGVA National Board at its Detroit meeting.

Principals $25 Chorus $10

The usual initiation fees are principals $50, and chorus $25, and on November 1, 1951, the initiation fee will be raised to $100 for principals and $50 for chorus. AGVA basic dues, as of November 1, 1951, are principals $36 and Chorus $24 per year. There is a $10 assessment to which all old and new members are subject. You make take advantage of this concession whether you have never been an AGVA member before, or if you are a delinquent member of AGVA. To indicate your interest in membership, fill out and mail in the coupon below. Please do not send any money. You will receive full information by return mail.

ESTABLISHMENT OF THE SARASOTA BRANCH

By order of the 1951 AGVA Convention and the National Board, the Sarasota Branch in Sarasota, Florida, will be established on November 1, 1951, for the primary purpose of enrolling Outdoor Performers and giving them a Branch through which they may be represented in the Convention and on the National Board of AGVA and otherwise participate in Branch and National affairs. All Outdoor Performers are invited to enroll in the Sarasota Branch or such other Branch as they may choose, or if already a member, you may transfer to the Sarasota Branch. The first meeting of the Sarasota Branch membership will be held in Sarasota in November of this year at a date and place to be announced.

NEGOTIATIONS FOR OUTDOOR CODE NOW IN PROCESS

Negotiations with the Fair Booking Agents are already in progress. Adequate funds to assure the successful conduct of this program have been alloted by the AGVA National Board. Additional personnel, recruited directly from the Outdoor Field, has been employed to handle the organizing program.

FULFILLMENT OF CONVENTION PLEDGE

This program is the fulfillment of the pledge given by the AGVA Convention delegates and the National Board members to the representatives of the Outdoor Performers at the recent AGVA meetings in Detroit. AGVA is happy and proud that it is in the position to initiate and support this long deferred program of organization.

AMERICAN GUILD OF VARIETY ARTISTS

GUS VAN, President — HENRY DUNN, Nat'l Ad'm Sec'y

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I hereby apply for membership in the American Guild of Variety Artists, and designate the American Guild of Variety Artists as my collective bargaining representative in the Variety Field, and agree, if accepted, to abide by the Constitution, By-Laws, Rules and Regulations of the American Guild of Variety Artists.

Signature .....

Professional Name .....

Mailing Address .....

.....

I am a Variety Performer now working at .....

.....

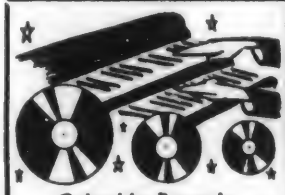
Wirtz' Indpls. Arena Open to Henie—If Its Skeds Permit

Indianapolis, Sept. 4

Indianapolis Coliseum will be available to Sonja Henie for a rival ice show this year on "the same terms as Roy Rogers or anybody else," management of the big plant controlled by Arthur M. Wirtz announced following reports that Miss Henie would strike out for herself. "We're not mad at her," they said.

But catch is Coliseum will have mighty little time available for extended run attractions between hockey games on schedule until close of season late in spring. Time is cleared for Wirtz's "Hollywood Ice Revue" in late November and early December by sending hockey team on long road trip, but ice fans here probably would howl if it happened more than once a year. Moreover, hockey schedule for this season already is set.

"Hollywood Ice Revue," with Barbara Ann Scott featured in Miss Henie's old spot, will open here Nov. 21.



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N. J. Riviera Production Into Roxy, N.Y., for 10G

The production layout of the Riviera, Ft. Lee, N. J., has been packaged for the Roxy Theatre, N. Y., to open Oct. 24 at $10,000. Unit will comprise the Will Mastin Trio, with Sammy Davis, Jr., Nanci Crompton, Sherry Stevens, the 12-girl line and an opening act still to be added. Should another topper be signed, theatre will shell out the added salary.

Riviera will close Oct. 21 for the season, thus precluding necessity of doubling.

Roxy booker Sammy Rauch has frequently bought cafe productions for the theatre, notably the Copacabana, N. Y., floorshows.

Riviera boniface Bill Miller is now dickering for Martha Raye to headline the spot's closing show to follow the run of Dick Haymes.

10 More Indictments In Saratoga Probe

Saratoga, N. Y., Sept. 4.

Announcement was made last week (30) of the indictment of 10 additional men on gambling charges in connection with operations at Riley's Lake House, Piping Rock, The Brook and Smith's Interlaken. A 13-state general alarm was sent out by state police to apprehend them.

It was also revealed that a teletype alarm had been dispatched two weeks ago for John J. King, of Saratoga Springs, father of Gerard E. King, previously indicted as an alleged operator of Newman's Lake House. The names of two other persons were withheld at the request of special prosecutor John M. Minton, appointed by Governor Dewey to conduct an investigation into illicit gambling in Saratoga county and possible political tieups.

Those indicted on misdemeanor charges of conspiring to gamble and being common gamblers were listed by state police as: John McEwen and his brother, Edward McEwen, no address, charged with operating at Piping Rock; Gilbert Outhwaite, no address, Riley's; Joseph P. Dooley and Anthony N. Padula, of Albany, and Allen R. Bryden, of Stoney Brook, L. I., The Brook; Leo Grennan and Patrick J. Greenan (his brother), of Schenectady; William P. Cotter, of Amsterdam, and William C. "Scotchy" Morrison, of Albany, Smith's Interlaken.

The alarm message stated that Cotter was believed to be working at Palisades Amusement Park, Palisade, N. J. The indictments covered years before 1950. Only The Brook and Newman's, among the swank clubs, are now open. The Brook presented a small floorshow during August.

The special grand jury is scheduled to resume hearing witnesses at Ballston Spa, Sept. 12.

Long Island's Capri Tax-Seized by U.S.

The Capri Beach Club, Long Beach, N. Y., was taken over by the U. S. Government late last week because of failure of the operators, Dave Victorson and Nat Winston, to pay $15,000 in back amusement taxes. Performers' salaries, however, are covered by a bond posted previously with the American Guild of Variety Artists, and union shelled out that coin yesterday (Tues.).

The Capri, an adjunct of the cabana setup, operated by Simon Cohen, is run separately by Victorson & Winston, who also operate the Suburban Club, Brooklyn.

Bureau of Internal Revenue agents seized all assets of the club, stationed their men at cash registers, and supervised all disbursements. Cafe had relied on weekends almost exclusively. Several rainy weekends, however, knocked receipts below the break-even point. The spot had been using name talent throughout the summer.

Capri closed Monday night (3) as previously scheduled.

Police-Liquor-Military Minions in 3-Way Prowl To Lux Up San Antonio

San Antonio, Sept. 4.

The crackdown on local night spots is in full swing. While public attention here has been riveted on the clash between the police and the Keyhole Club, the real activity of the constabulary has been elsewhere.

The vice squad, aided by a reinforced detachment of the liquor control board, has been devoting its attention to a number of west and east side resorts considered below par. As a result, the liquor board has quietly brought charges against no less than 20 establishments in the past 10 days. Most of the cases will end in permanent suspension of liquor licenses.

Police, armed forces and the state are working in close cooperation. The establishments under fire by the police reveal a three-point peace program outlined by the officers.

If the police keep up at the rate they are going, it will mean a change in the habits of several hundred of the city's 2,500 spots which the police classify as "honky-tonks."

To stay in biz the operator must promise to keep prostitutes and drunks off the premises and cooperate with local police in case of stabbings, shootings or other police cases.

Police are especially watching spots on which local army and air force bases have received adverse reports, as well as those from which frequent disturbance calls are received.

PAGE-MITCHELL 34G MWKE. RIV. RECORD

Milwaukee, Sept. 4.

Patti Page-Guy Mitchell combo bill at the Riverside Theatre here hit a new record for house on stageshows. Musical fare racked up sock $34,963 last week. Previous top was $33,000, hit by Frankie Laine last year.

Riverside, booked by Charles Hogan, is on spot schedule, but is seeking more attractions to follow Page-Mitchell presentation.

Hadacol Tour Continues Under New Syndicate

Syndicate now in control of Hadacol, the patent medicine, will continue the one-night shows with expanded budgets.

Syndicate, which took over Hadacol for a reported $8,000,000 (first given as $10,000,000), is headed by New York attorney Asher Lans. Proceeds will go to the Tobey Maltz foundation, of which Dr. Maxwell Maltz, a plastic surgeon, is medical director. Maltz stated that the foundation, named for his mother, who died of cancer, will receive funds from the license for various medical research programs. Some of the money will be devoted to the foundation's work in wound healing.

Louisiana State Senator Dudley J. Leblanc, who founded the Hadacol firm, will continue as director of sales and publicity at a reputed annual salary of $100,000 plus bonuses.

Renaldo-Carrillo Pull 32G in Cincy 4-Dayer

Cincinnati, Sept. 4.

"Cisco Kid" rodeo, starring Duncan Renaldo and Leo Carrillo, drew an estimated $32,000 on afternoon and night performances for four days ending yesterday (Mon.) at Crosley Field. Scale was 50c to $2.

Take was a loser, according to promoter's reported $40,000 nut. Reaction by customers generally was a letdown on advertised horde of cowboys and cowgirls, clowns, bronks and bulls, elephants and circus and hillbilly acts, the latter local.

Ottawa Better Biz Bureau Hits Exhibition's Midway

Ottawa, Sept. 4.

Ottawa Better Business Bureau is planning a blast against the Central Canada Exhibition Assn. in connection with alleged gyp games and shows on the 1951 CCE midway.

BBB claims games were rigged to milk the customers unfairly. Bureau says it will ask CCE for a thorough investigation, with fair's g.m. H. H. McElroy quoted as saying he would welcome "anything that would give Ottawa a better midway next year." CCE presumably has not pacted the World of Mirth midway for the 1952, and will not until the Bureau's complaints are settled satisfactorily.

Besides gyp games, BBB also claims midway carried indecent shows and misleading tent-front gabbing.

Emerson as Style Gabber Of Syracuse Aud. Teeoff

Syracuse, N. Y., Sept. 4.

Construction is being pushed on Onondaga County's War Memorial Building to meet scheduled dedication ceremonies week of Sept. 9.

New auditorium will be used for the Syracuse Post-Standard's Annual style show, beginning Sept. 12, with Faye Emerson as spotlight commentator. "Icecapades of 1952," sponsored by John H. Harris, is booked for Sept. 20-26 as initial stage attraction.

Night Club Reviews

Continued from page 60

Bar of Music, H'wood

ering the customers at the bar, and the very funny "Hello-from-Hollywood-to-all-of-you" routine. Proof that a real trouper can take it was the acknowledgement of Blake's artistry by Bette Davis, accompanied to the opener by spouse Gary Merrill, who arose and did a short takeoff on herself to prove how right Blake's was.

Comedienne Helen Boice, who accompanies herself at the keyboard, holds over, proving an okay warm-up performer with such more-than-slightly-blue chansons as "Santa Monica," "The Peas Kept Rolling Off His Knife," "No One Gave the Bride Away" and "You Gotta Be Loved to Be Healthy." Duo piano team of Felix DeCola & Benno Rubinyi continue to please the payees with their between-acts interpretations of Chopin, Sarasate and whatnut, and Johnnie David's combo provides okay dance rhythms. *Mike*

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 4.

Al Boerner, former Chicago manager who graduated here in 1938, in from N. Y. for general checkup, drew an all-clear and goes back to work.

After a two-year session of faithful ozoning Jerry (Loew) Hornsby definitely beat the rap here and goes home to Newark.

Carl Karoly, new guest and former commercial artist for Warner Bros., in and out of the general hospital for operation, took it like a veteran and is back at the lodge resting in comfort.

The Variety Club's Will Rogers Hospital is going all-out on its laboratory exploits. Charles "Chick" Lewis, VC executive, stated that "no limit would be placed on the extent of trying to find a cure for tuberculosis and other diseases." New equipment valued at about $25,000 has been added to the hospital.

The Ben Weinbergs and the Carl Shafers motored in for a chat with Lawrence (IATSE) Garber; ditto Charlie Kaufhold, who beat the rap here, in from Harrisburg, Pa., to ogle frau Julia Kaufhold, who has progressed above par.

Schnoz Finally Gets Into Raincheck Class As 20,000 Storm CNE

Toronto, Sept. 4.

With heavy downpour cancelling the nightly Jimmy Durante show at the Canadian National Exhibition here, some 20,000 ticket-holders still had braved the three-hour rainstorm to catch the Friday (31) performance, but this too was called off before the 24,000-seat grandstand.

Elwood Hughes, CNE g.m., told stubholders from the stage that their seat locations would be honored at an extra performance on Monday (10) night. Out-of-town customers will get refunds by mailing in their stubs if unable to attend the emergency performance. (On heavy rain possibility, Durante and some other contracts call for two extra performances to be staged on two successive evenings following closing of CNE after Sept. 8.)

GAC's Botwen to WA

Bobby Botwen, formerly of General Artists Corp. one-nighter department, has joined the Willard Alexander agency to work in the act and band divisions.

Another addition to the agency is Irving Dinker, who will work the video sector.

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Borschters Hit Highway Snarls In $ Downbeat

The Labor Day weekend disappointed the borscht belt hotels in New York State. Although spots of the calibre of Grossinger's, at Ferndale, and the Concord, Kiamesha Lake, were filled, the majority of the inns didn't do so well. Attendance was good the first two days, but on Sunday (2) there were many early checkouts because of the weather.

However, the mountain innkeepers are planning ahead. The major drawback to their business, they say, is the bad traffic setup on Route 17, major artery leading into the vacation area. Opening campaign was fired this week when Charlie Rapp, N. Y. borscht belt booker, took ads in the Liberty, N. Y., papers, denouncing conditions on that highway. Ad called the road "a killer." During the summer an accident there took several lives, and there were frequent mishaps that delayed traffic.

The hill-country hostels point to the delays around Monroe, Tuxedo Park and Sloatsburg where traffic is delayed interminably. Ordinarily the ride from New York to Monticello and Liberty should take no more than four hours, but with current traffic conditions, it's impossible to negotiate the distance in less than six or seven hours. Another factor is the poor train service to the area, leaving the only way open by bus and auto.

The mountain men hope that the fatalities this season will result in some action to correct these conditions. They are pressuring local officials and the State Legislature for appropriations to expand the road and eliminate bottlenecks in those areas.

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Ottawa Standishall Back In Action After Blaze

Ottawa, Sept. 4.

Standishall is back in business again, having closed after a blaze that wiped out its Chinese Room and entire front section of the hotel-nitery. Circle Bar was open a few days after the fire, which broke into 10-day Louis Armstrong booking a month ago, and the damaged Rainbow Room, Standishall's dancery, reopened (27) with Norman Richardson's orch.

Nitery biz reopens with Sarah Vaughan booked into Rainbow Room. Disk jockey Paul Allen maintained his former Chinese Room airer from studio until he moved into Circle Bar, where he will remain until a new Chinese Room is built.

West Coast's Show Biz Bally Being Primed As Offset to A.C.'s Beauts

Long Beach, Cal., Sept. 4.

The Catalina Swim Suit Co., which was prominent in the Miss America contests in Atlantic City, until the educational, entertainment and IQ aspects militated too much against the fundamental s.a. pitch of the bathing beauty hoopla, is intent on building up the west coast as a summer showmanship stunt as offset to the Atlantic Ocean resort. This near-Los Angeles beach's bally next June-July will focus on a Miss Universe buildup where only curves, gams and looks, in bikinis or otherwise, will be the prime lure.

Universal-International Films is tied in with the Miss Universe quest, as is Pan American Airways, which will bring the beauts from abroad and the Latin countries to Southern California. The Far East is excluded because of preliminary conclusions from Japanese and kindred countries that it would be "futile to send any contestants in light of the world unrest."

The European imports will, naturally, be from the Western Powers, although there is no exclusion specifically against Iron Curtain potentials.

The Long Beach Chamber of Commerce, along with the Catalina swim suit people plan elaborate show biz supplements, from name bands to name vaude and video personalities. The TV aspects are much to the fore in light of the cable's functioning in expected full blast by next summer.

Atlantic City, meantime, as a counter-move, has brought over a Miss Sweden by air for this summer's competition and may window-dress with other imports.

A.C. Labor Day Above Par; Gals Take Over

Atlantic City, Sept. 4.

Following the seasonal trend, Labor Day here was above average, making a final killing on the last weekend of the season. Warm weather helped the influx, and pleasant skies greeted visitors on Saturday and Sunday. Rain came Sunday night and Labor Day was overcast, with occasional showers, causing many to depart early.

Despite this being Pageant Week, many spots are satisfied with the season so far and have either shuttered or are operating with greatly reduced staffs. Hundreds of summer families have quit the resort for their homes in nearby metropolitan areas where schools are ready to start.

The Pageant will keep many without school ties over. Girls started arriving Sunday (2) and all of the cross-country beauts are participating in the annual parade, the largest of the year in the city, today (Tues.).

Judging at Convention Hall starts tomorrow (Wed.) night, and continues until Saturday (8), when the new "Miss America" is selected.

Other major attraction is the Atlantic City racetrack, which is having a season some 20% above any since opening six years ago.

Conventions start coming in the middle of the month and listings are good through the fall months. Meanwhile, most spots have reverted or are reverting back to out-of-season status or have closed altogether.

Steel Pier stays open but tapers down operations until mid-September, when its winter policy will be announced.

Israeli Oater

Manchester, Eng., Aug. 28.

Cowboy acts are popular in Israel. Booked to perform there is Lance King and his horse Gypsy, now in vaude at Oldham, near here.

Act has September bookings in Israel and the Near East.

Kid-Absent Matinees Slow Spike's Pull In Det.; Cleve. B.O. Perks

Detroit, Sept. 4.

Poor matinee attendance is throwing a dampish blanket over the Fox Theatre's two-a-day stage-film policy inaugurated Friday (31) by Spike Jones' "Musical Depreciation" crew. As a result, there are indications the management may give preference from here on in to regular television performers.

Dave Idzal, Fox managing director, said audiences for Jones' performances have been preponderantly adult. Usual matinee audience of teen-agers and housewives has not developed as expected.

Idzal feels that if he can bring established TV performers to his stage, he'll reap the benefit of the exploitation values.

7G Advance

Cleveland, Sept. 4.

Two-a-day show policy of reserved seats for Spike Jones' "Musical Depreciation Revue," opening Thursday (6) at the 3,300-capacity Palace, rang up an advance sale of about $7,000 a week before the band's opening.

"Mark of the Renegade" will be the picture linked with Spike, who will do three Saturday and Sunday performances at $1.50 top. Gate is being hiked to $2.40 Sept. 12 for theatre's televised Robinson-Turpin fight, scheduled to go on after Jones' evening show.

It will be his first two-a-day appearance on the RKO chain, and also marks the house's first experiment with reserved seats since 1926, when it discontinued Keith-Albee "bigtime" vaude to go into a grind policy.

Balt. Burley's Bow

Baltimore, Sept. 4.

The Gayety, local burlesque landmark, opened here last week with policy of travelling names on a three-a-day basis under direction of J. J. Pearlstein.

Billy Wallace and Frank Silk plus stripper Winnie Garrett provided the teeoff bill, which drew good b.o. Gus Flaig is producing.

Hub's LQ Leads Autumn Harvest Via Tucker; Others Set Lineups

Boston, Sept. 4.

Hub nightlife gets a shot in the arm this week when the Latin Quarter tees off the season with Sophie Tucker in for 10 days, followed by "Minsky's Follies" for a two-weeker. LQ shuttered in early June, and as far as can be determined now, will be the only Hub spot playing top names this season, with the Copley Plaza's Oval Room, which dropped floorshows for the summer, figuring on continuing its present policy.

Oval Room in the past featured such names as Hildegarde, Carl Brisson, Kay Thompson, Rudy Vallee, Evelyn Knight, et al., shuttering for the summer months. This year the management inaugurated a new policy, staying open during the hot weather for dining and dancing, but dropping the floorshows and cover charge, with result that room had a financially okay summer. Harry Marshard orch bows into the room Sept. 12, and informal entertainment will be furnished by featured sidemen with a femme thrush also grabbing the spotlight.

As for the rest of the town, the Circus Room in the Hotel Bradford, one of the few spots which combines floorshows and customer dancing to stay open this summer, will continue its policy of medium-budgeted shows along with Blinstrub's Village. Latter resumed show policy yesterday (Mon.) and Steuben's reopens Thurs. (6). The Showbar, featuring continuous entertainment, sans customer terping, remained open during the summer and continued to pull staunch biz.

Jazz bistros, the Savoy and the Hi-Hat, also reopened over the weekend, and George Wein's Storyville, which has been operating in Marblehead during the summer, returns to the Hotel Buckminster this week, teeing off with George Shearing.

Minn. State Fair Gates Rack $1,200,000 Score; Strip Tops 230G Midway

Minneapolis, Sept. 4.

The really "big business" of showdom is the State Fair, if the figures of the Minnesota exposition are a criterion.

Including the midway gross, and gate and grandstand admissions, the 10-day fair here racked up $1,200,000. The total take of the midway alone (Royal American Shows), including shows, rides and concessions, was approximately $230,000 for the run. A State Fair survey revealed that as many of the silo boys made a beeline for the carnival's femme revue, featuring stripper Yvette, the outfit's follow-up on Sally Rand and Gypsy Rose Lee, as hied themselves to the livestock pavilion and other aggie exhibits. And they freely ponied up 75c a throw to lamp the cuties.

"The soil tillers apparently feel they know pretty much all there is to know about agriculture, but can still learn plenty about girls," reasoned Carl J. Seidmayr, Royal American owner for more than 30 years. "I have a hunch, too, that most of the farm boys find the lovelies even more interesting than the livestock on display. To accommodate the crowds, we give as many as nine performances a day. At every stand our girl show continues to outdraw all of our other numerous attractions. It not only looks as though sex is here to stay, but is becoming more firmly entrenched all the time."

Plane Stunters Killed

Minneapolis, Sept. 4.

Carl Ferris, stunt pilot, and Kittie Middleton, wing rider, were killed yesterday (Mon.) when their plane crashed in front of the grandstand before 26,000 spectators at Minnesota State Fair.

It was their final performance of the 10-day stand.

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Paramount, N. Y.

Jan Murray, Toni Arden, Ray Malone, Pryde & Day, Elliot Lawrence Orch; "His Kind of Woman" (RKO) reviewed in VARIETY *July 18, '51.*

Current stage layout at the Paramount adds up to solid entertainment with four ace turns framed in a snappily paced and neatly varied session. Further pointing up video's potential for building marquee names, Ray Malone, from the "Broadway Open House" show, scores handily in a fancy terping routine. He's reviewed in New Acts.

Returning for another one of his periodic stands at this house, Jan Murray tops the bill with his regular comedy routine. Although only a couple of new lines have been added to his repertory since last appearing here, Murray socks over his material with a sharp edge that maintains its fresh impact. He's an expert clown who knows how to reverse his field between a hoked-up vocal and fast throwaway of a gag. His extended "Laugh, Clown, Laugh" number, with its numerous time-outs for incidental chatter and berating of the orch, still registers heavily. His closing pitch before the Labor Day weekend for careful driving on the roadways adds up to good showmanship.

In the vocal department, Toni Arden delivers a brace of numbers with a bravura style. The quality of her pipes is undeniable and she works her range to the utmost, from a rhythmic brassiness to a lyrical sweetness. At times, she seems to pour on the stylistic flourishes too heavily, especially on her "Come Back to Sorrento," but she's commercial all the way. Her rendition of "Too Young" is tops.

Pryde & Day, as the opening turn, click with their adroit juggling routine. Duo negotiate a series of nifty stunts with 10-pins and rubber balls while maintaining a light comedy flavor to their operations. Their pyramid trick, with both juggling balls while she's standing on his shoulders, gets them a solid mitting payoff.

Elliot Lawrence's crew, comprising seven brass, six reed and three rhythm, cuts the show sharply, the band flashing a driving instrumental style. Length of the current show has apparently precluded spotting the band beyond the curtain-raiser. *Herm.*

Empire, London

London, Aug. 28.

Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), The Four Furres, Jackie Hunter, The Three Wilkes, Bill Hurley, George Melachrino Orch; "An American in Paris" (M-G).

No sign of diminution in the versatility of Empire's stageshow producer Nat Karson.

Despite this being his 24th effort, Karson still reveals new ideas and novelties; and he still manages to unearth new acts, in spite of having to face strong opposition from Val Parnell at the Palladium. This week's production is aptly titled "Festival," second edition of a previous show.

Backgrounded by quick glimpse of massive plane, with fadeout revealing the 24 Empire gals, best troupe in town, in some fine precision steps, fronted by panorama of Festival setting.

Scene fades out to Music Pavilion, with George Melachrino and his symphony orch giving out with medley of songs, including "Cruising Down the River," with Bill Hurley topping with "Paper Doll" and "Good Night Sweetheart" to good returns. Boy has personality and fair pipes and, with a little more experience, should go places. As is, can front for any nitery band.

With Fun Fair setting, the Three Wilkes (two men) are Continental horizontal bar offering of the regulation type, with one man supplying the comedy and the other doing most of the hard work, which comprises several vaults and swings from bar to bar. Gal is in for flash.

The Empire Ballet, comprising a cast of eight principals, is held over from the May show, and is worthy of repeat.

This is followed by the Four Furres (two men) in series of chair stunts, with best trick being the youthful member of the team balancing atop six chairs.

Jackie Hunter, a radio and vaude name, puts over some good impreshes of various cops regulating traffic, a couple of stories, which scored laughs, and closing with comedy drumming, helped by stooge in the pit.

Show climaxes with "Changing of the Guard" scene, using Eric Coates' theme of the same name, with gals in tinsel attire and realistic fireworks effect.

Karson is not overdoing the ballet stuff, so as not to clash with current Metro pic attraction, "An American in Paris."

Judging by turnout, which was practically capacity on morning show, pic and show are good for five to six weeks. *Rege.*

Earle, Philly

Philadelphia, Sept. 1.

Illinois Jacquet Orch (8), Savannah Churchill & Four Striders, Piano Red, Conway & Parks, Sammy Hinds, Frank Juele's House Orch (16); "Fugitive Lady" (Rep).

Th Earle relights for well-balanced vaude that comprises most of the currently pop ingredients of stage fare. Illinois Jacquet and his expert septet take care of the hot jazz department, while Savannah Churchill with the backing of a new quartet scores a minor triumph.

Show opens with Frank Juele's pit band mounted on stage and a fast team of steppers to kick it off. Conway & Parks, a pair of eccentric terpers, always register steam with their footwork, no matter how lukewarm their songs and the patter may be. Their jitterbug dance routine is a solid getaway.

The Earle revue has no emcee and each act introduces the next turn. Piano Red follows with low-down keyboarding and backroom ballads. Sample chant is "I Got the Right String, But the Wrong Yo Yo." Keyboarder works with backing of his own drums and bass. Numbers are in the rhythm blues category and the lyrics are far from subtle; act would probably be much stronger in a cafe than in big auditorium. Reception at the Earle was only fair.

Sammy Hinds offers an okay ventro act, with his dummy "Eddie." Hinds compensates for run-of-the-mill patter by singing a duet with the dummy, "I Can't Give You Anything But Love," that really breaks up the house.

The Four Striders and Savannah Churchill are a happy combination. The quartet shows the star to advantage (Miss Churchill has never looked or sounded better than she does in this Earle show) and the boys possess some qualities on their own. They are young and from the top tenor to the bass they have a wide range.

Miss Churchill and the boys open with "You're Just in Love" and follow it with her latest recording, "I Don't Believe in Tomorrow." Then come "Wedding Bells Are Breaking Up That Old Gang of Mine" and the number that has virtually been identified with Miss Churchill, "Time Out For Tears." They close with the jumpy "Route 66" and get off with the customers still yelling for the star's "I Want To Be Loved."

The sock registering of the singing group leaves Illinois Jacquet and his combo in an anti-climactic spot for the show's close. The hard-driving saxophonist soon picks it up, however, and his rhythmic group cuts loose, solo and in unison, on such items as "All of Me" and "Baby, Don't You Go Away Mad." In addition to Jacquet's opening medley on the sax, another sock reception is accorded Jo Jones in his solo flight on the drums. The session winds up with "Flying Home," the Jacquet version of which has more sustained excitement than any in the books. *Gagh.*

Steel Pier, A. C.

(MUSIC HALL)

Atlantic City, Aug. 29.

Rosemary Clooney, The Villenaves (2), Hal Sands' Dancers (5), The Kemmys (2), Artie Dann, House Orch (10); "This Is Korea" (Rep).

Rosemary Clooney, who got her start on this pier four years ago when she and her sister Betty auditioned fully for vocalists with Tony Pastor's band, tops stageshow in the Music Hall this week.

Her top platter, "Come on-A My House," is saved for last, begging off at its conclusion.

Making for more than an eyeful in a white strapless evening gown, Miss Clooney's numbers are well geared for summer audience. "Taking a Chance On Love," her opener, starts her well. She follows with "Mixed Emotions," and then "The Lady Is a Tramp." Brought back, she chirps "Brown Eyes."

The Villenaves, bike act in opening slot is okay, with boy and girl doing nice jobs on the two-wheelers and unicycles. Audience enjoys nonsense of the Kemmys, duo whose stuff centers around a hat. Artie Dann, who emcees show, follows Miss Clooney, proving a good laugh-getter during his stint.

Last spot on bill brings on Hal Sands Dancers, three girls and two boys, who offer Javanese and Cuban numbers, both well done. *Walk.*

Roxy, N. Y.

Frank Fontaine, Harmonicats (3), Norwood Smith, Arnold Shoda, Carol Lynne, John Walsh, Roxyettes & Escorts (24), H. Leopold Spitalny Chorus, Paul Ash House Orch; "People Will Talk" (20th), reviewed in VARIETY *Aug. 22, '51.*

After the excitement caused by Milton Berle's appearance at this theatre, nearly anything that follows would be a letdown. Yet the current display is entirely satisfactory as the A. J. Balaban-Sammy Rauch combine has chosen to accentuate production.

Arthur Knorr has designed a gay atmosphere; costuming and routining are lively enough to keep the customers interested throughout; again the ice section is integrated into the rest of the proceedings so that the combined flash has greater impact.

With the heavy ballyhoo on the film, "People Will Talk," the stageshow looks like it's been deemphasized budgetwise. But with the presence of Frank Fontaine, there's a degree of name value. Fontaine, who registered handsomely on video initially, and who went on with Jack Benny to become known nationally, is a funny citizen. His sweepstakes winner characterization is his best known staple and a rewarding bit of humor. Fontaine at times weakens this bit with injections of gags not in keeping with the character, but on the whole it's strong enough to get him a couple of earned recalls. His gallery of impressions is well done. His subjects are fitted into the framework of an Arthur Godfrey show, and he gives his impressions a great deal of fidelity.

Other major act on the boards is Jerry Murad's Harmonicats. This mouth-organ trio is a showy group, skilled at extracting melody and applause out of these instruments. They hit jackpot mittings with "Galloping Comedians," a boogie tune and the inevitable "Peg O' My Heart."

The nautical production hits an excellent stride with good formations and lively terpings. Norwood Smith baritones "David and Bathsheba" authoritatively. His background is enriched by a guitar in the Paul Ash orch, and net effect is good.

Arnold Shoda does a bit of dramatic terping to "Malaguena" to diminish his total effect. There's appreciable pickup during the lighter passages wherein the music permits him to pick up speed and get in some of the tricks which Roxy customers go for. He walks off to a fine mitt.

Carol Lynne similarly makes a mark on the rink. She opens in tandem with John Walsh, but shortly afterward goes solo for fancy maneuvers which provide the show with a strong closer. *Jose.*

Chicago, Chi

Chicago, Aug. 31.

Milton Berle, Dagmar, Sid Gary, Leonard Sues, Fatso Marco, Texaco Men (4), Magid Triplets, Louis Basil Orch; "Rich, Young and Pretty" (M-G).

Question of who will break the Chicago Theatre house record is the big trade subject this week. Judging from the mob on the sidewalks opening day (31) in 95-degree heat, Milton Berle could well chastise current holders, Martin & Lewis. Only drawback is the length of the flick, which is keeping the comic down to six-a-day schedule. Cristianis, part of the Berle parcel in Gotham, have been dropped here to recoup the time.

Entire package, amply led by Dagmar, is in at a straight 50-50 split with the management from the initial buck. "It's my financial pleasure to be here," he quips. And though the comic may fall short of the house mark, it's still apt to be his pleasure upwards of $55,000.

Remarkable about Berle is his combined drawing power with the juves. Mites barely old enough to walk unleash salvo after salvo of "Uncle Miltie." They huddle around the pit as though he were Santa Claus; his influence, however, may not be as healthy. He swishes, offensively grabs the male performers and all but forgets that Dagmar's supposed to be a dumb femme and not the phenom she is. On the plus side, he sings; he jollies the patrons; he dances; he crawls in the aisles. It's one of the most vigorous performances ever seen here.

Dagmar doesn't disappoint. Her two vocal efforts are capably done, but for the most part she serves as a foil for the comedian. Berle and trumpeter Leonard Sues complement each other neatly. Sues is an ingratiating lad and his splendid tooting and fast rapport with the comic earn him a fine mitt.

Only spot to bring in the scissors might be with Sid Gary. He shows off an excellent voice in warbling "Old Man River," but it impresses as a bit too slow to keep show's pace. His vocal carbons of Downey and Jolson, however, are high spots, as is his closer, a blackface duet with Berle. Rotund singer Fatso Marco is a fine opener, and virtually brings down the house with powerhouse treatments of "Sweet Lorraine," "Changes Made," and "Sunny Side." Stooge Stan Ross carries off his quickie "I'm With You" business to plenty of chortles.

It behooves to admit that it's all Berle, despite the generally high calibre of the other turns. He's never offstage, of course. His carping at the house orch, the stage crew and the electricians is not to his credit, nor is it very wise to stalk into the aisles and angrily yank an annoying camera out of a teen-ager's hands. It's not funny, but by virtue of his comic genius it can almost be overlooked.

Carl Sands, subbing for Louis Basil, does a commendable job backstopping. And the Texaco Men, appearing only briefly, are solid in the leadoff spot. *Mel.*

Apollo, N. Y.

Billy Eckstine, Bobby Tucker, Buddy De Franco Orch (14), with Pat Collins; Son & Sonny, Bobby Jule, Harold King, Spider Bruce (3); "Return of the Vampire" (Col).

The return of Billy Eckstine to his annual Harlem date is an event of considerable boxoffice importance to the Apollo. The Frank Schiffman house is able to snag the majority of the important Negro headliners for one appearance yearly at this Harlem vaudfilm flagship. Many attractions feel an obligation to play a date here.

It's a house that nurtured and encouraged fledgling talent when they meant nothing more than just an act. The obligation is further heightened by a headliner's feeling of responsibility to the Negro community, and to help keep the house open as a Harlem outlet for employment of vaude performers. Many play this house at considerably less than that which could be obtained in the downtown deluxers, although it must be noted that an appearance here doesn't affect the gate at the plushier spots.

Eckstine's draw is excellent, and it's noted that this house gets more than its usual share of ofay customers during his stint. His pipings have tremendous warmth and power. There's the sexy quality that pulls the kids, and adult interpretations that please the mature members of the audience. He's allotted six numbers which mix ballads and rhythms. It's the former that gets the maximum response.

Six strings, five fiddles and a cello are added to the Buddy De Franco orch during Eckstine's appearance only. Eckstine also carries his own conductor, Bobby Tucker. During show caught, there wasn't the necessary integration between the strings and the rest of the crew. There obviously should have been more rehearsal so that the catgut could have gotten the prominence that would further enhance Eckstine's efforts. This failing, however, didn't diminish the overall response to the singer.

The De Franco crew is making its first Apollo appearance. It's a Caucasian crew that's well versed in the kind of musical fare that's popular at this house. The instrumentation of five reeds, an equal number of brasses and a trio of rhythms, with De Franco showing virtuosity at the clarinet, makes for a lively brand of music. Maestro shows some good interpretations of varied tunes and his fodder gets a good reception. Blonde songstress Pat Collins gets across her single tune, "Because of You."

The surrounding act lineup does very well. Son & Sonny hit the mark with their hoofing. They have a fine approach to their work with some ballet influences shown. They work out some clean cleats and show a few tricks that give them midterm applause.

Harold King, a youngish vet at terping on roller skates, has a set of good routines. He has an easy style with a lot of slithering movements that get applause. Topper is a session of terping on a table top while blindfolded, which is a good applause-getting item.

Sole ofay act on the layout is juggler Bobby Jule, a clever youngster who has a lot of comedic designs in his manipulations. He works smoothly, has some good juggling patterns and a pleasant personality.

Spider Bruce does the comedy skit this week with Vivian & Ray assisting. As usual, it gets yocks. *Jose.*

Palace, N. Y.

Ted & Flo Vallett, The Workmans (2), Gillette & Richards, Betty Clark, Sharkey the Seal, DeLage & Shirley, Roger Ray, The Caribbeans (3), Tim Herbert & Don Saxon, The Del Mars (2), Don Albert House Orch; "Passage West" (Par), reviewed in VARIETY *May 30, '51.*

This is about as nicely balanced a bill as has been Palaced for some time. It moves along smoothly sans benefit of a sock turn.

Opening baton tossing of Ted & Flo Vallett is a clicko warmer-upper. Feature speed and flash in their twirling and juggling flavored with acro work.

The Workmans are a neat-looking couple who please with trumpet, cowbells and extraction of tunes from glass tumblers. Supply comedy motif via melody race with orch on the bells plus Spike Jonesish rubber-pipe contraction.

Mark Huling's Sharkey the Seal is surefire on any stage. Flipper does everything in the book, topping with "River Shannon" on bells after terrific balancing and carrying stints.

The orthodox magico repertoire of DeLage & Shirley is set off by polish and showmanship. Their dollhouse swordbox and trunk stunts are well-wrought standards which earn ample rewards.

Roger Ray's fast patter, ribbing of pit maestro Don Albert, and suspenseful delay of xylo hammering provide many a laugh. The guy is a natural comic whose instrument functions as an ever-present prop. He's not too bad at the knockabouts, either.

Tim Herbert & Don Saxon, next-to-closing, are irrepressible cut-ups, with Herbert supplying nationality characterizations and Saxon a fine foil for his skinny partner's eccentrantics. They're in there pitching with fight pix and "Dapper Dan" song-and-dance takeoffs.

Reviewed under New Acts are Gillette & Richards, comics; Betty Clark, blind singer; the Caribbeans, dance trio, and the Del Mars, gymnasts. *Trau.*

Palladium, London

London, Aug. 28.

Jack Carson, with Three Honey Bros., Marion Colby and Tommy Wells, Deep River Boys (5), Hall, Norman & Ladd, Christine & Moll, Clifford Stanton, The Rosinas (2), The Mongadors (2), The Palladium Girls (16), Woolf Phillips' Skyrockets Orch.

London Palladium bill measures up well to its predecessors. With Jack Carson and gang, newcomers, topping; The Deep River Boys, in their third return, and newcomers Christine & Moll, there is enough diversified talent to more than satisfy the regular clientele.

Opening the program, the niftily attired Palladium Girls in stereotyped routine give way to the Rosinas, man-woman aerialists. Plenty of thrills here, with man atop a trapeze holding a portable bar on which the femme performs series of gyrations, some breath-holding. Act is ideal circus stuff.

Clifford Stanton features politico takeoffs; some of which are realistic, especially the Prime Minister and Herbert Morrison. Of the stage personalities, the best was impresh of Robert Newton as Long John Silver in "Treasure Island." He should delete the late Billy Bennett, which, although well done, is too sad for those who still remember him.

Newcomers Christine & Moll, who have played America, are novel. Open with gal dressed as shoeshine urchin and Moll doing some fine stepping atop the shine box. Then both perform some intricate rhythmic steps, with Moll's finger snapping giving realistic sounding taps. Gal's ballet work reveals her as having mastered the technique.

Hall, Norman & Ladd are comparatively new team. Norman was originally American Norman Bartlett of the Three Admirals. Act specializes in comedy music. Aggregation comprises cello, fiddle and guitar. Boys' straight pans are great asset to their antics. Doubling from Val Parnell and Bernard Delfont's "Folies" show at the London Hippodrome, they are still novel enough to garner big hand.

Deep River Boys are favorites here. They come on to reception and immediately get cracking with "Hallelujah" and "Too Young." Then go into their semi-spiritual, "Shadrach," identified with them since their first visit here. Follow with "Get Up Those Stairs," and insistent applause brings them back for "Little Eyes, I Love You." As a parting, they sing "May the Good Lord Keep You." Boys finally had to beg off. Carter Wilson, who replaced Jim-

(Continued on page 65)

Unit Reviews

Holiday on Ice
(MUNICIPAL AUD.)
Kansas City, Sept. 1.

Ice Skating revue in two acts presented by Holiday on Ice Shows, Inc.; produced by Russell Markert; choreography, Dolores Pallet, Rudy Richards; costumes designed by Billy Livingston; settings, James Marcom; orchestrations, Paul Sunmey; special music, Dolores Pallet; lighting, Doug Morris; musical director, Carmen Nappo; vocalist-m.c., Arno Bennett; vocalist, Jacquie Hallquist. Presented at the Municipal Auditorium by John Antonello booking office, Aug. 31-Sept. 7.

Cast: Joan Hyldoft, Michael Meehan, Jinx Clark, Rudy Richards, Joan, Mae & Leo Freisinger, Bobby May, Paul Andre, Harvey Weber & Gene Leff, Genevieve Norris & Bob Payne, Phil Hiser, Gil & Tuffy McKellen, Jackie Grant, Glamour Icers (24), Ice Squires (8).

"Holiday on Ice" is the first sizable show of the season to hit town. It's the only ice unit to play the big downtown Municipal Auditorium, doing so with its own ice equipment. Date here is an early one in the season, running into some competition from the locally-sponsored outdoor Starlight Theatre's final week. Friday night (31) opening was moderately good with a house of 3,500 at $3 top, and unit is certain to build as its color and movement spur word of mouth.

More compact than other icers to play here, "Holiday" packs a capable roster of figure and rhythm skaters, comedians and vaude turns. Coupled with these are lavish costuming and the production know-how of Russell Markert. Show is eye-filling from start to finish, and hits a number of entertainment peaks. Outside of a few draggy moments near opening, it is well-paced and genuinely lively near close. Markert and his staff also have given the show unusual flash, without resort to the usual tricks of lighting, achieving their effect through the colorful costuming and pace of the performers.

Opening production number is "Hi, Neighbor!" done on the square dance theme and parading the line in western togs. "Puttin' on the Dog" features Jackie Grant and Leo Freisinger in a round of acrobatic figure work, and Mickey Meehan has his first turn at ballet figures in a solo spot. Genevieve Norris & Bob Payne head up the "Dreams Ago" number, exhibiting their smooth waltz routine. The McKellens team with Phil Hiser for bit of comedy acroantics, and give way to "Red Sombrero," flash production effectively wound up by Meehan as the featured matador.

Jinx Clark has a solo entry to exhibit some skillful figure skating. "Christmas Symphony" is the session for juve blade work from little Joan Freisinger. "Black Magic" proves the vehicle for rhythm by Judy Richards, one of the better entries of the first half. Weber & Leff make a round of comedy out of their trick skating, well received. Closer for first half is a fitting climax, introducing Joan Hyldoft in "Jeweled Splendor," as fancy a piece of costuming, blade work, lighting and solo bit as has been seen in any ice show here recently.

Second act starts with a lively pace, and never lets up. Opener is "Story of a Tree," ambitious production number depicting the four seasons, and including comedy from Weber & Leff in an old cow getup, and personable feature work by Jinx Clark and Rudy Richards in duo. Specialty juggling of Bobby May proves to be his usual accomplished turn with the Indian clubs and balls. Solo entry by Bill Blocker is a session of polished figure skating, and he is followed by Phil Hiser and Mae Freisinger in their showmanly waltz, a take-off on the "Old Smoothies" routine. Meehan exhibits ballet and figure in fine fashion in "Moon Glow," this one for fancy skating and classic ballet fans.

Change of pace comes with the McKellens and their knockabout routine, highly appreciated by the customers. "Dress Parade" brings on the full line in military costumes for a precision number bearing all the Markert markings of polished work; it gets a great and deserved hand. Norris-Payne duo have one more inning for their smooth intertwining of waltz rhythms with turns, twirls and lifts, skillful throughout.

Speed and jumping assignment is handled by Leo Freisinger in colorful fashion, and to the usual leaping he has added precision, jumping through a threeplane electrical loop at the required second. Team work of Jinx Clark and Rudy Clark and Rudy Richards as rhythm-infected "Calypso Kids" is one of the most showmanly bits in the two-plus hours, roundly applauded by the house. Round of fancier blade work is shown by Hyldoft and Meehan, handsome pair highly accomplished on the rink. Final comedy turn is work of Paul Andre as he literally takes a bath on the ice; a solid click with the customers. "Carnival in Venice" calls on the entire cast for what proves to be more than the conventional finale, made most colorful by excellent costuming and done with liveliness to the final beat by the entire company. *Quin.*

Capitol, Wash.
Washington, Aug. 30.

Gene Ford's "Going Native" Revue (40), with Helen Kaufman, Baron Twins, Joan Kendall & Tom Pence, Jane Clark & Barbara Ann Swicher, Ray Stuart, Mary Pistorio, Judy Scntino, Scott Jackson, Dick Gray, Jean Lawrence, Bill & Paul; produced by Joel Margolis; musical direction, Sam Kaufman; dances by Margaret Faber; "As Young as You Feel" (20th).

This all-local revue, named for the late Gene Ford, Loew producer who originated it in prewar years, is a model in good community relations. Besides that, it's a fast moving, flashily staged hour-long show that gives Capitol payees a feeling of value received.

Star of current show, 12th in an annual series with a war hiatus, is definitely producer Joel Margolis, manager and stage producer for Loew's in D. C. Far more than his young performers, many of whom show real promise, it is Margolis' theatrical know-how that has whipped this gang of semi-pro and amateurs into a smooth presentation. Show is strongest in its production numbers and staging, making up thereby for inevitable gaucheness in some of its youthful troupers. Margolis has used all the old tricks of the trade, somehow making them fresh and new.

In the music department, house maestro Sam Jack Kaufman, assisted by staffer Eddie Pierce, comes up with an original score for the opening number, and an all-around well trained choral group of eight. Backing this is the hep accompaniment of the Kaufman orch.

The line of 12, consisting largely of repeats from previous years, some of whom are local dancing teachers, is adequate. Routines are necessarily limited, but general effect is satisfactory. At any rate, galleries go for each series of kicks and twirls as though a dozen Pavlovas had invaded the town.

Where individual talent is concerned, current crop of hopefuls is not likely to produce bigtime candidates like Arthur Godfrey, Helen Forrest or Evelyn Knight, all alums of past "Going Native" years. However, standouts include a team of tapsters, Baron Twins whose blackface precision number might be strong support in present form to any standard vaude show. Team have already had some success locally in club work. Also ready for a try at the pro circuit is tern team of Tom Pence & Joan Kendall, whose interpretation of a syncopated clock theme meets top modern ballet standards. As a matter of fact, Pence has already had a try to professional ballet.

In the novelty corner, juggler Ray Stuart, magician Dick Gray, assisted by a particularly winsome lass, Betty Richter, and acros Bill & Paul, are all assured and deft in their fields. Stuart impressed better than average for the course.

Mary Pistorio, young chantoosey with a fine high C but uncertain stage presence, nevertheless shows real possibilities in the concert field. Gal has great warmth and expression in her pipes, but needs further training and just the type of experience before an audience that she is getting in this show.

Blues singer Jean Lawrence, who already has bridged the gap between amateur and pro in local club circles, impresses in "Young Lovers," from "King and I," but seems out of her depth in "Rhapsody in Blue." Scott Jackson shows a pleasant baritone in some Irish tunes; Helen Kaufman, in a Hawaiian hip twisting number, and sambaists Jane Clark & Barbara Ann Swicher add to a pleasant lineup.

Two production numbers, one accenting the "Going Native" theme, the other a Mardi Gras routine, tie show together and give payees the feeling of bigtime that hep showmanship can always manage. Under skillful direction, even greenest of cast comes across footlights smiling and bouncy.

Cast, whose pay scale runs from $50 to $100, rehearse for three weeks, always at night, after working hours.

As far as Capitol audiences are concerned, this is an annual family event, and each act is, to them, a show-stopper. *Lowe.*

Barnes-Carruthers Rev.
(MINNESOTA STATE FAIR)
Minneapolis, Aug. 31.

Bokara Troupe (4), Cimse Co. (4), Pallenberg Bears, Joe Wallace, Josephine Berosini, Tip, Tap & Toe, Nino, Riska & Nina, Stan Kremer & Co. (2), Reed & Spellman, Elsa & Waldo, Shyrettos (2), Frank Libuse & Co. (2), Les Kimris (4), Zacchini (3), Dancing Girls (24), Dancing Boys (4), Chandelier Singers (8), Band (30).

Minnesota State Fair grandstand show follows usual pattern, eschewing names in favor of a typical Barnes-Carruthers layout that comprises spectacle and a large variety of standard circus and vaude acts. It again affords a terrific amount of topdrawer entertainment, being long on quality as well as quantity. There is an amazing amount of diversity calculated to appeal to all tastes. The flash and the abundant presence of comedy, song, dance, novelty and acrobatic make it impressive.

Teeterboard stunts by the Bokaras, the Cimse high act, Pallenberg's performing bears and Josephine Berosini's exploits on the high slack wire are among the best of their kind. They precede the revue proper, which is skillfully emceed by Joe Wallace, a smoothie in that sphere. The trio of production numbers, coming at the start, middle and finish, are colorful and elaborate. The first is "On the Go," a whirlwind of motion. Tip, Tap & Toe, three colored steppers, hit a dancing frenzy with their extraordinary routines. Balancing himself on balls, Nino, alone on the stage, is truly a wonder dog. Astonishing juggling feats are served up by Riska & Nina. Stan Kremer puts his puppets through stunts that bespeak the manipulator's rare ability.

An interlude of songs by stylists Elsa & Waldo set the stage for a rose production number during which the 24 girl and four boy dancers disport among the flowers and the eight male singers have their biggest inning. Then the Shyrettos score with their cycling pyrotechnics. The zany knockabout clowning of Frank Libuse is its neverfailing surefire and evokes roars of laughter. Thrilling stunts on a high flying airplane device ups the revue's patriotic marching finale. After the finale Zacchini catapults his two daughters out of a cannon, and there's a fireworks display.

It's a huge money's worth of entertainment and undoubtedly sends everybody away happy. *Rees.*

Divvy Tax Free
Continued from page 3

ent company each year sells enough of its 20th stock to show a loss equal to the dividends it gets from its various subsids.

On that basis, GPE got a ruling from the Internal Revenue Bureau that from 1944 on its common stock dividends are non-taxable as income to stockholders and should be applied to reducing the cost of the Fox Films investment. In other words, GPE has no "earnings or profits" from which to pay taxable dividends.

Since GPE still owned 51,000 shares of 20th at the end of 1950, the Reynolds report figures that the company can go on paying its present $1 annual dividend on a tax-exempt basis for the next 20 years or more.

Aside from the tax angle, Wall Streeters are hot on GPE because of its recent development of theatre tele equipmnt, studio tele devices and its war work in electronic controls. Reynolds foresees a potential overall income to the equipment industry of $1,500,000,000 in providing telecasting gear when the station freeze is lifted. It sees $380,000,000 worth of business in equipping the nation's theatres with large-screen sets.

Investment house also crystal-balls that theatre TV is creating so much better sentiment among exhibs that GPE's regular booth equipment biz, which it handles through a subsid, National Theatre Supply, will also pick up.

Stock is now selling at around $27.

House Reviews
Continued from page 64

Palladium, London

my Lundy, redrafted into the U.S. Army, blends nicely with the team.

Second half has Palladium gals with change of costuming and another routine to make way for the Mongadors. This is offshoot of team of jugglers of a couple decades ago; there were five then, now dwindled to two, who look like mother and daughter. Put over fast club swinging and nifty tossings, all done as if they enjoy the work.

Jack Carson makes nonchalant entry, with some gab and a few new gags (a rarity these days), then introduces his stooge, Tommy Wells, for a few giggles, in turn making way for Marion Colby, an eyeful with a nice pair of pipes. Her renditions, comprise "Chi, Chi, Constinuo" and a medley of Sammy Fain numbers which clicked. Carson hops back for a few comedy card tricks, with Wells helping to muff 'em. He then brings along the Three Honey Bros., who do everything but kill themselves. Boys worked very hard, and put over some fine tumbling, even to falling into the orchestra pit, pratfalls and general clowning to big hit. As climax, they give a tanning to Carson, who stooges for them, all to big laughs. Carson's rendition of tunes, including "Melancholy Baby," although hardly in the Tony Martin class, reveals him as quite a good warbler. Further Carson forte is his mimicry, with Gable, Lorre and Colman proving realistic.

Show ran over 60 minutes, about five minutes too long, with closing hillbilly number not to advantage and could be deleted without being mourned.

Woolf Phillips, Palladium maestro, and his aggregation as usual perform competent job in accompanying the acts. *Rege.*

Olympia, Miami
Miami, Sept. 2.

Milt Herth Trio, Bill Darnell, Nip Nelson, Jack Parker & Doll, Tony & Oilda, Les Rhode House Orch; "Peking Express" (Par).

Blend here this week adds up as okay most of the way, with aud reaction running from lukewarm to hot.

In top spot, the Milt Herth trio wraps up. His Hammond ideas are sock all the way, with routining a carefully arranged mixture of jazz and novelty to earn optimum returns.

Nip Nelson, in the emcee-comedian slot, almost walks off with the honors. Guy has a smooth way of introing, and on his own sets up a series of impreshes on radio-video types that garners steadily building palms. Application of quiet approach to comedy angles adds to overall values.

Bill Darnell offers a fair session of the better pops. On projection the vocalistics are handled capably, but delivery isn't warm enough to win them easily. Routining is okay with "Chattanooga Shoe Shine Boy," "Because of You," "Everybody Loves My Baby" and "Ain't Misbehavin'" on the agenda.

Jack Parker and his aide, Doll, spins off a tricky and adept assortment of juggling stunts that keeps the mitts growing throughout. Works with pins, balls, boxes to keep the gasps coming.

Latin terpery by Tony and Oilda is fair. It's standard stuff, seen in these parts often. Les Rhode house orch apt on the show backings. *Lary.*

Loew's Uptown, Toronto
Toronto, Aug. 31.

Ink Spots (5), Kate Murtah, Eddy Manson & Margery Wells, Don Rice, Wells & Four Fays, Ellis McLintock Orch (14); "Tall Target" (M-G).

Jerry Collins, now in officially as manager of Loew's Uptown, following sudden death of Stan Connell, has whipped together an 80-minute stage package that sets a precedent for this 2,743-seater. Theatre was jammed when caught and should set a situation standard for a needed vaude hypo, judging from palm-pounding response.

Marquee lure is The Ink Spots With Bill Kenny taking the lead with his trick falsetto and pure long-note sustaining, plus the liquid piano playing of Harold Francis, the vocal quartet whammed over with "Time Out for Tears," "You Left Me Everything But You," a comedy tempo switch to "Everybody Loves My Baby," the sentimental "Sometime" and a smash vociferous begoff after the long-awaited "If I Didn't Care."

For the sophisticated audience that this house draws on film appeal alone, Kate Murtah fits well into policy and is away up on the applause register. Neatly stacked in a black net evening gown, complete with below-the-neck profile when she turns her side to the audience, Miss Murtah quietly propels a husky sexy voice in her "I Get a Kick Out of You;" her bouncy "Come On-A My House," complete with Chinese, Scots and operatic Carmen-style versions; her travesties on society singer styles. Miss Murtah also had to beg off.

With Ellis McLintock's band tiered before an eye-filling full-stage silver drape setting, crimson traveller parts to a swift start with Wells and Four Fays (a man and four blondes), for cross-stage tumbling and risky; Eddie Manson on the harmonica for a neat "South Pacific" medley, clever staccato and diapason effects on Enesco's "Rumanian Rhapsody" and another begoff on "St. Louis Blues," with Margery Wells at the grand piano in for the solo interludes to another great audience reception.

Competently knitting the bill throughout as m.c. is Don Rice. His introductory patter to the acts is well-mannered and suave; and his progressive drunk bits mark a high degree in inoffensive stage comedy that has the payees applauding for more. The McLintock orch lent strong support to all acts, including vocal background to the Don Rice turn. In his first vaude prez, Jerry Collins reveals showmanship acumen and a further plug for this type of stage entertainment. *McStay.*

Casino, Toronto
Toronto, Aug. 31.

Nellie Lutcher, Alan Carney, Jaynor & Ross, Paul Rich, The Reedys, Jimmy Cameron, Archie Stone House Orch; "Mr. Blandings Builds His Dream House" (RKO).

When Nellie Lutcher embarked some months ago on a European junket, her last appearance before crossing the Atlantic was at this house. Her first appearance since her return from Europe is again at the Casino, and the ebullient lady can come back here any time, judging from the enthusiastic welcome of her perennial admirers here who back that arduous five-a-day schedule with standee biz.

Miss Lutcher is currently introducing two new numbers, "That's A-Plenty" and the cumbersomely-titled "My Poppa's Not Home an' My Mamma's Upstairs So Why Must We Sit on Separate Chairs?" But it's her identifying "Hurry on Down" and "Fine Brown Frame" that the customers are impatiently waiting for. They showed little interest in her unbuilt-up new numbers and, on vociferous requests, the vocalist-pianist had to give the fans her trademarked favorites, with commendable generosity on time, and the inevitable begoff when caught.

Alan Carney is another local favorite back for a quick return and over big for his footlights patter, his impersonations of Edward G. Robinson, Charles Laughton, et al.; his standard comedy characterizations of politicos in dialect, all done without offense to even thin-skinned nationalists and with the neat tribute that these types actually built the present and coveted North American way of life. Carney was another begoff when caught.

Neatly rounding the bill, with house orch tiered onstage before an eye-filling black and gold full set, are The Reedys, boy and girl dance team, for neat taps in waltz and ballet styles, plus clever eccentrics. Paul Rich for his harmonica work, notably his broken-time effects in "My Heart Belongs to Daddy" and "In the Groove," latter encored so rousing the response; Jaynor & Ross, two flat-bellied and tanned torso-tossers in blue-silk abbreviated trunks, for slow tempo hand-balancing that, on pure muscle control, held the admiration of the men in the audience while the femmes were content to just gaze wide-eyed at their perfect physical proportions.

Ella Morse Back

Los Angeles, Sept. 4

Ella Mae Morse comes out of a seven-year retirement next week, opening Monday (10) for a fortnight at the Oasis, southside nitery. William Morris is booking.

Miss Morse was one of the first latter-day artists to hit a platter perk with only one record. Her rendition of "Cow Cow Boogie" made her a name.

VARIETY BILLS

WEEK OF SEPTEMBER 5

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 6
Marilyn Murphy
Senor Cortez
B & G Lambert
Bettina Rosay
Patricia Dryllie
Brunhilda Roque
Corps de Ballet
Eric Hutson
Rockettes
Sym Orch
Palace (R) 6
Fontaines
Nicola Paone
3 Buddies
L & M Ross
Denvers
Albenice
Bobby Shields
Benny Meroff
(2 to fill)
Paramount (P) 5
Jan Murray
Toni Arden
Ray Malone
Frede & Day
Elliot Lawrence O
Roxy (I) 5
Frank Fontaine
Harmonicats
Norwood Smith
Carol Lynne
Arnold Shoda
John Walsh
CHICAGO
Chicago (P) 7
Meribeth Old
Pitchmen
Romo Vincent
(1 to fill)
Oriental (I) 6
Xavier Cugat Orch
Abbe Lane
Otto Bolivar
Fulcinma
Trini Reyes
El Gringo
CLARKSBURG, W Va
Ritz (W) 8 Only
Asylum of Horrors
CLEVELAND
Palace (R) 6
Spike Jones Show
MIAMI
Olympia (P) 5
Tenner & Betty
Minda Lang
Jimmy Jimbo Co
Sandy the Seal
Al Morgan, Sound
PARKERSBURG W Va
Smart (W) 7 Only
Asylum of Horrors
PHILADELPHIA
Earle (W) 6
Joe Thomas Orc
Lil Green
Foxx & White
Errol Garner 3
Wynonie Harris
WASHINGTON
Capitol (L) 6
Lewis & Van
Eddie Manson
Arlene Dahl
Herbert & Saxon
Howard (I) 7
Johnny Hodges Orc
Tiny Grimes
Swallows
Earl Williams
Edwards Sis
Little Joe
Herman Hyde & Myrile

LIVERPOOL
Empire (M) 3
Jewell & Warriss
Benson Dulay Co
Bentley Sis
Fay Lenore
Rene Strange
Bertie Hare
Jacqueline Dunbar
So American Lovlies
LONDON
Palladium (M) 3
Jack Carson
Honey Bros
Marion Colby
Tommy Wells
Deep River Boys
Christine & Moll
Clifford Stanton
Rosinas
Palladium Girls
Skyrockets Orc
Mongadors
MANCHESTER
Hippodrome (S) 3
Suzette Chile
Robinson
Dowie & Kane
Les Daniellys
Frances Duncan
Chris Sonda
Harry Benet
Richards Sis
NOTTINGHAM
Empire (M) 3
3 Coronets
Sam Costa
Alex James & Irene
Nitwits
2 Colombus
Beryl Orde
Finlay Bros
7 Volants
PORTSMOUTH
Royal (M) 3
Vic Gordon
Peter Colville
George Neaton
Patricia & Colin
Irving & Girdwood
Singing Barnstormers
Roy Leon
Joyce Welby
Sherman Fisher Gls
Piccadilly Nudes
SHEFFIELD
Empire (M) 3
Rhodes & Lane
Dorothy Neal
Paul Newington
Tommy Dee
J & A Grant
Samson & Delilah
John Guest
Caroline & Richards
SHEPHERDS BUSH
Empire (S) 3
Nat Mills & Bobbie Gall Gall
Ken Morris
Cactus Kids
Chevalier Bros
Curzon 3
M & M Mills
Flying Comets
SUNDERLAND
Empire (M) 3
George Robey
Hetty Kyle
George Woods
Shaun Glenville
Albert Whelan
P & M Honri
Peter Bernard
Jack Edge Orc
Percy Rich & Eva
Larry Gordon Girls
WALTHAMSTOW
Palace (I) 3
Jack North
Pat Stoyle
Westway Wonder Girls
Meltones
Pantomanocas
Eugene & Sheila
2 Dischords
Bill Lodge
Shiela Hawthorn
Patricia
WOLVERHAMPTON
Hippodrome (I) 3
Johnny Lockwood
Crochet
Stevano
Hal Gillion
Tetler Girls
Mary O'Neil
Beryl Ransome
WOOD GREEN
Empire (S) 3
S Browne Singers
Jane
Harry Tate Jr
Fred Colting
Joan Rhodes
Jack Anton
Fe Jover & Jack Del Monico Ders

AUSTRALIA

AUCKLAND
His Majesty's (I) 5
Joyce Graeme
Alison Lee
Lynne Gelding
Henry Danton
Rex Reid
Leon Kellaway
Corps de Ballet
BRISBANE
His Majesty's (I) 3
Wally Boag
Guus Brox & Myrna
Marquis & Family
3 Skating Merenos
Beano Satova
Fan Yue Jen Tp
Detroy
Ann Donald
Celebrity Singers
Tivoli Ballet
MELBOURNE
Tivoli (I) 1
Jon Periwee
Alan Clive
8 Los Trianas
Pepito
Carsony Bros
Tipsy & Brow
Evy & Everto
Bibs Mackinnon
Moira Claux
Les Ritchie
Horrie Dargie 4
Celebrity Singers
6 Tivs Models
Les Debonnaires
Tivoli Ballet
SYDNEY
Tivoli (I) 1
Armand Perren
Marion Davies
Trio Faves
Devine & King
Gerd Bjornstad
Chribi
Marika Saary
Philip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanion

BRITAIN

BIRMINGHAM
Hippodrome (M) 3
Joy Jay & Joy
Anton Karas
2 Randows
Sally Ann Howes
Peter Raynor
Jimmy James Co
Botonds
Afrique
BLACKPOOL
Opera House (I) 3
B & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke
Tower Circus (I) 3
Charlie Cairoli & 1
Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Enios Animals
4 Richmans
3 Lorandos
Mars Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Circusettes
WINTER GARDEN (I) 3
Norman Evans
Senor Carlos
Canfield Smith & Studicrass
12 Whitley Girls
4 Zio Angels
Dorlis Degas
Jos Bastie
Anna Mae
Gwych Loscelles
BOSCOMBE
Hippodrome (I) 3
Billy Whittaker
Mimi Law
B & J Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Lennard
Gardiner & Baxter
Hi Diddle Diddle Debs
Terrya Juves
BRADFORD
Alhambra (M) 3
2 Nadias
Teddy Johnson
Betty Hobbs Girls
Willeen Keppel & Betty
Hargraves & Russell
Ali Bey Co
Roger Carne
A & L Ward
BRIGHTON
Hippodrome (M) 3
Frankie Howerd
Mary Naylor
Arthur Richards
Joy Beattie
3 Jokers
Greta Unger 3
BRISTOL
Empire (I) 3
Davy Kaye
Hazel Wilson
Earl & Oscar
Les Femmes Montmartre
Vyne & Valentyne
Homer & Hal
Derek Dixon
Slick Edwards
Yvonne
Jean de la Fuente
Mlle Josette
BRIXTON
Empress (I) 3
Fraser Harmonica Co
Michael Howard
Dick Henderson
Marcia Owen
4 Musical Derricks
A & V Farrell
Doreen & Victor
Davies & Lee
CARDIFF
New (S) 3
Rose Murphy
Scott Sanders
Tony & Ruby
Yolandos
Merle & Marie
CHELSEA
Palace (I) 3
Jimmy Wheeler
Leslie Welch
Julep Adrian
Grace Spero
Jean Turner
Rob Murray
Archie Glen
3 Spallas
Yvonnette 3
Sim Russell
EAST HAMPTON
Metropolitan (I) 3
Frank Randle
Gus Aubrey
Rita Shearer
Jimmy Clitheroe
Hal Mack Co
3 Palmers
Stan Stafford
A J Powell
Johnny Peters
Dagenham Girl Pipers
FINSBURY PARK
Empire (M) 3
Lynn & Lennette
Terry Thomas
Yale & Diane
Christine Norden
Craig & Voyle
Turner Layton
Allen & Lee
Vic Wise
Reginal Gilat & Naudy
Forbes & Barrie
GLASGOW
Empire (M) 3
Gypsy Rose Lee
Dot & Maureen
Len Young
Carl Carlisle
Maisie Weldon
Duncans Collies
El Granadas & Peter
4 Kentons
Woods & Jarrett
GRIMSBY
Palace (I) 3
Ozzie Morris
Stan Stennett
Rita Page
Dancettes
Lee Henry
Dorothy Williams
Don Saunders
Mary Sullivan
J D Girls
LEEDS
Empire (M) 3
Bebe & Belle
Dorothy Squires
Donald & Stuart
Eddie Gray
Cavallinis Dogs
Amazing Britos
Les Hellyos
Joyce Golding
LINCOLN
Royal (I) 3
Jimmy Gay
Jimmy Bruce
Tommy Godfrey
Goldwyns

Cabaret Bills

NEW YORK CITY

Birdland
Arnett Cobb Orc
Roy Eldridge Orc
Lennie Tristano
Bon Soir
Alberta Hunter
Eugene Fields 3
Chateau Madrid
Manuel Astudillo
Catalino Orc
Copacabana
Harvey Stone
Anne Shelton
Clark Bros
Jean Caples
Elyse Weber
Bob Millar
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Rainonchita & Leon
Victoria Barcelo
Isabel Campo
Fernando Sirvent
Rodriguez 4
Ramon Torres Orc
Embers
Red Norvo 3
Bobby Hackett Orc
Havana-Madrid
Bobby Escoto
Roberto & Alicia
Lola & Lita
Tanya & Tondelayo
Leon & Eddie's
Eddie Davis
Larry Daniels
Libby Dean
Al Dellay
Carmen Montoya
The Rogers
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Downey & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Lou Seder
Irene Carroll
Carol Lynner
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Sammy Kaye Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Joel Shaw Orc
Hotel New Yorker
Bernie Cummins
Cavanaughs
Kevin O'Sullivan
Mary Ann Over
Johnny Flanagan
Gloria Dawn
Blade Beauties
Hotel Roosevelt
Mark Monte Orc
Nocturnes
Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Shep Fields Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Gloria Elwood
Latin Quarter
Juanita Hall
Jack Kilty
Honey Bros
F Mazzone Ders
Gloria Le Roy
Les Pabios
Can Can Ders
Art Waner Orc
Park Ave.
Davey Rogers
Gloria Elwood
Penthouse
Paul Taubman
Mirko
Riviera
Victor Borge
Ralph Curtis
Melodymen
Sherry Stevens
Nanci Crompton
Clark Ranger
Lane
Walker Nye Orc
Rene Touzet Orc
Versailles
Carmen Torres
Robert Maxwell
Emilio Peluso Orc
Panchito Orc
Village Barn
Burt Hilber
Louise & Harris
Dick Shawn
Dolph Trasmon 3
Bobby Meyers Orc
Village Vanguard
Orson Bean
Shoshana Damari
Clarence Williams 3
Wivel
Kaj Ericson
Sal Noble
Bob Lee
Waldorf-Astoria
Miguelito Valdes O
Hamilton Trio

MIAMI-MIAMI BEACH

Casablanca
Marion Morgan
Andrews Twins
Stanley-Boucher—G
Clover Club
Kirby Stone 5
Buddy Greco
N & F Zarra Ders
Tony Lopez Orc
Woody Woodbury
Delano Hotel
Willie Hollander 3
Zina Reyes
Mickey Walker
Louis Adler Orc
Johnina Hotel
Michael Strange
Tony Matas
Helene Aimee
Jimmy Woods
Leon & Eddie's
Eddie Guertin
Tubby Boots
Gaby DeLane
Billy Austin
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Pat Morrissey
Freddie Stewart
Bea Morley
Arne Barnett 3
Charlie Paige
Nautilus Hotel
Bobby Ramsen
Katherine Chang
J & S Reyes
Marty Beck Orc
Poinciana Hotel
Phil Napoleon 5
Robert Richter H'tl
Al Bernie
Gomez & Beatrice Dancers (6)
Woody Woodbury
Tony Lopez Orc
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Helen Forrest
Jimmy Byrnes
Magner & Herman
Arne Barnett 3
Sacasas Orc
Saxony Hotel
Patsy Shaw
Chavez
Tano & Dee
J Cortes Orc
Sea Gull Hotel
Kitty Davis
Diane Duncan
Terry Shands
Jack Murphy
Wanda & Rudolf
Rafael's Orc
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc
Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Lita
Leonora & Evans
San Canes Orc

CHICAGO

Blackhawk
Norma Lee Doggett
Hope Zee
Ray Arnett
Connie Baxter
Ken Remo
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc
Chez Paree
Billy Daniels
Jackie Miles
Doris Ruby
Arden Fletcher Ders (11)
Pancho Orc (4)
Cee Davidson O (8)
Palmer House
Mary McCarty
Paul Sydell
T & P Rodriques
M Abbott Ders (8)
Eddie O'Neal Orc
Edgewater Beach
Xavier Cugat Orc
Abbe Lane
Hotel Stevens
Scarecrows (3)
Romayne & Brent
Jo Barnum
Elimar
Jerry Mapes
Jack Raffloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Olie Clarke
Boulevar-Dears (4)
Mariane Fitzgerald
Scotties Marsh
Orrin Tucker Orc

LOS ANGELES

Ambassador Hotel
Frankie Carle Orc
Larry White
Joan House
Peggy Barrett
Evelyn Farney
Biltmore Hotel
Harrison & Fisher
Marjorie Garretson
June Edwards
Hal Derwin Orc
Cirro's
Pearl Bailey
Dick Stabile Orc
Dante Varela Orc
Mocambo
Chuy Reyes
Latin-Aires

Nix of Stack

Continued from page 1

been no interference with U. S. players in British pictures, at least after they had started actual work. In the Stack instance the official explanation was that "a case had not been made out" for the actor. That has left trade circles as puzzled as before, since other Americans now making British films, including Linda Darnell, George Brent, Marguerite Chapman, Zachary Scott and Mischa Auer, have not been affected.

Trade circles are speculating on the possibility of a connection between the Stack incident and last week's controversy between Equity and American actress Barbara Perry. The latter dispute was settled yesterday (Mon.) with Miss Perry's joining the union, but only after producer Eric Maschwitz had agreed to pay her initiation fee and dues.

British Union Setup

Previously, the actress' holdout had threatened to prevent the West End opening of a new musical, "Zip Goes a Million." The situation stems from the curious relationship between performer unions in England. Miss Perry joined the Variety Artists Federation for a previous vaude engagement in London, and claimed that that should make it unnecessary for her to join British Equity.

Unlike the situation in the U. S., there is no affiliation between the British performer unions. In fact, there is constant friction, occasionally breaking into open dissension, as about two years ago, when the Variety Artists Federation sought to take over jurisdiction over chorus members in legit shows. However, the move was successfully resisted by Equity, which has jurisdiction not only over all legit, but also films, radio, television, ballet, opera and concert—everything except vaudeville and night clubs.

The question of British Equity membership was not an issue in the case of two other American players in "Zip Goes a Million." Gloria Lane had joined the union during her engagement here last season in "The Consul," and Ward Donovan, not previously a member of either Equity or VAF, has joined the former for this appearance.

Under the British Equity rules, all American artists appearing in legit, films, radio, TV, ballet, opera and concert here must be members of the organization, after they have been cleared for entry by the Ministry of Labor. They pay the regular initiation fee and dues, but there is agitation among the British Equity membership to adopt the same setup as in the U. S., where English players must join American Equity and pay 5% of their salaries.

In the present instance, British Equity had ordered its members not to appear in "Zip" unless Miss Perry joined the organization. It remains to be seen whether the Stack incident leads to further action against American players here.

New Acts

RAY MALONE
Dance
12 Mins.
Paramount, N. Y.

Ray Malone, who had a featured spot on the "Broadway Open House" TV show last season, has been around for some time in niteries, but has not been documented in New Acts. He has one of the top terping routines in the business.

Malone has furbished his turn with several striking numbers which register with an impact that goes way beyond the usual terping act. His material shows the type of imagination which has made him a sock staple on video and something refreshing on the atre stages.

M one opens with a "Vagabond Shoes" number, neatly interspersing comedy patter among his steps. He builds strongly with his "I'm Gonna Sit Right Down and Write Myself a Letter" item, in which he does an impression of a typist at work via his tap-terping. He caps his turn with the "Dr. Jekyll and Mr. Hyde" routine in which he dons a mask and reels madly over the stage and then down the center aisle. He clicks all the way. *Herm.*

MARY HATCHER
With the Four Fellas
Songs
16 Mins.
Cocoanut Grove, L. A.

While not quite ready for the big time, Mary Hatcher and the Four Fellas have an act that can be whipped into line. Quartet doesn't join the headliner until her fourth number, which would appear to be a mistake since Miss Hatcher sings her three pop tunes rather lackadaisically. She tackles the standards—"Let's Fall in Love," "Jealous" and "I've Got the World on a String"—with too little appreciation of the words, seeming to concentrate strictly on the rhythm.

Act gathers steam when the four boys back her in "I Don't Care If the Sun Don't Shine" and "I Can't Believe That You're in Love with Me." They also do a difficult a capella routine, sans orchestra, on "Over the Rainbow," but the very lack of musical background detracts from the trick, rather than pointing it up. This sort of close harmony is better for concerts than for bistros. Quintet closes okay with "Buttons and Bows," and with full orchestra. Kids could use some special material. *Mike.*

BETTY CLARK
Songs
10 Mins.
Palace, N. Y.

Betty Clark is a blind soprano with a slight frame who qualifies for video and special situations. Wasting no time, she first belts over a medley of six Berlin tunes —"Remember," "Ragtime Band," "Always," "Easter Parade," "White Xmas" and "Blue Skies"—for a fine score.

Goes into "Too Young" for an even bigger mitting. Her finishing "Come On-a My House" is good, but not in the niche of preceding efforts. *Trau.*

THE CARIBBEANS (3)
Dance
6 Mins.
Palace, N. Y.

The Caribbeans (two males, one femme) are a flashy trio with a good stock of tropic-terp material.

Teeing-off Afro-Cuban item is a sizzler. Follow with a fast treatment of spook-tuned hoofing that shows disciplined abandon, and finale with what seems like admixture of jungle and modern terpery. Well received.

A natural for general niteries and TV as well as vaudery. *Trau.*

THE DEL MARS (2)
Acro
7 Mins.
Palace, N. Y.

This is an unusual turn specializing in slow, hand-to-hand postures and lithe equilibristics performed with souffle lightness. The delicate, quasi-humorous treatment is enhanced in the middle portion by an assist from the pit's trumpet and saxes during duo's gymnastic excursions.

Their salvo finish has the boy holding both feet of the girl in one hand aloft. The femme is small, dainty and pretty; her mate is a short, good-looking blond with lotsa muscle and grace.

A top novelty act. *Trau.*

GILLETTE & RICHARDS
Comedy
8 Mins.
Palace, N. Y.

This duo is in need of a routine. Material has no special character and manner of presentation is dull.

Male's patter introing femme's buffoonery is worn and badly timed. The gal is lively—and that's about the best that can be said of this turn. *Trau.*

Indies Hacking Costs

Continued from page 7

"Roseanna McCoy" (1949), but trending more toward the latter than the former.

Also something of a special case are the quickie makers who turn out very low budgeters for minor companies. They haven't been able to cut costs much, since they never allowed the figures to run high enough. Some of these producers, as a matter of fact, are spending a bit more than formerly. That's partially because general inflation has pushed up their basic, irreducible expenditures, but more so because shorter runs on major product have created a demand for more pix that has given them increased market opportunities and thus the possibility of more coin for better product.

Principally affected by the reappraisal of budgeting are the middle-of-the-road indies—those who ordinarily turn to United Artists for release. They were the ones hardest hit by shrinking theatre grosses, so have been the ones finding it most necessary to base costs on realistic prospects.

While it is difficult to strike averages in the field, a sound guess is that current budgets on UA product are running one-third of what they were five years ago and one-half of three years ago. In the wartime heyday they were probably averaging around $1,200,000. When a flock of producers got nicked on that basis, they came down to about $700,000-$800,000. And now the average is more likely about $400,000.

The decline has been made possible by shearing all frills and cutting overhead to the bone. Gone are the fancy offices, excessive publicity expenditures before the pic got to the point where it counted, and the general big-time Charlie attitudes.

More important, however, have been reductions in actor costs and minimization of shooting schedules. For one thing, performer fees have come down in general in Hollywood. Secondly, however, the indies have tended away from big names that they discovered cost a lot of money and didn't provide the expected b.o. guarantee.

Greater Preparation

Counting for saving on the actual production side currently is the great emphasis on preparation, which most indies now take as a matter of course. Scripts and planning are so carefully set up there is little mind-changing or shilly-shallying once the cameras have begun to grind. The indies have learned that they can't afford such luxury.

Another important factor in bringing down the general level of costs is the concept of the type pictures to be made. The indies are no longer essaying scripts that by their very nature are expensive to produce. Emphasis rather is on the style of story that doesn't require extensive sets, costumes or casts.

Indies have been forced into economy thinking by the current potential. A $400,000 pic must get between $650,000 and $700,000 to break even. And UA must put up a hard fight to get $700,000 on anything but an exceptional film, so the producer naturally has to trim his sails accordingly.

Indies have been able to cut their costs much more than the majors because of the great flexibility in their operation. Among other things, major studios are under the handicap of tremendous overheads which seemingly can't be sliced below a certain point as long as pressure for quantity product prevails. Indies, it is generally conceded, are able to get considerably more on the screen for the same budget than can the majors.

Managers' Beefs May Bring Equity Barn Changes in Players, Rehearsals

Two major changes in Actors Equity's strawhat regulations may be made before next summer. One would be the elimination of the rule requiring the employment of a minimum of six resident players at each barn. The other would be adoption of the controversial five-day-rehearsal rule which was passed and immediately dropped two seasons ago, at the insistence of silo managers.

On the basis of reports of Equity representatives who covered the hayloft circuit this summer, and from statements by the barn operators themselves, union officials and members of its stock committee believe that the strawhatters might now favor ending the six-resident-actor rule, whereas they formerly favored it and, in fact, were instrumental in having it retained. Similarly, it's figured that many of the rural producers have reversed their previous opposition to the five-day-rehearsal proposal.

Several silo managers quoted in last week's VARIETY survey of the summer stock season criticized the six-resident-actor rule as now outmoded. But Equity reps point out that three seasons ago and again the following year, the union itself proposed dropping that requirement. However, it was dissuaded by members of a Stock Managers Assn. committee during a series of meetings on suggested changes in the existing code.

The SMA representatives at that time included John Washburn (then at Marblehead, Mass.), Melville Burke (then at Skowhegan, Me.), Harold Shaw (then of Bennington, Vt.), Guy Palmerton (then and now at Worcester and Fitchburg, Mass.), Milton Stiefel (Ivoryton, Conn.), Theron Bamberger (New Hope, Pa.), Richard Aldrich (Dennis, Mass.), Richard Stevens (then Lake Hopatcong, N. J.), Sara Stamm (Newport, R. I.), John

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'Carousel' Winding Date In London With 562 Times; 3d Longest Run at House

London, Sept. 4.

With "South Pacific" due Nov. 1 at the Drury Lane, "Carousel," also by Richard Rodgers and Oscar Hammerstein 2d, will vacate the house Oct. 13, after 562 performances. That will be the third longest run in the theatre's 288-year history. It is still topped by "Oklahoma," also by Rodgers & Hammerstein, and "Rose Marie," of which Hammerstein was co-author, but it recently passed "Desert Song," another Hammerstein show.

There's a possibility that "Carousel" may be moved to another West End theatre to continue its run, but more likely it will lay off four weeks or so to give the cast a rest, undergo minor recasting, rehearsal and then tour the provinces. The musical is presented here by the Theatre Guild, which produced it originally in New York.

"South Pacific," with Mary Martin in her original part, Wilbur Evans as male lead, Ray Walston from the Chicago company and Betta St. John transferring from the Broadway edition, will be produced here by Rodgers & Hammerstein through Williamson Music, their publishing company, in partnership with Chappell, Ltd., the London branch of parent firm in New York.

According to trade report here, Louis Dreyfus, head of the local Chappell company, also has an inside track on the West End presentation of two other current Broadway hits, the Rodgers & Hammerstein "King and I" and the Frank Loesser-Jo Swerling-Abe Burrows "Guys and Dolls," when the time comes. "Guys" would probably follow the current "Kiss Me, Kate" at the Coliseum, while "King," presumably with Gertrude Lawrence returning to London to repeat her original starring role, will play some other house at an indefinite date.

Met contralto Martha Lipton, who's been concertizing in Europe this summer, is winding up her tour with three British Broadcasting Corp. dates in London, then homing.

New Snow Comedy Due For Virginia Tryout

Washington, Sept. 4.

"On His Honor," new comedy by Davis Snow, whose first play, "The Long Days," had a brief run last season at the Empire Theatre, N. Y., will be tried out at the Crossroads Theatre, Bailey Crossroads, Va., near here, next Monday (10). Engagement is for a week. Show is being presented by Irma Gordon and Peggy Tait, who hope to bring it into N. Y., this fall.

Miss Tait is Snow's wife and co-producer of the short-lived "Long Days." She's also daughter of Frank Tait, one of the managing directors of the J. C. Williamson Theatres of Australia. Tait, incidentally, is due in the U. S. end of September, with his wife Viola, onetime lead soprano with D'Oyly Carte Opera Co.

Guild Shift To Westport Seen

Plans of the Theatre Guild to move its physical production activity to Westport, Conn., may be carried out next season. The organization already uses its warehouse there for storing scenery, costumes, props, technical equipment and special effects. The construction shop, part of the Westport Country Playhouse owned by Guild co-director Lawrence Langner, may be used for building productions for the Guild and other Broadway managements beginning about a year hence.

Operation of the project may depend on realization of Langner's plans for an American Shakespeare Festival Theatre & Academy in Westport. But although its hoped to have the latter under way by next summer, present indications are that it may not be ready for at least another year. Langner has chosen a spot for the layout, but he hasn't acquired the land, started active fund-raising or cleared up the matter of building priorities.

He has told fellow-members of the Committee of Theatrical Producers that with the Guild's warehouse and the Country Playhouse workshop in Westport, it should be possible to build shows for a fraction of present costs in New York. However, the union angle might be a factor, for while the Westport shop is unionized, the craft groups in New York might put restrictions on productions built out of town.

Already, the Westport warehouse is proving valuable for Guild productions on Broadway, an example being the forthcoming "Saint Joan" revival, for which considerable technical equipment, props, etc., from former Guild shows are being used. Meanwhile, the warehouse and workshop are a major factor in the impressive scenery, costumes and lighting of productions at the Playhouse.

Contrary to reports in Westport, there is little prospect of the Guild moving its business, subscription, casting, script and similar departments there. And obviously the radio and other non-legit activities would continue to headquarter in the Guild's present home office in New York.

Finklehoffe to Present New Jean Dalrymple Play

A play by Jean Dalrymple, titled "The Quiet Room," has been bought by Fred F. Finklehoffe for production in the fall. Miss Dalrymple left Monday (3) for Berlin, where she will be working on the Berlin Arts Festival for ANTA and the U. S. State Dept. for the next few weeks. On her return, Finklehoffe will put her play in production with Miss Dalrymple directing.

Finklehoffe says Lillian and Dorothy Gish are ideal for the leads, and Lillian Gish has already expressed willingness to appear in the play.

Advance of $100,000 For Oct. Dallas 'Dolls'

Dallas, Sept. 4.

The State Fair Auditorium's advance sale for "Guys and Dolls" passed the $100,000 mark last Tuesday (28), Charles R. Meeker, Jr., managing director, announced. The musical is due for the State Fair season, Oct. 6 to 21.

Sale for "South Pacific," the 1950 State Fair show, was approximately the same figure at this time.

Winter Stock Set For Palm Beach

Martin Manulis and Philip Langner, who had a stock company last winter at Nassau, Bahamas, expect to open another this season in Palm Beach, and operate the two spots in combination. The idea would be to produce shows at each place and switch them every week, an angle being that the two locations are only an hour apart by plane.

The Palm Beach project is still not definite, but Manulis and Langner have located a building there that could easily be converted to legit use, and expect to lease it and start renovations shortly. The original operation at the Nassau Playhouse, with one performance a week at another local theatre, will be much the same as last season, except that shows would be alternated with the Florida resort. The schedule, which ran eight weeks last winter, will again open early in February, but may be extended a few weeks longer this season.

Manulis, currently a television director at CBS, will again take a leave of absence for the legit project. Langner has been managing the Westport (Conn.) Country Playhouse this summer, and will be in charge of the Center Theatre, a new spot in Hartford, this fall. Ralph Lycett, pressagent and subscription manager at Westport, will have the same assignment at Hartford and for the Nassau-Palm Beach venture.

Big Show Biz Contingent Among Investors for New Crawford Musical 'Wagon'

Backers of "Paint Your Wagon," new Alan Jay Lerner-Frederick Loewe musical being produced by Cheryl Crawford, include a large contingent of show business names. Manie Sacks, representing RCA Victor, has invested $15,750 and, on his own, an additional $5,062.50; theatre owners-producers Anthony Brady Farrell and Billy Rose, $14,500 each; producer Bea Lawrence, $10,125, and theatrical accountant J. S. Seidman, $9,000.

Also, Miss Crawford herself, $6,750; Irving Sarnoff, nephew of RCA board chairman David Sarnoff, $5,062.50; Actors Fund president Walter Vincent, producer Roger L. Stevens, talent agent Gloria Safier, theatrical attorney Bertram Mayers, film executive Joseph W. Hazen, talent agent Kurt Frings and souvenir program agent Al Greenstone, $4,500 each.

Also, theatre party agent Lenore Tobin, $3,936.50; orchestra leader Meyer Davis, Mary Martin and her husband Richard Halliday, Theatre Guild co-director Theresa Helburn, author-director Joshua Logan, Mrs. Logan, silent film star Carmel Myers, theatrical financier Joseph Verner Reed, Jr., and Hilda Kook, wife of lighting technician Eddie Kook, $2,250 each; producers Tad Adoue and Bernard Hart, composer Burton Lane, ABC network president Robert Kintner, Theatre Guild co-director Lawrence Langner and Mrs. Langner (Armina Marshall), $1,125 each, and Wolfe Kaufman, the show's pressagent, $562.50.

Production, capitalized at $225,000, with provision for 10% overcall, is due Oct. 15 at the Winter Garden, N. Y., after a road tryout.

NCAC Pacts Phillips As AM, TV, Pix Depts. Head

Henry J. W. Phillips has been appointed head of the TV, radio, films and recording departments of National Concert & Artists Corp., to succeed Stephen Rose, who resigned.

Phillips was for several years a rep of Civic Concert Service, Inc., a subsid of NCAC.

B.O. Scale Hike Seen as B'way Faces 11/12G Weekly Payroll Increase

On the basis of the new cost-of-living raise to actors and wage boost demands from other unions, Broadway legit faces a payroll increase of around $11,000-$12,000 a week for the combined shows. With other budget items also constantly rising, while available grosses remain constant, there is growing prospect of a general hike in the boxoffice scale as the only means of getting the necessary increase in revenue.

Soaring production costs and operating overhead have already forced several adjustments. There has been a tendency in recent seasons to push the admission price for musicals from $6 to $6.60 and then to $7.20 (including tax), but straight plays have remained at $4.80, except for a temporary move a couple of seasons ago to have a $6 top Friday and Saturday nights.

A more general tendency has been to seek larger-capacity theatres, both for musicals and straight shows. Thus, houses like the Alvin, Barrymore, Beck, Music Box, Royale, etc., that once regularly played musicals, now more frequently have straight plays. Also, houses like the Majestic, Ziegfeld, 46th Street, once considered too large for anything but the biggest musicals, are now in greatest demand for tune shows, obviously because of their gross-getting potential.

The most striking example of this trend toward booking straight plays into larger theatres and combining it with a drastic boxoffice boost involves the coming appearance of Laurence Olivier and Vivien Leigh in their twin revivals of "Caesar and Cleopatra" and "Antony and Cleopatra" at the Ziegfeld, for 12 weeks starting Dec. 19, at a $7.20 top. Nobody has suggested that the 1,628-seat theatre is the suitable size for maximum audience appreciation of the shows, but the management figures that the backstage requirements of the two ponderous productions and the huge expense involved in the engagement, require

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Show Biz Misses Boat; S.F. Jammed, And No Legit

San Francisco, Sept. 4.

San Francisco is jammed, loaded—and nary a legit in sight. It looks as if the town will be without a show until Theatre Guild subscription time in November.

The Curran and Geary are both without bookings, although on Monday (3) the free-ducat "Jotham Valley" moved into the Curran for two weeks. It's doubtful whether this moral rearmament show will make any difference to the Russian delegation at the Jap Treaty Conference.

Any regular show could be doing a boff boxoffice now, but no one thought of spotting anything here at this time.

Unorthodox 'Lace' Financing Set

Herman Shumlin, whose production of "Lace on Her Petticoat" opened last night (Tues.) at the Booth, N. Y., is establishing a legit-financing precedent with that and the three other shows he's presenting this season. The four offerings are not only being done on an unusually low cost basis, but are being financed in unorthodox manner.

The producer-director expected to bring in "Petticoat," a recent London success, under his $36,000 budget. He would have been comfortably within the limit, but ran into last-minute complications on union rehearsal rules. Even so, the actual production cost was expected to be in the neighborhood of $22,000 (the exact amount can't be determined until all the bills are in), plus $5,000 for Equity bond and $7,500 cash reserve.

The show did not have a tryout tour, but played a few previews in New York, so there was no preliminary road loss. The production will probably break even at around $8,400, including both show and theatre shares.

"Petticoat" was capitalized by itself, but Shumlin is financing his three other scheduled shows, Roger MacDougall's "To Dorothy, a Son," William Marchant's "Under a Cloud" and an untitled script by Enid Bagnold, as a single unit. Most of the "Petticoat" coin has been advanced from within legit managerial circles.

The backers include John F. Waters, representing Lee Shubert, $9,360; Anthony Brady Farrell, $3,600; former publisher George Backer, Coast realtor - financier, Louis R. Lurie, Nedda Harrigan (Mrs. Joshua) Logan, $1,440 each; St. Louis theatre owner John G. Cella, $1,080.

Also, firm theatre operator Edward Rugoff (& Becker), producers Michael Ellis and James Russo, legit general manager Herman Bernstein, theatrical ad executive Lawrence Weiner, designer Jo Mielziner, theatre manager Louis A. Lotito, $720 each; boxoffice men Gordon Cramer and Rod McMahon, and theatre manager Warren O'Hara, $360 each.

Memphis Open Air to Stay Despite 4-Year 97G Loss

Memphis, Sept. 4.

Some 500 civic and cultural leaders here are bent on keeping the Memphis Open Air Theatre in biz for the 1952 season, despite the fact that the local project dropped over $97,000 during the past four years. The 1951 MOAT was nicked for $38,000 on its operating and general nut during this past season, which closed Aug. 30, while the 1948-50 seasons showed a deficit of $59,727, according to reports revealed in a meeting Saturday (1).

The 500 business leaders attended a local public meeting at the Hotel Peabody and voted unanimously to raise $35,000 in order to give the greenlight to another series of weekly musicals during the summer of 1952.

See Taft-Hartley Suit Unless ATPAM-League Settle Sabinson Case

If the Assn. of Theatrical Press Agents & Managers sticks to its refusal to accept Lee Sabinson's application for membership, the former producer intends to bring suit against the union under the Taft-Hartley Act. After a week and a half of conferences, League of N. Y. Theatres representatives and a committee for the union were reportedly "approaching a solution" yesterday (Tues.). Understood the deal would involve a compromise for part-time employment for Sabinson.

It had been feared in both managerial and union circles that there was little prospect of ATPAM modifying its stand in the matter. The makeup of the committee, including Wolfe Kaufman, vice-president, who is regarded as favoring a closed union policy, and board members Hal Oiver and Abe Enkiewitz, who are known to have voted against admitting Sabinson and are reportedly adamant on the question, was figured a tipoff that the ATPAM board was determined not to budge from its position.

There is still no clear indication as to the union's reason for barring Sabinson from membership. Milton Weintraub, secretary-treasurer, has refused to discuss the case, on orders from the board, and various board members have declined comment. Weintraub reportedly denied to producer Herman Shumlin, who sponsored Sabinson's

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Delfont, Kanter Split

London, Sept. 4.

After four years, Bernard Delfont has bought out his partner, Ben Kanter, who has been associated with him in several shows. Deal involves around $60,000.

Delfont produced the Broadway revue of two years ago, "Touch and Go," in London last season.

Bennett-'Susan' Sets B. O. Record; Arden's Matunuck Mark; Barn News

Marblehead, Mass., Sept. 4.

Joan Bennett, starring in "Susan and God," continued her cleanup strawhat tour by setting a new house record last week at the Marblehead Playhouse with a gross of $12,186. Engagement included a new single performance mark for the spot of $1,815 on Saturday night (1) and a new matinee record of $1,255 last Wednesday (29). There were standees at all performances. Miss Bennett's share for the stand was over $5,000.

The film actress, whose teen-age daughter, Melinda Markey, is featured in the role of her daughter in the Rachel Crothers play, opened last night (Mon.) at the Boston Summer Theatre to the biggest advance in the barn's history. Richard Barr, manager at Marblehead, wanted her to play a return date there next week, and John Colden, who produced the play originally on Broadway, propositioned Miss Bennett to star in a revival. She has to return to Hollywood for her new tele-film series starting Sept. 20, however, so the tour ends this week in Boston.

Arden's Matunuck Record

Matunuck, R. I., Sept. 4.

Eve Arden, starring in "Here Today," broke the boxoffice record last week at the local Theatre-by-the-Sea, registering a gross of $10,550 for nine performances. The previous nine-performance mark, set at the start of the season by Judy Holliday in "Dream Girl," was $10,445. Miss Arden, who was married a week previously to her leading man, Brooks West, drew

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St. Paul Newspapers Up To Old Tricks, Nixing Mnls. Legit Ads in Civic Huff

Minneapolis, Sept. 4.

St. Paul newspapers are up to their old tricks, refusing to accept Minneapolis theatre ads for attractions playing their exclusive Twin Cities' engagements here, and thus passing up the down-river city. This time it has happened with "Springtime for Henry," now at the local Lyceum for a fortnight, and not booked into St. Paul at all.

As a matter of fact, the St. Paul sheets are even going a step further this season, turning down advertising from the Minneapolis Alvin, burlesque house, which previously they always had accepted. St. Paul has no burlesque.

When such shows as "Annie Get Your Gun," "Brigadoon" and "High Button Shoes," to mention a few, played Minneapolis exclusively in past seasons, the St. Paul newspapers not only always turned down their advertising, but refused to make any mention in news columns of their Twin Cities' presence.

It's the sheets' way of showing their own and the city's resentment to what is considered an affront to St. Paul by theatrical people. On one occasion, the mayor even protested to the Theatre Guild, sponsor of one attraction that played only here.

SARATOGA SPA FINALES WITH BEST SEASON YET

Saratoga, N. Y., Sept. 4.

John Huntington stated Saturday (1) that the 1951 season at the Spa Summer Theatre was "5 to 10%" ahead of last year, which had been his biggest since opening in 1947. "I made some money," he admitted. Huntington pointed out that he ran nine weeks this summer, compared with eight last summer, but the incrase was percentage-wise.

The strawhat experienced two poor weeks—the opener, with "Clutterbuck" (no star), and the followup, "Alice In Wonderland." Margaret O'Brien cancelled in "Junior Miss" which had been set for the teeoff and which Huntington expected to be profitable. Two weeks in which the gross passed $8,000 (with 580 seats, at a $3 top), were experienced, with Eve Arden and with Melvyn Douglas-Signe Hasso.

"No noticeable changes or trends were observable at the Spa Theatre this year," Huntington reported.

K.C. Resident Theatre Sets Four-Play Winter Sked

Kansas City, Sept. 4.

Director Gene Frankel has set a schedule of four productions for the Resident Theatre's 1951-52 season here. Opener will be "The Happy Time," beginning Nov. 5.

Second play to be produced, probably opening early in January, will be Ibsen's "An Enemy of the People." Following that will be "My Heart's in the Highlands." Season's closer will be "The Madwoman of Chaillot."

The four plays will mark Frankel's first season here. He came in from New York recently to fill the position formerly handled by Stanley Ackerman.

Ballet Theatre Lines Up Strong 27-Week Sked; Bows With 3 Wks. in N.Y.

Ballet Theatre, beginning its 13th year of operation with a three-week season at the Met Opera House, N. Y., starting Sept. 20, has lined up an additional 24 weeks of bookings on the road, for one of its most imposing schedules to date.

Sked, which includes the plum season time in Chicago from Dec. 27 to Jan. 6, will run four to five weeks longer than last year. Bookings, arranged by William Fields, were admittedly a tough proposition this year, in face of opposition from the Ballet Russe de Monte Carlo and the Sadler's Wells Theatre Ballet of London, due to make its U. S.-Canada debut. Next season's ('52-'53) sked should be a little easier, according to Fields, who has already started booking for that term.

The three-week N. Y. engagement shapes up as unusual. There will be only three premiers, as against eight last season, but the three are newsworthy. One is an as yet untitled Bronislava Nijinska work another is "Mancenilha," choreographed by Madeleine Rosay, onetime chief choreographer of Teatro Municipal, Rio de Janeiro. Third new work is Jean Babilee's "Til Eulenspiegel," to Richard Strauss music.

There will also be two revivals, in Fokine's "Bluebeard," out of the repertoire since 1946, and "Princess Aurora."

Troupe will be as strong as last season, headed by Alicia Alonso, Igor Youskevitch, John Kriza and Mary Ellen Moylan, with the highly-touted French duo, Jean Babilee and Nathalie Philippart, back again as guests.

Opening night (20) top will be $6, as against last year's $4.80, with subsequent evenings being $3.60, same as before. Troupe has a new pressagent this fall in Sam Lurie, replacing Walter Alford, on leave of absence in Europe.

New Orleans Pacts Star Names for Opera Season

New Orleans, Sept. 4.

The New Orleans Opera Assn. will produce Strauss' "Die Fledermaus" this season, with motion picture names signed for this and other productions. Hugh Herbert will play the role of Frosch, the jailer, in "Fledermaus." Another signed for the opus is John Wengraf, as Orlofsky, a role usually played by a woman.

Director Walter Herbert recently signed them on the Coast. Herbert also visited New York where he pacted several singers, including Cesare Bardelli for "Tosca," and Anton Dermota.

Other stars already signed, who will make their first appearances with the New Orleans Opera Assn., include Robert Merrill, Delia Rigal, John Brownlee, Lois Hunt, Leonard Warren, Blanche Thebom, Marilyn Cotlow, Martial Singher and Adelaide Bishop. Those making return engagements include Brian Sullivan, Dorothy Kirsten, Eugene Conley, Patrice Munsel, Bidu Sayao, James Pease and David Poleri.

Season gets underway with "La Traviata" Oct. 11.

Harmon's Clinton Season Winds Up in Neat Black

Clinton, Conn., Sept. 4.

Lewis Harmon, closing his first season as strawhat impresario at the Clinton Playhouse last week, completed his summer session with a substantial overall black figure. With only one distinct setback on the books and a couple of break-evens, balance of schedule came through nicely, individual profits in some cases hitting around $1,500.

"Alice in Wonderland," sole dud of season, set the house back about $1,000, and "Miss Mabel" and "Second Threshold" were the even-Steven pair. Top grosser was Olivia de Havilland in "Candida," but "Streetcar Named Desire" equalled the former's net due to no-name low overhead. Also on the profit side of the ledger were "Glad Tidings," "Brigadoon" and "Skylark." Good advance on current "Springtime For Henry" indicates a profitable season's finale.

Policy for Harmon this year was direct opposite of his operation at nearby Guilford last season, when he functioned on a no-name, $1 top program with moderately successful results. Profitable operation at Clinton this year is partly due to stipulation in sale of his former strawhat at Guilford. Purchased by a church, terms state that the building can not be used as a theatre, thus removing a 486-seat competition from the territory.

Best Season to Date Looms For N. Y. City Ballet; Last Year's Loss Only $30,000

The N. Y. City Ballet Co., which opened its fourth year of operations at the City Center, N. Y., last night (Tues.), seems headed for its best year to date. Troupe, giving three weeks of performances this month, will be back in November, and again in February, for a total of three "seasons" during '51-'52. It has a European season of four and a half months set, beginning next April, with bookings guaranteed. In the fall of '52, an American tour looms under Sol Hurok management, the first such for the troupe. And if the 20% Federal admissions tax is removed for non-profit institutions, as now seems likely, company will be in good financial as well as artistic shape.

Troupe gave three "seasons" in N. Y. last year ('50-'51), as well as making its first appearance in Chicago, and lost about $30,000, a relatively small sum for ballet in the operations. In one of the N. Y. "seasons," in early spring, troupe actually was in the black, for about $10,000—a most unusual occurrence, since ballet presentations generally wind up in the red, with private backers making up the deficits. Last fall's N. Y. run cost $10,000, and the June engagement dropped $15,000. The Chicago visit cost it another $15,000.

The $30,000 loss, however, isn't quite accurate, since the City Center writes off all production costs in a current season, instead of amortizing them. Last season, for instance, the troupe staged several elaborate ballets, including such hits as "The Cage," "La Valse" and "Cakewalk," which will stay in the troupe's repertory. Cost of producing these ballets, however, were written off last season.

Troupe visited England a year ago, during the summer, and the venture cost them $40,000. Next spring's European trip, being guaranteed, will bring them in some coin instead.

Current N. Y. season will offer three premieres, in "The Miraculous Mandarin," "Apollo," and "Concerto Barocco." Roster is the same as last spring, with one exception. Tanaquil LeClerq, one of the lead dancers, sprained her ankle last week in practice and will be out for most or all the September run. Maria Tallchief will take over most of Miss LeClerq's roles.

Berney Authors 'Puppet'

Dennis, Mass., Sept. 4.

William Berney, co-author with Howard Richardson of "Dark of the Moon," "Design for a Stained Glass Window" and "Sodom, Tennessee," has completed a solo effort, tentatively titled "The Puppet and the String."

The author has been summering at this Cape Cod resort.

Inside Stuff—Legit

The Blaine-Thompson agency, which formerly got the ad accounts for virtually all shows in Shubert theatres in New York, currently has only two of the five such productions. At the same time, it has four of the eight current shows in independent houses. The accounts for the remaining three shows in Shubert theatres and three of the remaining four offerings in indie houses are handled by the Lawrence Weiner agency. The final show (indie) is with Clifford Strohl.

Although the Shuberts still suggest that ads for shows playing their houses be placed through B-T, there is no longer any compulsion in the matter, and it is not in the booking contracts. The fact that John Shubert is a vice-president of the agency does not affect the freedom of producers to give their ad account to agencies of their own choice, B-T executives declare.

As an example of the latter situation, the ads for "Lace on Her Petticoat," which opened last night (Tues.) at the Shubert-controlled Booth, N. Y., are being placed by Weiner. The latter is a backer of the Herman Shumlin production, but his $720 slice is topped by the Shuberts' 26% ($9,360) interest.

"Fact Book, Concerning the Plays of Richard Rodgers and Oscar Hammerstein, II," has been published by Lynn Farnol, personal publicist for the musical collaborator-producer team, for gratis distribution to editors, writers, libraries, etc. Note in the front of the large, 498-page, cloth-bound volume reads, "This book is a first draft, and is subject to correction and revision. Corrections and additional material for inclusion in later editions will be welcomed at the office of Rodgers & Hammerstein." Volume contains presumably complete lists of all shows and films (and a ballet by Rodgers) by the composer and lyricist in collaboration with others and together, plus data as to credits and casts, opening dates, length of runs, tours, quotes from the reviews, and bibliography of newspaper and mag articles about each. There are also bibliographies on the collaborators individually and together, plus lists of prizes and honors awarded to their various shows and to them personally.

Inevitably in a first edition, there are errors and striking omissions in the book. For instance, there are no capsule biogs of the subjects and no mention of Hammerstein's book, "Lyrics," published last year by Simon & Schuster.

The borscht battle on Broadway is a windfall for the dailies via extraordinary display space taken in the last three weeks by "Bagels & Yox," which opens at the Holiday (nee Gotham, Central, etc.), Sept. 12, and "Borscht Capades," which comes into the Royale Sept. 17. Latter show has been a three-season boxoffice winner, clicking at the Brandts' Roosevelt Theatre, Miami Beach, last winter, to the degree that the theatre circuit commissioned Beckman & Pransky to whip up a successor Yiddish-American revusical, with the "Bagels & Yox" title.

Both vaude-revues are being sold at legit tops of $4.80. Hal Zeiger and Mickey Katz are co-producers of "Capades"; latter, a bandleader-comedian, also participates in the show which again has Phil Foster as comedy highlight. Katz's son, Joel Grey, is also in "Borscht Capades" and has been mentored by Eddie Cantor, who gave the youngster a number of TV guest-shots last season. Others in the cast are Barry Sisters, Dave Barry, Jack Hillard, Roasche, Patsy Abbott, Abby Lee, Ted Adair Dancers.

The Barton Bros., Lou Saxson, Mary Forrest, Rickey Lane, Marty Drake, Lord Buckley and Larry Alpert are in "Bagels." Al Beckman & John Pransky, co-producers of the latter with the Brandts, have long been identified with borscht circuit talent bookings.

Musician with "South Pacific" was fined $50 last week for smoking backstage at the Majestic, N. Y., but the N. Y. Fire Dept. has apparently taken no action to curb illegal smoking in theatres by audience members at intermissions. After a furore over the latter type violations a couple of seasons ago, an official promised that the department would correct matters, but nothing was done. It was pointed out at the time that firemen regularly on theatre duty lack authority to issue summons, so presumably a special deputy was on hand when the Majestic violation occurred. The musician fined last week was Renato LaGuardia, 41, a sax player. In asking the maximum fine, a department official urged that an example be set, so employees at other theatres might avoid an accident involving "tragic consequences." Smoking by musicians, stagehands, actors, etc., backstage and particularly by actors in dressing rooms, all illegal, is fairly common in Broadway theatres, but is less prevalent and far less dangerous than similar violations by playgoers during intermissions.

A strawhat tour for a play prior to its New York presentation is "an enormous advantage," Edward Mabley, author of "Glad Tidings" (in which Melvyn Douglas and Signe Hasso are starred), said at Saratoga, N. Y., Saturday (1). Mabley, who sat in the audience at the matinee to observe his brainchild and audience reaction, explained that a summer theatre swing is "relaxed and easy . . . it avoids the feeling of the sword of Damocles hanging over your head on the Broadway premiere which you get otherwise." Revisions can be gradually made; actors are employed for sometime, "and everyone profits," Mabley pointed out. He could see "no disadvantage to summer theatre tryout tours." Mabley added there were only about three shows produced this summer which definitely had been "pointed toward Broadway."

Newest blood injected into the planned revival of minstrelsy on the Coast is Rocky Sylvester, 12-year-old tenor who sings both minstrel songs and classical music. Moppet probably will be one of the attractions when the revival gets rolling under the banner of Jimmy Gaughen's Old Glory Minstrel Family.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Darkness at Noon" (D) (road)—Playwrights Co., prod.; Sidney Kingsley, dir.; Edward G. Robinson, star.

"Death of a Salesman" (D)—Kermit Bloomgarden, prod.; Del Hughes, dir.

"Faithfully Yours" (CD)—Richard Krakeur, prod.; Richard Whorf, dir.; Robert Cummings, Ann Sothern, stars.

"Fledermaus" (O) — Metopera, prod.; Garson Kanin, stage dir.; Tibor Kozma, mus. dir.

"Kiss Me, Kate" (MC) (road)—Subber & Ayers, prods.; John C. Wilson, dir.

"Medea" (D) (Berlin)—State-Dept.-ANTA, prods.; Guthrie McClintic, dir.; Judith Anderson, star.

"Mister Roberts" (CD)—Leland Hayward, prod.; Joshua Logan, dir.; Tod Andrews, star.

"Music in the Air" (MC)—Reginald Hammerstein, prod.; Oscar Hammerstein 2d, dir.; Dennis King, Jane Pickens, Charles Winninger, stars.

"Oklahoma" (MC)—State Dept.-Theatre Guild-ANTA, prods.; Rouben Mamoulian, dir.; Celeste Holm, star.

"Out West of Eighth" (C)—Burr & Pearson, prods.; Marc Connelly, dir.

"Paint Your Wagon" (MC)—Cheryl Crawford, prod.; Daniel Mann, dir.; James Barton, star.

"Saint Joan" (D) — Theatre Guild, prod.; Margaret Webster, dir.; Uta Hagen, star.

"Top Banana" (MC)—Sloane & Stone, prods.; Jack Donahue, dir.; Phil Silvers, star.

"Twilight Walk" (D) — Richard Krakeur, prod., Paul Stewart, dir.; Nancy Kelly, star.

HOLLYWOOD

"Beaustone Affair" (D)—French Productions (Floyd Christy), prod.; William Jarvis, dir.

"Why Not Tonight?" (R)—J. Powell Tomsen, Kent Williams, prods.; Tomsen, dir.

Legit Bits

Dora Chamberlain, treasurer of the Martin Beck, N. Y., vacationing in Jamestown and Lakewood, N. Y. . . . **Margo Jones** will try out **Edwin Justus Mayer's** "I Am Laughing" and **Edward Caulfield's** "Blind Spot" this season at her Theatre '52, Dallas . . . **Jack Toohey** back as associate to **Michel Mok**, pressagent for Rodgers & Hammerstein shows, after a month's vacation in Maine . . . **Robert Coleman**, critic of the N. Y. Mirror, underwent minor surgery on his knee . . . **William Hawkins**, aisle-sitter of the N. Y. World-Telegram & Sun, back from a two-week vacation at Glenbrook, Nev., after month's visit to England . . . **Gretchen Long** returns this week as secretary in the Aldrich & Myers office after her usual summer stint at Aldrich's Cape Playhouse, Dennis, Mass. . . . **Rosemary Thurber**, daughter of **James Thurber**, and **Molly Tuttle**, daughter of former producer **Day Tuttle**, were apprentices this summer in the prop department of the Falmouth Playhouse, Coonamessett, Mass. . . . **Erie Daniell**, who staged the apprentice production of "They Knew What They Wanted" at Dennis last week, leaves Sept. 15 for England, on a Fulbright fellowship. **Jane Sparks**, daughter of actress **Nydia Westman** and **David Aldrich**, son of **Richard Aldrich**, appeared in the show . . . **Brooks Atkinson**, critic of the N. Y. Times, participated in round-table discussions at the Breadloaf (Vt.) Writers Conference.

Anthony Brady Farrell will partner with **Charles Coburn** in the production of "Long Watch," by **Morrie Ryskind** and **Harvey Haslip**. Farrell has dropped his option on **A. B. Shiffrin's** "Burst of Summer," but his production of **Louis Verneuil's** "Love and Let Love," with **Ginger Rogers**, preems Sept. 25 . . . **George S. Kaufman** and **Leueen MacGrath (Mrs. Kaufman)**, who authored last season's "Small Hours," have written a new script, "Fancy Meeting You Again" . . . **Charles Mayer** will mark his 20th anniversary as an actor tomorrow (Thurs.). He made his stage debut in Berlin, subsequently appeared in Paris and made his Broadway bow in "Bell for Adano" . . . **Sol Jacobson**, back from a European vacation, joins **Harvey Sabinson** as associate to pressagent **Karl Bernstein** . . . The 40 men in the "Paint Your Wagon" company, including director **Daniel Mann** and the production staff, are raising beards and letting their hair grow, in keeping with the 1849 background of the show.

Isabel Bigley upped to co-featured billing in "Guys and Dolls," along with **Robert Alda**, **Martha Stewart** (subbing for **Vivian Blaine**) and **Sam Levene** . . . **Alan Webb**, last seen on Broadway in "Winslow Boy," will play the husband in "Nina," co-starring with **Gloria Swanson** and **David Niven** . . . A distribution of $40,000 accompanied the last accountant's statement on "Guys and Dolls," bringing the payoff to $70,000 thus far on the $200,000 investment. The second company has now recouped its $180,000 production cost and the combined operation is currently netting about $21,500 a week . . . **Elliot Norton**, drama critic of the Boston Post, recovering from surgery . . . **Katharine Cornell** is reportedly planning a Broadway presentation of her revival of Maugham's "Constant Wife," recently a sellout at Central City, Col., with **Brian Aherne**, **Grace George**, **John Emery** and **Gertrude Musgrove**.

City College (N. Y.) school of general studies will offer courses in acting, playwrighting and drama criticism this fall . . . Members of N. Y. Ticket Brokers, Inc., last week signed the new ticket code, effective to Aug. 31, 1952, but did so under protest that the pact does not also regulate subscription organizations, and that the latter and party agents do not share in the cost of enforcement, for which the brokers pay a fee of 3c per ticket . . . **Maude Franchot**, who recently took over active management of the Niagara Falls (Ont.) Summer Theatre, of which she has been sole backer, is mulling an offer to operate a winter stock company in Acapulco, Mex. . . . **Herman Shapiro** shifts from stage manager of "Affairs of State" to a similar stint with "Twilight Walk," with his brother **Michael Shapiro** succeeding on the former show. **Harry Essex** will be company manager of "Twilight."

British actress **Molly Glessing** makes her U. S. bow in "The Beaustone Affair," which opens next Tuesday (11) at Las Palmas, Hollywood. **William Jarvis** directs, with **Eric Blore** toplined.

Mary Ann Miles, daughter of **William Miles**, director of the Berkshire Playhouse, Stockbridge, Mass., made her stage debut as the little girl in "I Remember Mama" there last week.

Klaus Kolmar, publicity director for the Spa Summer Theatre, Saratoga, N. Y., and his wife, **Peg Crosafield**, scenic designer at the strawhat, left with their baby for a vacation in Canada. Kolmar will return to the S. Hurok office and probably will go out with a concert attraction. He toured South America with the Vienna Choir Boys last season.

Henry Garrard, who played the juvenile in "Glad Tidings" on the strawhat tour of the new comedy, is going into the Henry Aldrich television show. **Vivian Matalon**, who has telecast on the "Kraft Theatre" program and on "Suspense," was in Saratoga Springs, N. Y., Saturday (1), with **Edward Mabley**, author of "Glad Tidings." He read the part there for **Melvyn Douglas**, co-star and director. Matalon had also read it for **Harold Bromley**, the producer.

George Rockford goes from the Blackstone Theatre, Chicago, to take over the treasurer's post at the Palace Theatre, when it goes legit Sept. 20. **Bill Newman** will assist. **Jerry Sullivan** becomes the house accountant . . . **Tommy Turner**, Chi "South Pacific" stage manager, off for Florida vacation . . . New lighting board and backstage repairs for the Palace will set theatre back an estimated $30,000 to convert to legit. Management is also putting extra inside boxoffice in the foyer . . . **Liam Sullivan** back to TV from four weeks with **Katharine Cornell** in "**The Constant Wife**" at Central City, Colo.

William Kozlenko, whose short play, "One of These Days," won first prize in a recent British drama contest, is resuming work on his collection of short plays for publication.

GUILD SUBSCRIPTIONS IN CHI ON INCREASE

Chicago, Sept. 4.

Chicago legit interest is way ahead of last season and previous years, according to Harriet Watts, head of the Theatre Guild subscription setup here. Early announcement of half the season's play list has added to the subscription season, with over 650 additional subscribers as at the same time last year. "Member of the Wedding," which starts off the season at the Erlanger Sept. 17, has a healthy advance without any announcement, other than in new stories, and with no ads as yet. Second offering is "Autumn Garden," with Fredric March and Florence Eldridge, Nov. 12, and Edward G. Robinson in "Darkness of Noon" is due in Dec. 3.

It's possible that "Country Girl" will be the fourth play, and it's also hoped that a musical will be on the list.

K.C. Starlight Ends Sock; Bright 80G With 'Marietta'

Kansas City, Sept. 4.

Starlight Theatre closed out its 10-week season here Monday night (3) in a blaze of glory, "Naughty Marietta" playing an eight-day week to standee business for all but one performance. Worrisome weather bothered three nights of the run, but failed to dent the attendance.

"Marietta" played to more than 63,000 people in the eight days, with the week's gross topping $80,000, surpassing the former record of $70,000 held by "The Chocolate Soldier" earlier in the season.

Several attraction of the season topped the $50,000 gross, the break-even figure being $45,000. First nine shows played only seven-day runs, however. Total take for the season, a non-profit enterprise, will be well over $500,000, against a nut of $400,000 to $450,000.

Judy-'Girl' Sets 20-Year Ivoryton Mark With 13G

Ivoryton, Conn., Sept. 4.

Judy Holliday's final week (27-1) of strawhatting was a field day proposition for Milton Stiefel's Ivoryton Playhouse here. With an upped top of $3.60, for "Dream Girl" gross reached an approximate $13,000, highest figure in the house's 20-odd years of operation.

Stiefel's planned extension beyond Labor Day, with a week of "Fourposter," failed to materialize, and spot closed an overall profitable season last Saturday (1).

'SHOW BOAT' FINE 21G IN 1ST TORONTO WEEK

Toronto, Sept. 4.

Leighton K. Brill production of "Show Boat," with Ben Kamsler directing, grossed a smash near-capacity $21,000 for seven performances as the summer season's finale to Toronto's introduction to theatre-in-the-round. Blue and gold tent setup in midtown Dufferin Park, with 1,640 seats at a $3.40 top, has a $12,000 advance for its second week, this being outstanding when it's considered that the stage version is playing against the holdover engagement of the picture at Loew's here, plus those 1,282,500 people snared by the first week of the Canadian National Exhibition.

The Brill-Kamsler team is using Brian Sullivan of the Met, singing Ravenal; Kaye Connor as Magnolia, Audrey Guard as Julie, William Smith as Joe and Helen Dowdie as Queenie (both from the Ziegfeld Theatre revival in same roles), Stanley Carlson as Captain Andy, and Iggie Wolfington, Cynthia Latham, Carolyn Adair, Alex McKee.

'Dolls' $55,100, 'Annie' 27G, L.A.

Los Angeles, Sept. 4.

Greek Theatre, reeling from its worst season financially, suffered an unexpected body blow from Southern California's "unusual weather" last week. For the first time in its six years of operation, ozoner was forced to cancel scheduled performances because of rain. Tuesday and Wednesday shows were affected, but the house recovered somewhat with an added performance Sunday night (2) and the incumbent "Annie Get Your Gun," season's finalist, will be held an extra week. First frame's take hit $27,000.

Only other offering in town, "Guys and Dolls," bounced upward meanwhile, having been freed of the cutrate Civic Light Opera season subscription tickets. First week of the subscription-free portion of the stand hit a whopping $55,100. Musical holds through Oct. 3.

'Lil' $18,000 in Montreal After Crix Tix Hassle, Show's General Panning

Montreal, Sept. 4.

As leadoff show for the Gayety's new legit policy (the house has always been a vauder featuring strippers) Mae West's "Diamond Lil" grossed a mild $18,000 for an 11-performance stanza last week. Engagement ends this Saturday (8). The 1,800-seater is scaled to $3.

To overcome the local ruling of no show on Sunday, company is doing three on Saturdays, with one matinee. Run opened on a Saturday, Aug. 25. No advance notice or advertising to this effect resulted in a firstclass boxoffice hassle on opening night with both patrons and crix. The latter were particularly miffed when they arrived at the theatre to find no seats to cover the passes sent out by the management. One critic, S. Morgan-Powell of The Montreal Star, who panned the show when it appeared at His Majesty's last year, simply returned his envelope unopened.

Despite the general pan handed out by the critics, Miss West's grating bon mots (barely audible past the 10th row) and her undulating walk drew the curious to as trite a theatrical piece as ever offered to Montrealers.

Following the current production, Mickey Rooney opens next Monday (10) in "Sailor Beware." Season continues with Constance Bennett doing "Skylark," Burgess Meredith in the "Silver Whistle" and an as yet unnamed vehicle starring Franchot Tone.

'Love' 31G, New Haven

New Haven, Sept. 4.

Preem of Ginger Rogers in "Love and Let Love" at the Shubert last week was a b.o. bonanza, due somewhat to a 75% advance sale. At the record top of $4.80 for a straight play, the show pulled just under $31,000 for seven performances.

Current is breakin of "Remains to Be Seen" this Thursday through Saturday (6-8). Next week gets opening of "Saint Joan," Sept. 13-15; "Kiss Me, Kate" starts a road tour here, week of Sept. 17; "Faithfully Yours" (formerly "Philomen Complex") preems Sept. 26.

B'way Dips in Pre-Holiday Lull; 'Aisle' 38½G, 'Blondes' Up to $33,600, 'Brooklyn' $21,900, 'Affairs' $17,100

As usual for the pre-Labor Day stanza, business eased a bit last week on Broadway. Virtually all shows but the solid sellouts felt the holiday-eve lull, although attendance zoomed to capacity at nearly all offerings Saturday (1), possibly helped by the gray, chill weather.

The four shows ("Moon Is Blue," "Seventeen," "Stalag 17" and "Tree Grows in Brooklyn") playing holiday matinees Monday (3) had bullish houses, but trade generally skidded that night, as customary on Labor Day evening. Following tradition, this week's grosses are expected to be a bit offish again, but business is due to spurt next week and keep building through October and remain healthy through November, after which the annual pre-Christmas decline will start.

The total gross for all 12 shows last week was $385,300, or 81% of capacity. For the corresponding week last year, the 15 current productions grossed $335,800, or 69% of capacity.

Five representative moderate draws last week played to 68% of capacity, a dip of 9%. The previous week's total gross for all 12 shows was $390,200, or 82% of capacity.

This week's only opening is "Lace on Her Petticoat." Next week brings a return engagement of Mae West in "Diamond Lil," with "Out West of Eighth" due the following week, and "Twilight Walk" and "Love and Let Love" scheduled for the week of Sept. 24.

"Gentlemen Prefer Blondes" closed Sept. 15 and "Rose Tattoo" leaves Oct. 27, both to tour. There are no other announced closings, but at least two additional shows need considerable b.o. improvement to hold on in the face of incoming productions.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State," Music Box (49th wk) (C-$4.80; 1,012; $26,874). Over $17,100 (previous week, $18,100).

"Call Me Madam," Imperial (47th wk) (MC-$7.20; 1,400; $51,847). Nearly $51,800 (previous week, $52,100).

"Gentlemen Prefer Blondes," Ziegfeld (91st wk) (MC-$6; 1,628; $48,244). Almost $33,600 (previous week, $32,500); closing Sept. 15, to tour.

"Guys and Dolls," 46th St. (41st wk) (MC-$6.60; 1,319; $43,904). As always, all the house will hold; $44,400.

"King and I," St. James (23d wk) (MD-$7.20; 1,571; $51,717). Also gets the limit every week; $51,700.

"Moon Is Blue," Miller (26th wk) (C-$4.80; 920; $21,586). Over $20,000 (previous week, $20,200).

"Rose Tattoo," Beck (31st wk) (CD-$4.80; 1,124; $28,000). Over $15,500 (previous week, $16,400); closing Oct. 27, to tour.

"Seventeen," Broadhurst (11th wk) (MC-$6; 1,160; $37,000). Nearly $27,000 (previous week, $25,400).

"South Pacific," Majestic (124th wk) (MD-$6; 1,659; $50,186). About $50,800 again.

"Stalag 17," 48th St. (17th wk) (CD-$4.80; 921; $21,547). Nearly $13,100 (previous week, $14,100).

"Tree Grows in Brooklyn," Alvin (20th wk) (MC-$7.20; 1,331; $47,167). Almost $21,900 (previous week, $23,400).

"Two on the Aisle," Hellinger (7th wk) (R-$6; 1,527; $48,500). Nearly $38,500 (previous week, $41,100).

Opening This Week

"Lace on Her Petticoat," Booth (C-$4.80; 766; $20,235). Aimee Stewart's London play, produced and directed by Herman Shumlin; production capitalized at $36,000, cost about $22,000 (excluding $5,000 in bonds) and can break even at around $8,400; opened last night (Tues.); (London production reviewed in VARIETY, Dec. 20, '50).

FUTURE SCHEDULE

"Diamond Lil," Broadway, Sept. 14 (touring) (reviewed in VARIETY, April 11, '28; Feb. 9, '49).

"Out West of Eighth," Barrymore, Sept. 20 (rehearsing).

"Twilight Walk," Fulton, Sept. 24 (rehearsing).

"Love and Let Love," Plymouth, Sept. 25 (trying out) (reviewed in VARIETY, Aug. 29, '51).

"Remains to Be Seen," Morosco, Oct. 3 (rehearsing).

"Saint Joan," Cort, Oct. 4 (rehearsing) (original Theatre Guild production reviewed in VARIETY, Jan. 17, '24; Katharine Cornell revival reviewed March 11, '36).

"Music in the Air," Ziegfeld, Oct. 6 (rehearsing) (original production reviewed in VARIETY, Nov. 15, '32).

"Glad Tidings," Lyceum, Oct. 10 (strawhat tryout reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Paint Your Wagon," Winter Garden, Oct. 15 (rehearsing).

"Pay-Off," unspecified theatre, week of Oct. 15.

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 18 (rehearsing).

"Barefoot in Athens," Beck, week of Oct. 29 (rehearsing).

"Top Banana," Shubert, Nov. 1 (rehearsing).

"Gigi," Fulton, Nov. 21.

"Nina," Royale, week of Dec. 3.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - "Antony," Ziegfeld, Dec. 19 (current in London).

'Pacific' $51,300, 'Moon' 22½G, Chi

Chicago, Sept. 4.

There were no pre-holiday doldrums here with the legit boxoffice ringing up a merry tune. "South Pacific" again went clean and "Moon Is Blue" is outdoing its New York partner by quite a stretch. In the meantime, the advance for "Member of the Wedding" and "Gentlemen Prefer Blondes" is very heavy.

There are no definite October bookings, although both "Happy Time" and "Stalag 17" are expected in the early part of the month.

Estimates for Last Week

"Moon Is Blue," Harris (18th week) ($4.40; 1,000). Comedy is still doing great business. Smash $22,500.

"South Pacific," Shubert (42nd week) ($5; 2,100). Hanging out the sell-out sign again. Boffo $51,300.

Central City Season Ends With Record 162G Take; Cornell-'Wife' Boff 93G

Central City, Col., Sept. 4.

Closing the longest season since its reopening in 1932, after being closed for years, the Central City Opera House summer play festival rolled up a record gross of around $162,000, with the cost of staging being about $150,000. For the first four weeks operas were used, including "Romeo and Juliet," for 17 performances; "Don Pasquale," six, and a double bill, "Amelia Goes to the Ball" and "The Beautiful Galatea," 10 shows. The gross on these was $69,000, with the nut being $87,000.

For the final four weeks, the association staged "Constant Wife," starring Katharine Cornell, Brian Aherne and Grace George, which played to sellouts all along, to a gross of about $93,000, with the cost about $68,000. Season closed Saturday (1).

With a seating capacity of 735 for legit, and about 50 seats less for the opera, because of the orchestra pit, prices for legit ran from $3.25 to $7.50, and for the operas from $3.55 to $7.50. The $7.50 was top for opening night, with other tops being $6.55 for the operas and $5.70 for "Constant Wife." The gross is remarkable, considering it is piled up in a town of less than 1,000, and is 45 miles away from a city of any size, Denver. Tickets were sold to more than 35 states, Canada and England.

Fred F. Finklehoffe is paging **Roddy McDowall** for a star role in "Eight Cousins." **Sally Benson** play with music, which he has scheduled for next spring's production.

Strawhat Reviews

Kin Hubbard

Westport, Conn., Sept. 4.

Lawrence Langner, Armina Marshall & John C. Wilson presentation of comedy by Lawrence Riley, based on biography by Fred C. Kelly. Stars Josephine Hull, Tom Ewell, June Lockhart, John Alexander; features Queenie Smith, Katharine Raht, William LeMassena. Directed by Wilson. Setting and lighting by Elson Elder. At Country Playhouse, Westport, Conn., Sept. 3, '51.

Mrs. Hubbard	Josephine Hull
Mary Schofield	Loraine Grover
Ada Hubbard	Katharine Raht
Tom Hubbard	William LeMassena
Ed Hubbard	John Alexander
Kin Hubbard	Tom Ewell
Tiny	June Lockhart
Tippy Cook	Neal Wilder
Charley McSweeney	Edwin Jerome
Goldie McSweeney	Queenie Smith
Major Dixon	Fred Irving Lewis

Kin Hubbard was the family name of Abe Martin, a widely-syndicated columnist of the Hoosier school, who flourished from 1906 to 1930 and was dubbed "a joker in fact" by the masterful James Whitcomb Riley.

Fred C. Kelly has written a biography of the humorist, and although it is still to be released, Kelly's work is the basis of this play by Lawrence Riley. Maybe the book should have come out first, to brief a new day in the legend and accomplishments of Abe Martin. An awful lot of work is still to be done, if this stage biography is to be regarded as a tribute to a fly-by-night newsman and actor who became a prosperous paragrapher.

The Hubbards were self-styled larks, according to playwright Riley. It's hard to believe that they were as long-winded as Riley's Hubbards, for after all Kin as Abe Martin made his success by getting to the point as quickly as possible. Someone had better get a move on if "Kin Hubbard" is to justify the confidence of its expensive cast and enthusiastic sponsors.

Kin is the youngest son in a family that runs a good little newspaper in Bellefontaine, O., at the turn of the century. He is generally irresponsible until he gets a job on an Indianapolis newspaper, and marries a very pretty and determinedly ambitious young lady from that city. Back in Bellefontaine and pounding out a column of funny sayings on the family journal, Kin may be going to editorial seed, his helpmate fears.

So she tries to sell his works to a visiting politico-publisher from Chicago. The publisher is very pompous about the homely little pieces and Kin refuses to buckle to his views. Of course he ultimately sells his column to another syndicate, and his fame begins.

Tom Ewell, dividing his time between the screen and the stage, plays the central role with relish. He is properly rustic in his innocence, canny in his instincts and flamboyant in his appearance. The ever-welcome Josephine Hull as his doting mother has had funnier roles than this one, but her familiar vagaries and list-to-starboard as she puddles around the stage wins her the evening's greatest plaudits.

Although she is too pretty and talented to be a nag, June Lockhart almost succeeds as Kin's ambitious wife. John Alexander has little to do as an editor-brother and doesn't do it too well this time.

Queenie Smith, back on the eastern stage for the first time in years, is breezily brought on as a roadshow actress, stopping over in Bellefontaine for a one-night performance. She's lost none of the zip that delighted theatregoers 25 years ago. Fred Irving Lewis is a caricature of any big-city publisher, and William LeMassena is pretty sophisticated as a Hubbard brother who superintends the Bellefontaine high school. Katharine Raht is fine as a Hubbard sister, and Loraine Grover and Neal Wilder are an attractive pair of youngsters. The veteran Edwin Jerome completes the cast.

John C. Wilson has staged "Kin" at some length. *Donl.*

A Little Evil

Litchfield, Conn., Aug. 28.

Leonard Altobell presentation of comedy in three acts (four scenes) by Alexander Greendale. Directed by Altobell. Sets and lighting by Clark Smith. At Litchfield (Conn.) Summer Theatre, Aug. 28, '51.

Daniel Rock	John Martin
Sarah Rock	Bea Chilson
Penelee Hollis	Rosemary Prinz
Rorik Hollis	Ray Newcomer
Tim Luton	Harry Buchanan
Valerie Bates	Kay Macdonald
Ross Claypool	Joseph Elic
Isaac Taylor	Stuart MacIntosh
Ah Granger	Joseph Hardy

On the play mortality seas of Broadway, "A Little Evil" should have a Kon-Tiki chance of survival. It is a skimpily constructed craft that may stay afloat only because of its profanity in dialog.

A winner of an ANTA playwriting award, this one-setter can be put on the boards on a low nut and small cast. As a comedy with music, it can do very well without the latter, which consists of a hillbilly character occasionally strumming on a guitar.

After a halty, sluggish first act, "A Little Evil" gets down the ways. With a slew of salty profane utterings to put wind into its sails, it keeps moving at a fast clip until almost the final curtain. Rewriting of the opening and closing will improve the pace and tighten the show. Author Alexander Greendale has done a crafty job of humor injecting in this parallel to "Tobacco Road." He should put more meat onto his plot. Direction and acting are good. Comedy situations are excellent.

Play deals with a backwoods mountain people, housed atop Green Hills, Mo. It concerns the efforts of a mountaineer wife, Sarah Rock (Bea Chilson) and her married daughter Penelee Hollis (Rosemary Prinz), in trying to save the job of sheriff, justice of the peace, judge, jailer, etc., of Daniel Rock (John Martin), husband and father. They rob the community bank to prove the need of old man Rock's services to the community. In the bank also was the payroll for a nearby Army camp.

Following the bank cracking job, a travelling peddler appears on the scene. He takes board and room in the combination home and jailhouse of the sheriff. The two chicks become suspicious of the peddler and the gal is instructed by the mother and her own conscience to "cozy" up to the peddler. This brings no results, so the gal has an affair with the peddler, Ab Granger (Joseph Hardy) and decides she has wronged herself. She suddenly decides to reform her way of life. The guy turns out to be a federal sleuth searching for the thieves of the Army payroll. Hardy turns in an excellent job here.

Martin as Rock, the jailer-judge-justice of the peace-father, does an excellent job, carrying most of the weight in the humor department. Ray Newcomer as Rorick Hollis, the son-in-law; Kay MacDonald as Valerie Bates; Joseph Elic as Ross Claypool, and Stuart MacIntosh as Isaac Taylor, the three members of the town council; and Larry Buchanan as Tim Luton, the guitar playing prisoner, all turn in commendable performances. Set and lighting by Clark Smith are okay. *Eck.*

A Door to a Room

Dennis, Mass., Aug. 27.

Eunice Healey, Charles K. Freeman & Albert H. Lewis production of drama by Joanna Wade. Directed by Charles K. Freeman. Setting by Eugene Fritsch. At Cape Playhouse, Dennis, Mass., Aug. 27, '51.

Ellen	Georgia Harvey
Jo	Logan Ramsey
Walter	Eric Daniell
Mr. Koech	Howard Wendell
Mr. Gorman	Frank Stephens
Dusty	David Ross
Mrs Baudille	Lucille Benson
Kenard Wilthorpe	Brandon Peters
Mr. Fryor	John McKee
Flora Wilthorpe	Estelle Winwood
Stanice Wilthorpe	Leona Maricle
Barbara Wilthorpe	Vanessa Brown
Chad Endicott	Tom Tryon
Policeman	James Tartan
Ambulance Driver	Ted Thieme
Workman	Edward Knight

"A Door to a Room" might have been a first-class thriller, and may yet be if author Joanna Wade does some major revising. As it is, the brilliant main idea is badly cramped by amateurish treatment in development and dialog. Play is unthinkable for Broadway in its present state, although it does give Estelle Winwood an effective role of a half-demented old woman which she plays to perfection, with a wealth of telling detail.

Miss Winwood portrays Flora Wilthorpe, a woman of 75 who for the past 37 years has never left her hotel room where she hid, following the scandal which resulted from her husband's taking off with another woman. Now the hotel is about to be demolished, and the management wants her out.

Plot is overloaded with incidents and characters, among them brother-in-law Kennard Wilthorpe, who turns out to have killed Flora's husband and stolen the money and house willed to her; near-estranged wife Stanice; spoiled young daughter Barbara, who plays a major role in getting the old woman out; Jo, a dumb young punk murdered by Flora when he attempts to rob her; Jo's aunt, the chambermaid Ellen; Mrs. Baudille, fat, aging lush who also is reluctant to leave the hotel. The ending is indecisive and vague.

In addition to Miss Winwood's skilled depiction of an old woman's wavering world between sanity and hallucinations, there are vigorous performances by Brandon Peters, Georgia Harvey, Lucille Benson, Logan Ramsey, Leona Maricle, Vanessa Brown and David Ross.

Direction of Charles K. Freeman seems as confused as the script, and while the set of Eugene Fritsch, with its scrim disclosing Flora's room, is atmospheric, the design gives a reduced view to customers on the extreme sides of the theatre. There is too much slow exposition, followed by hasty jumps to quicken the plot, jumps which only leave one to guess certain important points. More suspense and characterization are needed, too. In its present state, "Door" sticks fast. *Durg.*

Play Abroad

Ardele

London, Aug. 31.

Linnit & Dunfee production of comedy in three acts by Jean Anouilh, translated by Lucienne Hill. Stars Isabel Jeans, Ronald Squire. Directed by Anthony Pelissier. Settings and costumes, Fanny Taylor. At Vaudeville Theatre, London, Aug. 29, '51. $2 top.

The General	George Relph
Natalie	Veronica Hurst
Countess	Isabel Jeans
Count	Ronald Squire
Villardieu	Nicholas Phipps
Nicholas	Ronald Howard
Ada	Fanny Carby
Toto	Lance Secretan
Marie-Christine	Angela Foulds
Emily	Jane Henderson
The Hunchback	John Burch

Almost every line of this latest Jean Anouilh comedy will offend somebody. It is a wholly unmoral mixture of lechery, lunacy and deformity, with scarcely one redeeming character. An attempt midway to philosophize on true love fizzles out, and leaves disillusion and an unpleasant taste in the mouth. The author's tactics will certainly shock, and for that reason the play may prove a draw.

Set in a country house in France of 1912, a decadent household is assembled for a family conclave. Head of the house is an old goat of a general, who paws the housemaid with true Gallic abandon while his insane wife lustily shrieks for him at regular intervals from an adjoining room. It is implied that she has lost her reason for love of him, but it is later revealed in a revolting tirade, that his constant infidelities have been responsible. One daughter arrives with her husband and lover. The latter is jealous and proprietary while the husband, outwardly complacent, salves his wounded pride by acquiring a young mistress. The other daughter, a middle-aged hunchback, is locked in her room and is the subject of the debate.

One breath of fresh air concerns the general's second son who worships his brother's wife—but this turns stale later. Even the two young children of the household reflect the contaminating surroundings, and ape their elders.

Isabel Jeans is amusing and her usual soignee self as the two-husband daughter. Ronald Squire, suave and accommodating as her lawful mate, supplies polish and a degree of pathos. Nicholas Phipps is duly correct and self-possessed as the third side of the triangle. George Relph revels in his part as the rogue of a father, with Ronald Howard a gentle, contrasting figure as his unhappy son. Lance Secretan and Angela Foulds are excellent as the precocious youngsters while Jane Henderson makes the most of one dramatic appearance as the wronged wife. Veronica Hurst flits ghostlike among the more vigorous characters as the young daughter-in-law who marries the wrong brother. *Clem.*

(Play, translated by Cecil Robson, was a quick Broadway flop of two seasons ago under the title "Cry of the Peacock."—Ed.)

Legit Follow-Up

Kiss Me, Kate

(COLISEUM)

London, Aug. 30.

Valerie Tandy, Julie Wilson's successor as Bianca, made her debut the week of the show's 200th performance. She brings a breezy freshness to the character in her individual gamin style, not emulating the sophistication of her predecessor. She scores chiefly with the sock comedy number, "Always True in My Fashion," and makes the most of opportunities to impress her personality.

Show still goes on with blithe smoothness, with Patricia Morison and Bill Johnson firm favorites as the quarrelling lovers, and dancers and singers maintaining their high standard of efficiency. Audience is appreciative and enthusiastic, and standee trade has been in effect for night performances since the opening night five months ago. *Clem.*

Off-B'way Show

Yours Till Yesterday

(PROVINCETOWN PLYHSE, N.Y.)

The Provincetown Playhouse's last tenants were O'Casey's "Shadow of A Gunman" and Synge's "Playboy of the Western World." To say that its latest occupant, this new play by Ken Parker, is a comedown, is an understatement. Parker, young N. Y. actor-playwright, uses a stock plot, one dealing with the psychopathic character, who comes close to wrecking the lives of the people around him. It makes demands on the playright that Parker isn't able to meet.

In "Yours Till Yesterday," a young man from Boston has a good chance of being happy with a girl who lives near the railroad tracks, until his domineering sister moves in on them, and tries to seduce him when she finds out that she is not really his sister. It is full of "strong" scenes, and the author's habit of invariably striking the wrong note in his writing causes the actors and the audience a good deal of embarrassment. The performances of Dee Wood, Russell Dennis, Jayn Fortner and Nell Clark are such as to indicate that they could be very satisfactory in sensibly written parts. *Gale.*

'Skylark' $7,900, Princeton

Princeton, Sept. 4.

Constance Bennett in "Skylark" grossed a disappointing $7,900 at the McCarter Theatre here last week. Poor weekend attendance was attributed by the management to the Labor Day exodus.

Show was the final production of Herbert Kenwith's summer season at McCarter.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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THE DALLAS MORNING NEWS
By John Rosenfield

". . . There is MARILYN DAY as the Police Gazette newswoman named Maisie Dell in "Miss Liberty."

As MARILYN DAY, she arrested New York attention as Lisa Kirk's successor in "Kiss Me, Kate." We expect her to gather more reclame with opportunities for she's as good an Irving Berlin singer as we ever heard and we've heard Merman.

An Irving Berlin singer must have a loud, brassy quality with a couple of cooing overtones. She must have as clean diction as a Shakespearian actress. She's gotta get rhythm and give a good imitation of a girl who loves to be singing. This, then, was MARILYN DAY, and if you don't believe in paragons catch her "Homework" solo during the next fortnight and her duet with Haymes on the subject of "A Little Fish in a Big Pond." She is young, rangy and saucy, too."

. . . "MARILYN DAY, one of the most perfect Irving Berlin singers of the decade."

THE DAILY TIMES HERALD (Dallas)
By Clifford M. Sage

"MARILYN DAY, the show's pert soubrette, halted the proceedings with her super-selling of "Homework," and she would perhaps still be singing encores if the audience arranged it. MARILYN DAY unfailingly electrified the stage."

THE PITTSBURGH PRESS
By Ralph Lewando

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Bennett Barn Record

Continued from page 68

capacity trade at all but the matinees. Absolute capacity for the engagement would have been $11,500, without passes.

Producers Hal Wise, Donald Wolin and Harold Schiff, who took over management of the 18-year-old strawhat this season, instituted a star system. In addition to the theatre, they operated a nitery at the inn, bringing acts from New York.

'Mill' $17,117, Cohasset

Cohasset, Mass., Sept. 4.

The South Shore Music Circus, concluding its first season here, came up last week with the biggest strawhat gross in New England history. The Richard Aldrich tent rang up a take of $17,117 for eight performances of "Red Mill." That not only topped its own previous weeks but also bettered anything rung up this season or last at its companion spot, the Cape Cod Music Circus, Hyannis.

Latter tent nevertheless had a bumper closing week, coming through with a gross of $16,800 with "Brigadoon." The season washup at Aldrich's two other barns, the Cape Playhouse, at Dennis, and the Falmouth Playhouse, Connamessett, was moderate. Former grossed just under $8,000 with the tryout of "Door to a Room," while the latter tabbed a satisfactory $9,900 with "Pal Joey."

'Scotch' $9,400, Westport

Westport, Conn., Sept. 4.

Aimee Stewart's "A Case of Scotch," which had been around for about 10 years under the title of "Jeannie," grossed a comfortable $9,400 last week at the Westport Country Playhouse, with Margaret Phillips and John Forsythe costarred. Local reviews and audience reaction were favorable and the Theatre Guild, which has an option on the romantic comedy, plans to produce it on Broadway this season if satisfactory revisions are forthcoming.

As its season finale, the Playhouse is currently offering a tryout of "Kin Hubbard," by Lawrence Riley, author of the 1934-35 hit, "Personal Appearance." Josephine Hull, Tom Ewell, June Lockhart and John Alexander are starred in the comedy, which Ewell and Playhouse manager Philip Langner hope to present in New York this fall.

'Curtain' 7G, Olney

Olney, Md., Sept. 4.

Veronica Lake in "Curtain Rises" managed only a fair $7,000 in last week's session at the Olney Theatre. Stint was a personal triumph for the screen star so far as the critics were concerned, but the opus took a general pounding. Despite a mild week, Saturday night was SRO.

Leo Carroll in "Home at Seven," new show with Broadway aspirations, opens tonight (4). This is a cold opening, with very little advance interest. However, if press reception is good, biz will build.

Final three weeks of Olney appear assured of virtually capacity biz, with advance for all three shows very heavy. "Pal Joey," with Carol Bruce, bows in next Tuesday (11), with return of the Jessica Tandy-Hume Cronyn click, "Fourposter," following. Tryout of "Music in Air" winds up season, beginning week of Sept. 25.

Blondell $11,500, Hub

Boston, Sept. 4.

"Come Back, Little Sheba," with Joan Blondell, pulled a neat $11,500 at the 917-seat Boston Summer Theatre last week. It was scaled at $2.80 top.

"Susan and God" is current.

'Tidings' $8,200, Saratoga

Saratoga, N. Y., Sept. 4.

Melvyn Douglas and Signe Hasso, in Edward Mabley's new comedy, "Glad Tidings," grossed about $8,200 — second highest in the Spa Summer Theatre's history—on the closing week for the 580-seater, at a $3 top. Figure was topped only by the $8,613 which Eve Arden recently drew, producer John Huntington said. Huntington had a chance to bring Judy Holliday here on a percentage deal for an added week, but decided it would be too great a gamble with the racing season ended.

Mabley, who drove from New York to catch the Saturday matinee, expressed himself as well pleased with the performance. He said that the play, continuously revised since it began a tour of summer theatres, would undergo further revision, and "several cast changes" when it goes into rehearsal "in 10 days" for a Detroit opening Sept. 24 and a premiere at the Lyceum in New York Oct. 10 under the aegis of Harald Bromley.

Troy Strawhat Winds Up

Troy, N. Y., Sept. 4.

The first season for Troy on the strawhat circuit ended Sunday night (2) when Frank Meyers' Frear Park Summer Theatre gave the final performance of "Fatal Weakness," with Diane Tillman, apprentice in earlier productions, in the lead. Meyers, former city official, who had his wife, Betty Shannon, as director, expressed satisfaction with the results.

"I did not make any money, but I cleared expenses and I built for the future," he said. He added that a 10-year-lease on the 120-seat theatre is held.

The Frear Park Equity group, did the best business with "Jennie Kissed Me," which was presented last season at the Playhouse in Albany (six miles from Troy). Other pieces included "John Loves Mary," "Torch Bearers," "For Love or Money," "There Is Always Juliet," "The Late Christopher Bean" and "Happy Days." Meyers experimented with newspaper copy off the theatre page and opposite the editorial page in local dailies.

B. O. Scale

Continued from page 67

the large house and 50%-increased scale.

Unlike other businesses, which can meet rising costs by increasing turnover as well as boosting prices, the theatre has been hampered by inability to expand its eight-performance schedule or enlarge seating capacity (except by playing larger houses than desirable for audience impact). And although there was a general b.o. hike from $3.60 to $4.80 about a decade ago, the prevailing feeling in managerial circles is that a further lift in the scale would cause public resentment (at least partly aroused by drama editors of publications that have increased circulation, raised prices and advertising rates).

Attacks on Costs

In the face of this situation, there have been numerous attempts to hold down production and operating costs, notably on a group consultive basis by the Committee of Theatrical Producers, and as exemplified last season by the ANTA Play Series (without union concessions). But although individual managements sometimes succeed in doing a show on an unusually low budget, legit is obviously governed by the general economic structure, in which costs have skyrocketed in the last decade. Under the circumstances, another admission-scale boost seems inevitable before long.

The new Equity salary-tilt, like other pay increases obtained by various unions and some additional ones now demanded, reflect the same economic spiral that grips all businesses, including legit. The Equity raise of $5 applies to minimum salaries in New York, bringing the new basic pay to $80, but does not affect the $100 minimum on the road.

It automatically became effective, under the Equity-League of N. Y. Theatres contract, with the release of the Government cost of living index (185.5%) as of July 15. The contract also specifies that whenever the index rises another two points, a corresponding hike in the Equity minimum will be in order.

Other wage demands facing the League are from the musicians, boxoffice men and pressagents-managers. The tooters want a boost of about 20%, plus increased employment quotas for various show classifications, while the producer-theatre owner organization has countered with a proposal that employment quotas vary according to a show's gross, plus clearer rules for classification of shows and standby requirements.

The treasurers are asking a straight $20-a-week salary hike, plus a more liberal vacation schedule and expansion of the rule covering extra b.o. help for hit shows. The pressagents and managers seek a $25 raise in all job classifications, under a clause permitting the reopening of the existing contract for wage adjustment.

Montana Players Prep Fifth Far West Tour

Virginia City, Mont., Sept. 4.

The Virginia City Players, ending their regular strawhat season at the Old Stone Barn Playhouse here last weekend, are readying their fifth winter tour of California, Utah, Wyoming, Idaho, North Dakota, Oregon, Washington and Montana. The non-Equity professional group, originally started with the idea of luring tourist trade to Virginia City, does deadpan productions of 19th-century plays. The one to be toured this season will be "Rip Van Winkle."

Troupe is under the management and direction of Larry Barseness, formerly with the Oregon U. drama department.

Play Out of Town

In the Summerhouse

Philadelphia, Aug. 25.

Hedgerow Theatre production of drama in three acts (four scenes) by Jane Bowles. Directed by Jasper Deeter. Settings by Jean Layton and Joseph Leberman; costumes, Jane Lekberg; lighting, Ruth Esherick. At Hedgerow Theatre, Rose Valley-Moylan, Pa., Aug. 23, '51.

As the 173d production added to its repertory, Hedgerow has picked one of those wild and woolly contraptions beloved by some arty groups, but generally left untouched by this normally sane and sensible outfit in Rose Valley.

The influence and spirit of Tennessee Williams constantly pervade "In the Summerhouse," but even to begin to attempt comparisons would be ridiculous, in view of the many ineptitudes of Jane Bowles' fledgling effort.

"Summerhouse," like "Menagerie," has a mother-and-daughter angle, and, in this case, the summerhouse where Molly broods and reads her comic books takes the place of the set of glass pieces used in the Williams play.

Setting of this one is "on the coast of Florida or California," according to the program. Apparently that choice was left by the author, because of presence of a group of Spaniards. Here we meet Gertrude Eastman-Cuevas and her daughter, Molly. Mrs. Eastman-Cuevas is a widow in poor financial circumstances who is contemplating a possible second marriage with a wealthy Spaniard, Umberto Solares. In the meantime, she is looking forward to helping finance herself by means of a rich young woman boarder at the big Eastman-Cuevas home on the seashore.

When her one financial limb is shorn away, Mrs. Eastman-Cuevas marries her Spaniard and, more or less in desperation at the prospect of loneliness, Molly maries Lionel, a young worker in a nearby seafood restaurant who, at first glance, seems to be one of the play's sole sane characters, but who turns out to be as neurotic as any of them.

Molly gets worse rather than better after marriage and, two years later, makes a homicidal attack on an almost - complete stranger over a fancied wrong. After Lionel thwarts that attack, Mrs. Eastman-Cuevas and he indulge in what is apparently the play's climactic and pivotal scene. The woman, after telling of her unhappy life and its likely effect on Molly, asks him to let her take the girl away, since neither marriage seems to have worked out. Lionel packs and walks out, but at the end the girl is running after him, crying hysterically, while Mrs. Eastman - Cuevas cowers, crushed in the background.

The Spanish husband and his sister and relatives, all lusty and of the soil, are the show's only realistic as well as its only normal human beings, although there must be sympathy for the mother of the wealthy young boarder whose mind gives way after her daughter's tragic death and who seeks the solace of the bottle to assuage her grief. She may be a mental case at the end, but she's a sympathetic one. The other schizophrenics, with their variety of neuroses and their unhealthy vaporings, all add up to something that only a writer of the stature of Williams or O'Neill could make palatable.

Hedgerow has given the play a nice production, with excellent direction by Jasper Deeter, although first-act pacing is slow and some of the characters are allowed to shout too much. A realistic picnic lunch is neatly portraved, and the seafood cafe set and atmosphere are both good.

However, "Summerhouse" is strictly for the art groups and little theatres, and is hardly likely to raise much of a tumble even from them. *Waters.*

Chi Area Strawhat Season Winding Up to Best Showing in Its History

Chicago, Sept. 4.

Strawhat season here, which normally ends this week and which has been unusually successful around Chicago all summer, has been extended an extra week in three cases, due to the unprecedented business. Only one Equity group failed, although there were three new locations operating this year against last. The Miller Players switched to a semi-pro cast after a month's tussle in the pro ranks.

Marshall Migat's Salt Creek Theatre in nearbye Hinsdale cracked the year's record with Lillian Gish in "Miss Mabel," and extended the play for another week. Week with extra Sunday performance sold out, with a huge $11,000 registered. Migatz gave a Labod Day matinee and evening show, omitting a Tuesday night performance for the first time.

Drury Lane Theatre, in the southwest, is bringing in Willie Shore to star in "School For Brides," and Joan Caulfield extends the season at Chevy Chase with "Claudia." Tenthouse Theatre had previously announced the extension of the season until the 16th. "Death of a Salesman" last week hit a sock $10,000.

Barrie O'Daniels closed his North Shore Musical Theatre in Skokie, Ill., with a sock till. Never registering below $12,000, and hitting as high as $18,000 weekly, the former Detroit Light Opera head reported a 42% hike in grosses this season over last. Producer has also been given a nod for a winter musical season in Honolulu. Last week, with an added Sunday matinee, "Chocolate Soldier" racked in a lush $16,000.

Interest has been so high that two of the North Shore operators are planning to expand their activities to the southside and several backers are talking of a winter stock group with names. However, unless located in the suburbs, union costs may kill the deals.

Seattle Stock Outfit Sets Schedule for Fall

Seattle, Sept. 4.

Great Plays Co. here just wound up a run of Ibsen's "Ghosts" with good houses, and director Dean Goodman has set a fall schedule for three productions to begin Sept. 22 with Eugene O'Neill's "Beyond the Horizon." O'Neill drama will run four nights, as will others —Mel Dinelli's "The Man," Oct. 20-21, 27-28; and "The Stranger" by Strinberg and "A Phoenix Too Often" by Christopher Fry, Nov. 17-18, 24-25. Each production will feature one matinee performance.

Strong Yank Lineup Is Set for Israel Concerts; Scott, Horne, Primus Sign

A strong lineup of U. S. show biz figures has been set for appearances in Israel during the '51-'52 season, as result of a three-month visit by J. Moczan Amidor, managing director of the Yuval agency, of Haifa. Latter returned home by way of London last week, after negotiating for talent in N. Y. and Hollywood.

Those signed include Hazel Scott, Yvonne de Carlo, Lena Horne, Pearl Primus, Joseph Szigeti, Mario Berini and Miklos Gafni. Miss de Carlo, making a film in London this summer, was to leave England Sunday (2) for a nine-day tour of Israel, starting today (Wed.), in a song-and-dance turn.

Miss Scott is due there in December for a three-week tour. Her husband, U. S. Congressman Adam Clayton Powell will accompany her on the trip. Tenor Gafni will do 10 concerts over a three-week period in October. Miss Primus and a group of 10 dancers will appear for three weeks in January. Tenor Berini is skedded for 10 recitals in February. Miss Horne is due for eight performances over a two-week period in May, bringing a group with her. Szigeti will give 10 concerts, over three weeks, in April.

In addition to the above, who were pacted before Amidor left, negotiations have been going on with Tony Martin for a visit, and with producer Paul Gregory for his First Drama Quartet group, which is doing Shaw in lecture-legit form. The N. Y. City Ballet Co. is planning a European tour next spring, and Amidor has been dickering to extend its tour to Israel.

Before he left, Amidor also signed Paul Kohner of L. A. as his U. S. rep. Former expects to be back in the U. S. in six months, to prep '52-'53 bookings.

Strawhat Tryouts

(Sept. 3-16)

"Behind the Badge" — Malden Bridge (N. Y.) Playhouse* (5-9).

"Birds of Prey" — Ivy Tower Playhouse, Spring Lake, N. J. (4-8).

"Castle in the Air" — Peterborough (Ont.) Summer Theatre* (4-8) (original London production reviwed in VARIETY, Jan. 11, '50).

"Fourposter" (Jessica Tandy, Hume Cronyn) — Bucks County Playhouse, New Hope, Pa. (10-15) (reviewed in VARIETY, July 11, '51).

"Hallowe'en Bride"—Arena Theatre*, East Rochester, N. Y. (6-16).

"Heaven Come Wednesday" — Keene (N. H.) Summer Theatre (3-8).

"Home at Seven" (Leo G. Carroll) — Olney (Md.) Theatre (4-9) (original London production reviewed in VARIETY, March 15, '50).

"Kin Hubbard" (Josephine Hull, Tom Ewell, June Lockhart, John Alexander) — Westport (Conn.) Country Playhouse (3-8) (reviewed in VARIETY this week).

"Mirror, Mirror" (Kay Francis) — Bucks County Playhouse, New Hope, Pa. (3-8) (reviewed in VARIETY, July 18, '51).

"Molehills"—Barn Stages, Nantucket Island, Mass. (4-9).

"On His Honor" — Crossroads Theatre*, Bailey's Cross Roads, Va. (10-15).

"Told to the Children" (Miriam Hopkins)—Sea Cliff (L. I.) Summer Theatre (3-8) (reviewed in VARIETY, Aug. 15, '51).

(*—Indicates non-Equity.)

Historic Roanoke House Condemned; to Be Razed

Roanoke, Va., Sept. 4.

Roanoke's historic but crumbling Academy of Music, is to be torn down. City Council has agreed that the building should be razed and has told City Manager Arthur S. Owens to bring in a report on best way of getting rid of it.

The 58-year-old theatre was ordered shuttered two years ago as a fire trap, after having housed hundreds of legit productions and concerts. City manager's closing action stirred the ire of theatre lovers and sentimentalists, who organized "Friends of the Academy," with M. Carl Andrews, editor of the Roanoke World-News, as chairman. Survey that followed indicated $185,000 would be the rock-bottom nut of meeting state minimum safety requirements. A really adequate job would cost over $200,000.

Current Road Shows

(Sept. 3-16)

"Death of a Salesman"—Klein Aud., Bridgeport (8); Victory, Providence (10); Aud., Worcester, Mass. (11); Bushnell Aud., Hartford (12); Academy of Music, Northhampton, Mass. (13); Erie, Schenectady (14-15).

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (3-15).

"Love and Let Love" (Ginger Rogers) (tryout) — Forrest, Philadelphia (3-15) (Reviewed in VARIETY, Aug. 29, '51).

"Member of the Wedding" (Ethel Waters)—Cass, Detroit (3-15).

"Mister Roberts" (Tod Andrews) —Klein Aud., Bridgeport (13-15).

"Moon Is Blue" — Harris, Chicago (3-15).

"Remains to Be Seen" (Howard Lindsay) (tryout) — Shubert, New Haven (6-8); Colonial, Boston (10-15).

"Saint Joan" (Uta Hagen) (tryout)—Shubert, New Haven (13-15) (original production, with Winifred Lenihan, reviewed in VARIETY, Jan. 17, '24; revival with Katherine Cornell, reviewed in VARIETY, March 11, '36).

"South Pacific" (Janet Blair, Richard Eastham) — Shubert, Chicago (3-15).

SUBWAY CIRCUIT

"Season in the Sun"—Jamaica, Jamaica, L. I. (4-9).

Broadway

Abe Schneider, Columbia Pictures' veepee-treasurer, became a grandfather last week.

Rose and Joe Seidelman to Europe Sept. 28 on the Queen Elizabeth on business and pleasure.

Patti Andrews, of the Andrews Sisters, to wed Wally Wechsler, pianist who accompanies the trio.

John Derek and Donna Reed, paired in Columbia's "Saturday's Hero," in town for week-long series of interviews and p.a.'s.

Maggi McNellis out of the hosp following the bursting of a blood vessel in her stomach which kept her off her TV shows for over a week.

George Reinhardt, long a fixture at the old Ritz-Carlton's Little Bar, shifts to Sherry's, as major domo of the bar cafe at that Park Ave. bistro.

Bourvil, French comic who has the end in "Mr. Peek-A-Boo," import which United Artists is releasing in the U. S., is planning a tour of the states.

The Harry Sosniks and the Roscoe Fawcetts flew all the way to Wisconsin to do some fishing, encountered continuously bad weather and never cast a fly.

Agent Kenneth Later is opening the Kenley Restaurant on upper Broadway as a sideline. His brother, Irving, a former agent, is associated with him in the enterprise.

Jerry Dietz writing a play about Mark Twain's classic, "Huckleberry Finn." He also wrote "Homing Pigeons" for Peter Bernard who'll produce and star in that opus in London this fall.

They're co-oping the Park Ave. apartment building housing Frank M. Folsom, Howard S. Cullman, Toots Shor and other show biz names, and most of them are becoming co-landlords as result.

Cornelius Vanderbilt, Jr.'s "the new Europe" films, in color, which he shot for his upcoming Redpath Chautauqua concert tour getting attention from Metro's Dore Schary for films; and Official Films for vidpix. Vanderbilt, incidentally, set for Town Hall lecture Dec. 10.

William Chapman White's Saturepost piece on Saranac Lake, as part of his series on "the cities of America," pays kudos to the late William Morris, Sr., founder of the agency, for his humanitarian work in the tubercular colony.

Lucille Little (Mrs. Deems Taylor), who has been painting in Paris, due back for her one-woman show. She's been selling considerable stuff off-the-easel to Yank and Parisian visitors to her studio.

Cynda Glenn Airfranceing to Paris this weekend for a year's contract as star of the new Folies Bergere revue where she got her professional start years ago. Miss Glenn, while American, has been a longtime Parisian resident.

Wall Street's Arthur Wiesenberger, who is realistic about the attunement of a bull market with pleasure spending, writes from the Riviera, "Those European casinos really need some ticker tape to stir up business; Monte Carlo may soon go on the auction block."

Paris

By Maxime De Beix
(33 Blvd. *Montparnasse, Littre* 7564)

Lacy Kastner due to leave for America soon.

Arlette Arnaud at Amphion on lake of Geneva.

Col. Barney Oldfield back from Copenhagen.

Bob Snowdy at work on "Hills of Kilimandjaro" for 20th-Fox. Two days later he reconsidered, and the opening was moved to Le Touquet.

Gerard Rolf searching Paris for material for N. Y. Met sets and costumes.

Simone Berriau of the Antoine giving exclusive parties in her Riviera villa.

Theatre des Champs Elysees to house Travel Agents Congress opening Oct. 22.

Even French tourists, seldom seen there for the last few years, now favor vacationing there.

Dave Stein, representing director Max Ophuls, closely following filmization of "Le Plaisir."

Borrah Minevitch to the U. S. next month for the wedding of his 19-year-old daughter, Lydia, in Hollywood.

World preem of "The Red Inn," a Memnon Film (Simon Shiffrin) production, due at the La Baule Casino, was held up by the censor.

Lots of Americans going to Spain soon after arriving in Europe. They find the weather warmer and prices considerably cheaper.

Mrs. Simone Berriau to donate the proceeds of the first performance of the Antoine when it reopens to erect a monument to Louis Jouvet.

While dancing "Swan Lake" in Luchon, Didi Amiel, one of the Paris Opera star ballerinas, pirouetted in such a way that her hand struck the face of her male partner and broke several of his teeth.

Minneapolis

By Les Rees

Old Log silo offering "Kind Lady."

Art Tatum Trio into St. Paul Flame.

Curly's has Wally Dean, with Herrero held over.

Schlief's Little City has Frankie Yankovic for one-nighter.

Barbara Lunt at St. Paul's Heinie's with Hal Prince's Bachelors.

McCarthy & Dale and Shannon Bolin into Hotel Radisson Flame Room.

National company of "Guys and Dolls" set for Lyceum here in November.

Neil Rose & Meryl Baxter guest stars with Dorothy Lewis Ice Show at Hotel Nicollet Minnesota Terrace.

Flame's lineup of acts includes Jimarlen Trio, Record Breakers, Nate Wexler, Sally Saylin and Dick Clausen.

Sunday opening day attendance of 144,894 at Minnesota State Fair set a record since exposition went on 10-day schedule in 1938.

Henry Duffy back to Coast to prepare Billie Burke in "The Marquise" for Shubert, Detroit, after getting "Springtime for Henry" set here.

Chuck Gregory producing at Alvin, local burlesque house, again being operated by Charlie Fox of Milwaukee, with Sarah Wax resident manager.

Joyce Sullivan, only American actress ever actually to be a member of Dublin's Abbey Theatre, vacationing with her parents on their suburban Lake Minnetonka estate.

Edward Everett Horton, appearing at Lyceum in "Springtime for Henry," was guest of Minnesota State Fair, being introduced to Labor Day grandstand crowd of 65,000 and telling a few stories.

Rome

By Helen McGill Tubbs

Italian actress Carla del Poggia to Paris for a film.

Sam Jaffe here with his family on four-months vacation.

French actor Jean Claude Pascal here from Paris to make "Four Red Roses."

Mrs. Paul Muni joining her husband who is locationing in Tirrenia on Italian film.

Geza Radvanyi signed to direct "Endless Passage" for Italo-French co-production in October.

"Holiday on Ice" doing capacity biz at Foro Mussolini. Italian audiences rate it a real novelty.

Director Julien Duvivier in from Paris to Direct "Don Camillo," Amato Production, locationing in Parma.

Dario and Jarmel Soria summering in Rome and Venice. He is head of Cetra-Soria Records and she is publicist of N. Y. Philharmonic orchestra and Columbia Artists management.

Cleveland

By Glenn C. Pullen

Bob Manners, leader of Music Makers Quartet, back in town with a bobbed nose.

"Tales of Hoffmann" kicks off the Hanna's preseason Friday (7) for a four-week stay.

Betty Reilly at Alhambra Lounge Club with Bert Stone and Eddie Shine for a fortnight.

Fred Strauss, formerly of Frank Sennes agency, handling nitery accounts for Merle Jacobs' agency.

Palace's inside boxoffice, closed 20 years, reopened for Spike Jones' two-a-day starting tomorrow (Thursday).

Jimmy Burton, Detroit singer, joined Herman Pirchner's light operetta group and his radio-TV "Alpine Village Fair" series.

Clevelander Carl Lampl's new song, "Saturday Afternoon at Half Past," on which Buddy Kaye collaborated, published by J. J. Robbins Co.

Marvin Kline reappointed exec director of Cain Park's 3,000-capacity outdoor summer theatre for next year, starting 1952 series July 7 and running up to Labor Day.

Johnny Ray returning to Moe's Main Street Sept. 17 for another two weeks after recording "24 Hours Ago" and "Little White Cloud" for Columbia in New York.

Samsen Maynard and Will Klump closed their Rabbit Run strawhatter season in Madison Sunday (2), same day Chagrin Falls Summer Theatre wound up with "Voice of Turtle."

London

Leon Kimberly has opened new offices at Triumph House, Regent Street.

Second son born to Robert Morley, making Gladys Cooper's third grandchild.

Frederick Valk succeeded Cecil Trouncer in "Ring Round the Moon," now in its final weeks at the Globe.

Zachary Scott due in soon to star in "Dead on Course," an Anglo-American venture which will be made at the Exclusive studios.

Michael H. Goodman ended his association with Michael H. Goodman Productions. J. G. Frankel and V. Lenz continue as directors.

Two-week holiday in Algeria is top prize, in a contest now being framed as a tie-up with the Yvonne de Carlo British-made "Hotel Sahara."

George Minter back from America, having set a deal with United Artists to distribute "Tom Brown's Schooldays" and "A Christmas Carol."

RKO have sent Nigel Patrick a hurry call to star in a picture which it will start in Hollywood Dec. 1. Patrick is still making up his mind.

Robert Krasker, cameraman on "The Third Man," received his Oscar from the Los Angeles British Consul, W. M. Guthrie, at a party held in Phil Hyams' office here.

Gino Arbib off to Germany in early September to arrange extensive tour of Gigli to open at Munich Nov. 12. This is the Italian singer's first German date since 1938.

To encourage young playgoers, the Old Vic is slashing its prices with the opening of the new season, Sept. 24. First production will be a revival of Christopher Marlowe's "Tamburlaine."

Agatha Christie's thriller, "The Hollow," transfers from the Fortune Theatre to the Ambassadors, Oct. 8, with former reverting to recent winter policy of staging amateur performances.

Having closed in "Cafe Continental" in Blackpool, Sylvie St. Clair is visiting her family in Paris and Nice before sailing Sept. 11 on the DeGrasse to resume U. S. engagements in TV, niteries, etc.

Having been successful with his last film for Associated British Picture Corp., which was titled "Bank Holiday," Rodney Ackland has written a sequal titled "Easter Monday," which goes into production at Elstree studios in October.

Jack Hulbert and Joyce Carey head the cast of a new Ian Hay comedy, "White Sheep of the Family," written in collaboration with L. du Garde Peach. Show preems in Liverpool Sept. 13 before coming to the West End after a brief tour.

Latest subscription theatre club is the Irving, off Leicester Square, opening Sept. 6 with a policy of intimate late night revues. First will be "10:15" written by Peter Myers and Alec Graham, with music by Norman Demnat, John Pritchett and Ronald Cass.

Elspeth March, former wife of Stewart Granger, in hospital with broken ankle following rough handling by muggers while homeward bound from the theatre. She has had to give up her roles in the Shaw-Shakespeare season at the St. James' pending recovery.

"Who's Sylvia" folds at the Criterion Sept. 22 after 11 months to be followed by a new Kenneth Horne play presented by Lord Vivian and John Clements. Latter will direct the piece as yet untitled. Mary Jerrold, Avice Landone, Raymond Huntley, Joan Harben, Margaret Scudamore head the cast.

Montreal

Carmen Cavallaro tentative for Normandie Room show Sept. 17.

Paula Drake starts winter season at Ritz Cafe next Wednesday (12).

Charlie Spivak's band doing a one-nighter tomorrow (Thurs.) at Domaine Ideal Beach.

The Great Morton and his magic slated for a week starting Saturday (8) at Gesu Theatre.

Chez Paree installing a tele lounge with two receivers as latest gimmick to draw business.

Ethel Smith and Dick Haymes lead off first show at Seville when it opens next Thursday (13).

Stan Fisher with Blair & Dean inaugurated new show policy at Mount Royal Hotel's Normandie Room Monday (3).

His Majesty's to open new season Sept. 17 with "Death of a Salesman" for one week and then "Mr. Roberts" Oct. 1.

Continental Cafe has installed a d.j. show in new Mermaid Lounge with Hal Stubbs and Frank Heron airing it via CKVL.

Claude Trenet, younger brother of Charles, through town to start session at boite in Quebec City as warmup to Montreal debut.

Wally Griffin into Ruby Foo's Starlight Roof "Skating Vanities of '52" in four-day session at Forum starting Wednesday (12).

Ralph Bellamy to head all-star cast for Red Feather Revue at His Majesty's next Tuesday (11).

Paul Gray currently headlining Chez Paree layout.

Washington

By Florence S. Lowe

Georgia Sothern current at Cross Roads, nearby roadhouse.

Buddy Lester highlighting Labor Day weekend show at Club Kavakos.

20th rep Tony Muto has issued invitations for a brass hat preem of "David and Bathsheba" Sept. 12.

Metro producer Robert Thompson in town to do some spade work on studio's forthcoming "I Street," to be shot here and in Gettysburg.

Evelyn Swarthout, concert pianist, frau of concert booker Patrick Hayes and cousin of Gladys Swarthout, named assistant professor of music at American U.

Langner, in the past week for National Inventors' Council confab, took time out for look-see at Veronica Lake in strawhat stint at Olney Theatre.

San Francisco

By Ted Friend

Lily Pons at Fairmont Hotel.

Sherrill Corwin in for meetings.

Ringling Brothers and Barnum & Bailey into Cow Palace for five days.

Billy DeWolfe doing the seven hills; ditto Jim Backus. Latter in to spark "Bright Victory."

Earl & Mrs. Wilson due for quick look-see enroute to N. Y. following flight around globe.

Beverly Michaels in for Orpheum date with Columbia's Mike Newman garenering mucho promotion for her.

Hildegarde and Anna Sosenko doing the town in 48 hours enroute to Duluth, where singer opens at Duluth Hotel.

Gold-plated set worried that gala opening of Frisco opera season, set for Sept. 8, may be postponed if Conference runs over schedule at Opera House.

Town jumping with Japanese Treaty Conference. Delegates, press, etc., jamming hotels, restaurants and spilling over hills. All hotel reservations screened by State Dept. during week of Conference.

Vienna

By Emil W. Maass

Wiener Werkel cabaret will reopen in September.

Ernst Deutsch inked by Burg Theatre for winter season.

"Silent Mouth," film done by Excelsior at Thalerhof Studios, completed. Karl Hartl directed.

Rosenhuegel studios in Russian zone prepping 10 pix in Technicolor, a record output to date.

Dillenz Productions began work on Johann Strauss film, "Fruehlingsstimmen." Hans Thimig is director.

Patriafilm in Gratz is working on the Karl Zeller operetta, "Obersteiger." Hans Schott Schoebinger is directing.

Memphis

By Matty Brescia

Chuck Foster's crew at Peabody's Skyway.

Henry Busse orch at Claridge's Magnolia Roof.

Local theatre biz suffering under terrif 100 to 104-degree heat.

Joe Simon, manager of Ritz Theatre, just returned from three-week Chi vacash.

Francis X. Bushman checks in here this week to hypo the "David and Bathsheba" pic and appear before Shrine luncheon group.

John C. Simmons, account exec out of Ruthrauff & Ryan office in St. Louis, checking with local radio stations for placing fall biz for Griesdek Brewing Co.

Jimmy Dorsey, Jan Garner and Woody Herman are skedded for one-nighters at nearby Millington Naval Air Base during September, October and November.

Cindy Garner, UI starlet, checked in here for a one-day stopover. Also in the UI troupe here to hypo the "Iron Man" were Frankie Van, former featherweight title contender spotted in pic as an athletic instructor, and flacker Burt Hirshfeld.

Hollywood

Vic Damone in town on furlough.

Hattie Daniel seriously ill.

George O'Brien hospitalized with phlebitis.

Patricia Knight divorced Cornel Wilde in Reno.

Jimmy Ellison vacationing at Laguna Beach.

Mickey Rooney to Montreal to open a stage tour.

Armand Schaefer to June Lake for two-week siesta.

Pat Knight Reno-filed suit to divorce Cornel Wilde.

Samuel Goldwyn returned from Hawaiian vacation.

Blossom Seeley laid up with impacted wisdom tooth.

Val Anthony hospitalized in Santa Monica for surgery.

Coleen Gray and Barbara Britton planed in from N. Y.

George Macready in from France where he made a pic.

Julie Wilson in town as house guest of the Jack Mulcaheys.

Mala Powers checked in at RKO after vacation at Russian River.

Robert L. Lippert to San Francisco to celebrate his silver wedding.

Mrs. Forrest Tucker on the mend following the loss of her baby.

Pat Somerset re-elected prez of California State Theatrical Federation.

The Charles O'Malleys celebrated their 25th wedding anniversary.

Thor Thors, Iceland's envoy to the U. S., ogled film-making at Warners.

Mel Ferrer laid up with flu, postponing his scenes in "Scaramouche."

Barbara Bates resumed work at 20th-Fox after siege of ptomaine poisoning.

Leo Morrison closed his Hollywood agency to become veepee of Archer Productions.

Keenan Wynn headed a Metro troupe to entertain service men at Offutt Air Base in Nebraska.

Ira Gershwin, Gilbert Roland and Antonio Moreno to Tijuana for resumption of bullfight season.

Gloria Swanson will be guest speaker at Screen Producers Guild's first anual "Milestone" dinner.

Broderick Crawford, John Derek, Beverly Michaels and Donna Reed on personal appearance tours for Columbia.

Goldwyn studio employees tossed luncheon for Frances Inglis, who left the lot to become exec secretary of Screen Writers Guild.

Dore Schary tossed a luncheon for the heads of 15 studio guilds to work out program for 1951 Permanent Charities campaign.

George Cukor in from N. Y. where he huddled with Garson Kanin, Ruth Gordon and Judy Holliday about details in filming of "The Marrying Kind."

India

Producers of Tamil film, "Life," have made a Malay version of the picture for the Far East.

Cine Technicians Assn. of South India is holding a conference in Madras early in September.

Tamil film troupe has gone to the Andaman Islands to make picture with the island as locale.

Paul Zils, once associated with UFA Studios, started own production unit in Bombay. First production in Hindi, "Zalzala" started this month.

Indian Motion Picture Producers Assn. warned members that production of films has slumped nearly 60% and steps must be taken to step up production.

"Cinderella" (RKO) did two weeks of terrific biz at the New Globe in Madras recently while "Treasure Island" (RKO) started off good at the same house this month.

Producer - director Paul Zil's "Our India," which has been retitled "Dawn of India" in the English version, is set for September release in London.

Producer C. A. McEldowney and director Jean Renoir are on way to India to produce three more pictures with Indian background. One picture may be about Gandhi while the second will be called "The Monsoon."

Seattle

Abe Burrows and wife visiting relatives.

Lionel Hampton orch played one-nighter at Trianon.

Rex Allen in for "Back to School" parties at five downtown theatres. Affairs sponsored by Seattle Times.

Tony Pastor orch in for stint at Trianon. Also opened new Enlisted Men's Club at McChord air base Sunday (2).

Australia

By Eric Gorrick

Metro's "Great Caruso" played four of Met's key Sydney houses.

Some exhibs still refusing to pay upped rentals for Par's "Samson and Delilah."

Ralph Hogg, production exec attached to Ealing, in from London on short looksee.

Iceskating continues with boom biz in Sydney and Melbourne over the winter season.

Donald Novis appearing at the Celebrity nightclub, Sydney, for the Joe Taylor management.

RKO will spot "Kon-Tiki" at Savoy in Sydney and Melbourne on deal fixed with Peter Dawson.

Charles Chauvel is setting final plans for a color pic of the Aussie hinterland. Likely will use local talent.

Ealing's "Wherever She Goes," life story of Eileen Joyce, debuts in Hobart, Sept. 7 for Greater Union Theatres.

Leroy Brauer, Columbia's Aussie chief, is currently in India on biz. He will cover Far East zones before returning to base.

Frank Muir and Denis Norden arrived from London to script shows for non-commercial Australian Broadcasting Commission.

Al Daff has appointed Wally Ord to take charge for Universal in Malaya. Daff is making a three-week tour of the Aussie zone.

Donald Novis continues a top click at Celebrity nightclub, Sydney, in third week. Singer will do some radio work during his local stay.

Universal-International holding big sales session in Sydney, with Al Daff, company sales chief, and Herc C. McIntyre, Aussie boss, in charge.

Evelyn Laye and Frank Lawton bow into Royal, Sydney, shortly with "September Tide" for Williamson. Follow with "Bell, Book and Candle."

Bestsellers in this zone for wax and sheet music are "Mocking Bird Hill," "On Top of Old Smoky" and "If." Trio is likewise solid over the jukebox loop.

"Worm's Eye View" winding up a smash five months' run at Royal, Sydney, for Williamson. Evelyn Laye and Frank Lawton move in next with "September Tide."

Frank Tait, Williamson director, said that he hopes to have "South Pacific" here sometime next year. Williamson also dickering for a grand opera troupe to visit here in 1952.

Judy Breen, 19 year-old London typist who won a world trip sponsored by the J. Arthur Rank Odeon-Gaumont loop as "Miss Festival," here as guest of Greater Union-British Empire Films.

Miami Beach

By Lary Solloway

Casablanca shuttering Club Morocco for several weeks.

Kirby Stone quintet a click on return engagement at Clover Club.

New 300-room hotel being planned for North beach sector with cafe included.

Area niteries had best Saturday-Sunday biz in some weeks with residents rather than tourists filling the spots.

Beachcomber will be turned into a Roumanian-Jewish food and show idea this winter if current plans go through.

Ned Schuyler leaves for N. Y. and Paris this weekend. Will join Josephine Baker in France, and come back with her for her Roxy date in early October. Has pacted Tony Martin, Jimmy Durante and Betty Hutton for Copa City runs.

Robert Preston playing lead role in "Detective Story" at Brandt's Roosevelt. Carol Bruce follows in two weeks with "Pal Joey." Stager Jose Vega and manager Bernie Lopata looking for more name attractions to come in through fall and winter.

Philadelphia

By Jerry Gaghan

The Troc (Hirst Circuit burley house) reopened Sunday midnight (2), with Peaches.

Insurance man George Dorwart, co-owner of Celebrity Room, is in Jefferson Hospital for surgery.

Stoney McLinn, WIP sports supervisor, will receive the B'nai Brith's award of merit, Sept. 11.

Film starlet Kippee Valez (wife of restaurateur Frank Palumbo) is in Methodist Hospital for a checkup.

Bill Kenny, of the Ink Spots, is flying in from Detroit at his own expense to appear on the WFIL-TV telethon (8) to aid the cerebral palsy fund.

Sid Axelrod, of the AGVA office here, has been named head of the theatrical union's Miami branch and will take over end of the month.

Palumbo's Restaurant, 600-seat South Philly cabaret, reopened last night (Tues.), although official debut is set for Sept. 27. Spot will operate without chorus lines this year.

Eddie Suez will keep his Club Avalon (Wildwood, N. J.) open the week after Labor Day for the first time. South Jersey resort expects about 25,000 Legionnaires in for the state convention this week.

Eugene Ormandy, conductor of the Philly symph, will lead the Danish State Radio Orchestra, Sept. 6, 9 and 13, in Copenhagen, and make his debut with the National Radio Orchestra at Oslo, Sept. 20 and 21.

Berlin

By Bill Conlan

Boris Morros in town for a few days.

Emile Lustig in Berlin negotiating for a series of TV pix to be produced by Central Europe for Stillman & Stillman.

Paul Gordon has notified Lichtig and Englander to initiate a law suit if Metro produces Gordon's "Jumbo."

German TV receiver production hit the 5,000 mark last week. About 40 different models will be displayed at the October industrial fair.

Berlin studios are busy with three pix being produced at Templehof and two films underway at Spandau. "Sundige Grenzen" was finished at the C.C.C. studio Aug. 27.

Scotland

By Gordon Irving

"Geordie" film title role may go to young Scot singer Alastair McHarg.

Noel and Novelly in cabaret at Piccadilly Club, Glasgow.

Linda Ellington, 19-year-old, set to sing with Hedley Ward and band in Glasgow.

Radio-biog on the late Will Fyffe being scripted by free-lance scribe Howard Lockhart.

Joan Mann, in strawhat revue here, set as pantomime principal at Swansea, Wales.

Royal Kiltie Juniors pleasing Scandinavians with Scot songs, being currently in Sweden.

Perth Theatre to preem new Scot play, "Try and Be Sensible," by George Scott-Moncrieff.

Jewel and Warriss, British comix, in Val Parnell's "Starlight Roof" at Empire, Glasgow.

Helen Davis, 22-year-old Scots warbler sailing for America Sept. 25 under sponsorship of U. S. singer Rose Murphy.

Richard Dimbleby, top British radio commentator, interviewed leading Edinburgh Festival visitors for his radio series, "Down Your Way."

Ottawa

Spike Jones due for Auditorium booking.

Sarah Vaughan into reopened Standishall nitery.

Gatineau Club doing okay biz with Radio Rogues.

City gets fourth drive-in with Startop due for early teeoff.

All local theatres closed until 3:30 p.m. Thursday (30) in respect to Mayor Gren Goodwin, who died suddenly Monday (27).

Ottawa Summer Theatre shuttered for season with "Present Laughter." Canadian Repertory Co. reopening still unannounced.

Len Hopkins' orch skedded for 13th season in Chateau Laurier's Canadian Grill after late September closing at Jasper Park Lodge in Alberta.

Chicago

Broderick Crawford weekending at Columbia Yacht Club.

Willie Shore in "School for Brides" opened Monday (3) at Drury Lane silo.

Lillian Gish held over for second week in "Miss Mabel" at Salt Creek strawhatter.

Otto Preminger in town checking Chi company of "Moon Is Blue," which he directed.

Joan Caulfield winds up the Chevy Chase summer theatre season in "Claudia" this week.

Ray Walston leaves "South Pacific" company to take over Luther Billis role in London company. Johnny Howard, cafe comic, replaces.

Barrie O'Daniels wrapped up the season in the black at North Shore Music Theatre, and tentatively set for winter in Honolulu to produce operettas.

Ansel Winston, manager of Palace Theatre which converts to legit Sept. 20 for "Gentlemen Prefer Blondes," will shift to Grand Theatre. Vet showman Frank Smith handles new policy at Palace.

Mexico City

By D. L. Grahame

Charles Rooner readying a repertoire Follies.

Arturo de Cordoba recovering from operation.

Meribeth Old featured in floor show at El Patio nitery.

Hughie Mack, Negro pianist, a click at the swank 33 restaurant.

Rosa Guraieb giving piano recital series at Palace of Fine Arts.

"Dark of the Moon" being presented in English by the Anglo-Mexican Cultural Institute.

Patricia Moran, Mexican pic star now working in Spain, inked for a pic at Cinecitta studios, Italy.

President Miguel Aleman's annual message to the nation Sept. 1 was telecast for the first time.

Hazel Griggs soloing with the National University Symphonic Orch at the Palace of Fine Arts.

Fausto Garcia Medeles, back from a European tour, readying a piano concert series at Palace of Fine Arts.

Pix stars Antonieta Pons and Delia Magana inked by Frank Founce for tour of his California theatres.

Ambassador and Mrs. William O'Dwyer attended preem of "Three Guys Named Mike" (M-G) at the Cine Roble.

Mexican Radio Announcers Assn. to banquet President Miguel Aleman Sept. 19. Foreign announcers will be invited.

Variety Club godfathering Jacqueline Evans, English pic actress-writer, in the second Pan American road stock car race Nov. 20-25.

Charles Rooner readying a repetoire of Shaw and Barrie in Spanish. Set to open with "The Admirable Crichton" at Salon Moliere.

Jorge Reyes, Marta Roth, Amparo Montes, Evelyn and Amparito Arozamena, film players, planed to N. Y. for personals at the Puerto Rico Theatre.

Barcelona

By Joaquina C. Vidal-Gomis

Teresita Abad, new dance personality, at the Copacabana nitery.

Song and dance team of Lola Flores and Manolo Caracol is splitting.

Tony Leblanc and Fernando Vallejo at the Talia with comedy, "The Mixed Up House."

Pic star Miss Josita Hernan intends trying her hand as director on the film, "Tanya."

"Sweet Name," film based on the Concha Espina novel produced by Iquino, is ready for release.

Poliorama Theatre has revival of "My Sister Concha," legit play by Antonio Quintero and Pascual Guillen. Lola Villaespesa plays lead.

Mario Cabre will star in Spanish-Mexican production, "Tercio de quites," to be produced in the Chamartin Studios, Madrid. Lina Rosales will have femme lead.

"The Wingless Vulture," by legit author Juan Ignacio Luca de Tena, will be presented the big Fruenteovejuna award at the Lara Theatre next month in Madrid.

Demon's nitery show, "Half a Century of Songs," moved to Barcelona Theatre for benefit of femmes not able to get out at night. It is proving a click.

Ireland

By Maxwell Sweeney

Mary Martin to London in preparation for "South Pacific" opening; she's been vacationing here.

Hilton Edwards and Michael MacLiammoir back from Paris to ready fall season for Dublin Gate Theatre Co.

Everett Mitchell, emcee of "National Farm and Home Hour," on National Broadcasting Co., here to tape stories.

Film imports in first six months of this year totalled 5,278,990 feet, compared with 5,617,227 in corresponding period of 1950.

Maureen Delaney and Abbeyite Ronnie Walsh to London for roles in Kieran Tunney's "A Priest in the Family," skedded for Westminster Theatre.

Atlantic City

By Joe W. Walker

Circle Theatre shuttered Saturday night (1) with Arthur Treacher in "Clutterbuck."

Club Harlem cast headed by Larry Steele offered final show of season yesterday (Tues.).

"Ice Capades" closed Sunday America" pageant, which comes night (2) to make way for the "Miss into Convention Hall today (Wed.).

Denise Darcel in Steel Pier's Music Hall through Monday (3) with Three Suns. Gus Van followed them into the house for Pageant week.

Managers' Beefs

Continued from page 67

Huntington (Saratoga, N. Y.), Jill Miller (Mahopac, N. Y.), William Miles (Stockbridge, Mass.) and Judson Pratt, representing Walter Davis (Skaneateles, N. Y.).

Bamberger then, as now, opposed the six-resident-actor rule, Equity members recall, but Stiefel and Palmerton were particularly for keeping the setup intact, on the ground that eliminating the six-resident-actor would "encourage package shows" and tend to relegate the local producer to the status of little more than a house manager. Most of the barn operators joined in emphasizing that they wanted to continue as stock company producer-managers, it is reported.

Antiquated Ruling

Equity members were and are inclined to agree with Bamberger's thesis, and most of the silo impresarios now seem to concur, that the six-resident-actor rule is antiquated. They explain that it is a hangover from the old stock company days, when plays were written around standard characters and every stock company had the basic quota of leading man, leading woman, character man, character woman, juvenile and ingenue.

With plays nowadays written with little consideration for stock characters and with economic and production conditions vastly changed, the old setup has become meaningless, partfcularly since many of the leading barns now play principally touring package shows. As a result, various devices are used to evade the rules, such as one leading Connecticut spot where the owner's wife, who has not appeared on the stage for a decade or more, is officially listed as a member of the resident troupe.

With such legal evasions of various sorts now commonplace, members of the union's stock committee feel, as they have for the last several years, that the six-actor rule is passe and should be written off. They figure that its elimination would not decrease Equity employment, but would tend to simplify local barn operation and the production of touring packages, thus possibly even increasing work for union actors. They point out that, if necessary, the present 70-30% ratio of Equity and non-union players could be boosted to protect Equity-ite employment.

In the matter of the proposed rule requiring five days' rehearsal for all strawhat engagements, the union has recently been informed by several leading rural managers that they now favor the idea. Two years ago, when the measure was adopted by the council, there was a violent, concerted protest from SMA members, on the ground that it would cut the number of appearances of each star in half. That would curtail star availabilities and tend to boost the already swollen salary demands of name players, it was argued. So the matter was dropped.

But now many of the haymow managers appear to have swung around to the idea that a five-day-rehearsal rule would prevent stars from walking into local engagements with merely a run-through with the resident players, and would thereby raise the quality of guest-name productions. As to the prospect of higher salary demands, the strawhatters remark that the asking terms are already at the absolute ceiling.

Touring Show Problem

Equity representatives generally shrug off claims of barn managers that the union rule requiring one day off per week curtails rehearsals. It shouldn't do so if the management is efficient and plans carefully, it's argued. The union members point out that William Miles, for instance, whose Stockbridge, Mass., operation is a model of smooth management, has little trouble with the setup, and the same applies to other competent producers.

As for squawks that insufficient rehearsal time is permitted for touring packages, Equity's attitude is that such shows already have an extra week's rehearsal prior to the first engagement, plus a run-through and a dress at each local stand. The only shows which the rule might hit would be tryouts, which were not intended to be covered by the stock regulations. As far as the unions have heard, the only show actually affected this summer was the tryout of the musical edition of "Alice in Wonderland."

Countering barn manager beefs at the union rules, Equity officials say there have been numerous instances of abuses by the silo operators themselves, though few of a serious nature. Among the latter are reported salary kickbacks by one prominent New England manager (currently being investigated), plus a number of cases of failure to pay the required round-trip transportation, petty infringements of rehearsal and performance rules, etc.

In the case of stars, there have been wholesale gripes by players and their agents about undecipherable boxoffice statements, instances of apparently full houses and suspiciously low gross returns, chiseling on agreed-upon transportation, living accommodations and expenses. And more than any other point, there are repeated assertions that the star generally has no sure way of double-checking the manager's boxoffice statement on a percentage deal. No matter how much he may suspect, the percentage player can do nothing but accept the producer's word, it's asserted.

Most guarantee-plus-percentage stars don't appear to mind strawhatter complaints about "astronomical" demands. They incline to shrug off such beefs with the observation, "If they don't want me or like the terms, they don't have to take me. It's a free country."

See Taft Suit

Continued from page 67

application and has been employing him as company manager (on a temporary basis, pending settlement of the row) as of "Lace on Her Petticoat," that there was any "political angle" involved, as a board member had privately asserted.

It's believed that a major element in the ATPAM stand is the fact that Shumlin got two previous manager applicants into the union earlier this season under the "new blood" clause. But there appear to be personal factors involved in the Sabinson case, from remarks of board members and indirect reports from within the union membership.

Among the ATPAM membership, in which there is widespread unemployment, prevailing sentiment appears to be against Sabinson's admission. However, many members express the conviction privately (being careful not to let their statements get back to the board) that it is basically abhorrent for anyone to be deprived of the right to earn a livelihood because of inability to join a union.

In the opinion of labor attorneys, no union is under legal compulsion to accept anyone into membership. However, the Taft-Hartley law forbids the barring of anyone from employment because of non-union membership, provided he offers to pay the regular initiation fees and dues. The law applies only to businesses in interstate commerce, but in the case of Ring vs. Dramatists Guild the courts ruled that legit is interstate commerce.

Under T-H, anyone refused employment because of non-union membership may bring damage action against the employer and the union.

Western Canada Bureau Sets 90 Dates for Season

Winnipeg, Sept. 4.

About 90 legit and longhair dates have been set in western Canada by Celebrity Concerts, managed by A. K. Gee here. Circuit covers 16 towns.

Hazel Scott will do nine dates; the dePaur Chorus, 15; Nelson Eddy, five; Minneapolis Symphony, five; Thomas L. Thomas, nine; Rise Stevens, five; Patricia Travers, five, and Leopold Simoneau, six. Several Canadian artists are also on the series.

Gee will present the First Drama Quartet, consisting of Charles Boyer, Charles Laughton, Agnes Moorehead and Sir Cedric Hardwicke, in Shaw's "Don Juan in Hell" readings, at Winnipeg Auditorium, Oct. 2. The Gene Autry Show will appear here Oct. 6.

Literati

Henry Ford 'Expose'

Rumors in the book trade the past few months, about an "expose" of the late Henry Ford by his one-time confidant and personnel head, Harry Bennett, which most publishers found too hot to handle, are being substantiated with publication in October by Gold Medal Books of Bennett's "We Never Called Him Henry."

Gold Medal, one of the Fawcett Publications subsids, which publishes original thrillers, will be making its first big venture into non-fiction with the book. It will be paper-bound, selling at 25c, with a first run of 250,000. Fawcett has also skedded a 20,000-word digest for its True magazine for October.

Book, written two years ago in collaboration with Paul Marcus, a freelancer, was originally titled "S. O. B. Detroit," but title was nixed by Bennett's agent. Bennett, an ex-sailor and pug who was picked by Ford as personnel director of the Ford Motor Co., held the post 30 years, in a stormy era of labor relations during which he was accused of running a private police force and spy system, having contacts with the underworld, etc. Bennett's thesis in the book is that Ford and not he was responsible for the spy system, and that his underworld connections were necessary to guard against unsavory characters coming into the Ford plants.

Manuscript was sent to a half-dozen publishers, including several of the foremost in N. Y. Admitting it was one of the hottest books he'd ever received, one turned it down for that reason. Another nixed it as too libelous. A third said he wasn't worried about the libel angle, but mistrusted the book's authenticity and objectivity. Publishers claimed, however, that there was no pressure from the Ford family to turn the book down.

Book-Writing 'Precarious'

Writing books is a precarious occupation, N. Y. Daily Mirror editor Jack Lait stressed in his syndicated column (subbing for Walter Winchell) last week. He opines that half of the popular titles are by one-tome authors, who have never before had publication and who may write a second which flops.

Lait said, "There is a great deal of hooey about earnings of best-seller authors." Under the standard royalty contract, calling for 10% of gross retail sales, the $30,000 gross from the 10,000 copies of the average "successful" $3 tome brings the writer $3,000, Lait figures.

He points out that the contract he and Lee Mortimer have for their "Confidential" tomes is "special," the royalties running, with periodic bonuses, to 20%, plus returns from the 25c reprints. "Confidential" series has sold over 350,000 copies, with the N. Y. reprint having been bought by 750,000 so far, with an additional 750,000 in print.

Winchell Clarifies Runyon Setup

Walter Winchell has clarified the relationship between the Walter Winchell Foundation, Inc., and the Damon Runyon Memorial Fund to avert confusion in the public mind.

The Runyon fund is a tax-exempt organization seeking contributions to finance cancer research. Winchell personally has contributed over $90,000 to the Runyon fund to date.

However, the Fund has reached a point where it requires a small organization. To finance expenses of the Runyon fund, Winchell formed the Walter Winchell Foundation. He made an initial gift of $50,000 last July 1 to the foundation for the purpose of paying Runyon fund expenses. Laurence Rockefeller donated $6,000 worth of Socony Vacuum stock to the foundation.

Thus far, $4,271,966 has been paid out in 186 grants and 147 fellowships in 137 institutions in 45 states, the District of Columbia and 11 foreign countries.

Another Good Show Biz Book

Not satisfied with just furnishing caricatures of showfolk to authors, the N. Y. Times, Collier's, Life, Holiday, the old Vanity Fair and other publications, Al Hirschfeld, show biz caricaturist, has written and illustrated his own book, "Show Business Is No Business" (Simon & Schuster; $2.95).

The book contains short paragraphs on theatres, producers, playwrights, directors, agents, designers, angel auditions, rehearsals, out-of-town opening, New York opening, and a load of top caricatures of the stage greats. Hirschfeld knows his theatre and writes about its people humorously, wittily and cynically. And he also knows how to write as well as he draws.

Laurie.

Woman's Day Ups Price

Woman's Day, mag distributed through the A&P food chain, is upping its price from 5c to 7c with the October issue.

Monthly, which is 14 years old, originally started publication at 2c a copy.

Faye Emerson's Ad Column

Faye Emerson, who is bankrolled by Pepsi-Cola on CBS-TV, is launching an advertising column with notes about people, places and products. It will start Feb. 3 in the Sunday mag sections of 36 newspapers. Column will include paid plugs along with the chatter. James White, who is handling the columnar enterprise, said that advertisers in it will also get some merchandising aids.

Bill Conlan's Post Stalled

Appointment of Bill Conlan as director of the U. S. Press Center in Berlin being held up pending final agreement on the Army wage classification for the job. Army PIO officials in Berlin offered the spot at a salary considerably higher than the Army personnel people would come up with. The dispute has been carried to the main U. S. Army headquarters in Heidelberg.

Minstrel Book Bally

Keen's English Chop House, N. Y., will be the scene of a minstrel carnival Sept. 17, to bally the publication of "A Song In His Heart," penned by John Jay Daly. Book, a biography of James A. Bland, minstrel-composer of such tunes as "Oh! Dem Golden Slippers" and "Carry Me Back to Ol' Virginny," is being published by John C. Winston Co.

Keen's is the site of the original Lambs Clubhouse.

40 University Presses

There are 40 American university presses turning out book publications regularly. Some have affiliated or subsidiary imprints. The institutions by name follow:

University of California Press, Catholic U, Columbia Press (and King's Crown Press, Cornell, Duke, Florida, Fordham, Georgia, Harvard, Huntington Library (San Marino, Cal.), Illinois, Iowa, Johns Hopkins, Kansas, Kentucky, LSU Press, Loyola, Metropolitan Museum of Art Press (N. Y. City), Michigan U, Michigan State College Press, Minnesota, Nebraska, New Mexico, NYU Press, North Carolina, Oklahoma, Penn U Press, U of Pittsburgh Press, Princeton, Rutgers, South Carolina, Southern Methodist U, Stanford, Syracuse, Texas, Toronto U Press (Canada), U. S. Naval Institute Press (Annapolis), Washington U, Wisconsin and Yale U Press.

Cloak & Dagger Stuff

Ray Brock, American Broadcasting Co. and magazine correspondent, writes (and reads) like a chapter out of some cloak & dagger saga with his news coverage in the Middle East listening post. The Russian situation makes his and other newshawks' movements sound very E. Phillips Oppenheim, as witness:

"Ankara, at long last, is recognized for the news centre it is, and Charlie (Kingsbury) Smith, the INS European chief, Cecil Brown of MBS, and other ferrets, are ferreting. The premier section of the Turkish Surete just uncovered another spy ring in Istanbul (operating for the USSR from Bulgaria). It's hotter'n French postcards.

"The Mediterranean trouble areas are Beirut, Alexandria, the Piraeus (Athens), probably Genoa and Leghorn, Marseilles and Barcelona. I'm aboard the Excalibur, which will afford me a 24-hour, or more, jump ashore in ports I know intimately—and I can shoot anywhere by air immediately if big trouble pops. But Sept. 23 will see me in Barcelona, barring a Mediterranean typhoon, and by Sept. 23 the Russkies will have to have moved, or else. We're (relatively) safe 'til spring if they haven't jumped by then.

"I look forward to intensive hours of hard writing on newspaper stuff, magaziners, and the first five or six chapters of a book for Bill Targ (yclept 'Blood, Oil and Sand') on Middle East, due for early spring publication. Also look forward to some rolling sea, sun and the first real, temporary, relaxation I've had since I took off with Pan-Am from Idlewilde in April. This area's a killer (like Broadway), but you can't put into Lindy's, the Stork or 21 for refueling. Sort of Point of No Return. Between our earthquake of last week (72 now dead, 620 seriouslied), nearly 2,000 homeless the Carib hurricane, the Jap typhoon, and the July floods in Kansas—plus the wrecking crew of the Soviets—the world is going to hell in a handbasket, it seems.

"Wagons-Lits-Cook is trying to fix me a compartment for tomorrow night on the Istanbul Express. Plan to hit Edirne (Adrianople) on the Turko-Greco-Bulgarian frontier for some spy stuff—also Zonguldak, on the Black Sea—for a closeup on Russian infiltrations.

"Also plan to dip this tired, old body in the Bosphorus at least once. I need some sun, wind, air and water of a benizoning variety. It's tough out here."

CHATTER

Dick Hannah won the annual short story contest held by the Los Angeles Press Club.

Robert Gessner, NYU film course prof, working on two novels during his current Martha's Vineyard sabbatical.

Peter Martin, ABC script staffer, this week wraps up final pages of his new novel, still untitled, for Little, Brown publication.

Jo Ranson and Dick Pack's "Opportunities in Television," already in a vocational guidance edition, comes out in a trade edition (Grosset & Dunlap) this week.

Gigi Marion, daughter of film scripter George Marion, picks an All-American football team for a femme mag, Mademoiselle, for its curent (September) issue.

Mrs. Tess Williams, press editor of Seventeen mag, returned to New York Mon. (3) after a month's tour of the Coast which included huddles with Hollywood studio execs.

Frank Lualdi, assistant to Cowles circulation manager Ab Sideman, leaves the Look-Quick organization Sept. 15 to join Standard Publications (See mag) as newsstand sales manager.

"News For An Empire," the story of the Spokane (Wash.) Spokesman-Review and its founder-publisher, William H. Cowles, by Ralph E. Dyar, being published Nov. 17 by Caxton.

Sidney P. Solow of Consolidated Film Industry is writing a technical chapter for "The Arts and Sciences of Motion Pictures," sponsored by the Academy of Motion Picture Arts and Sciences and edited by Muriel De Lisa.

Bill Ornstein, Metro trade contact, has sold a short story to the Kansas Magazine, published by Kansas State College. Additionally he has fiction pieces coming up in Wildfire, the American Hebrew and American Jewish Times Outlook.

Cue mag planning to give part of its Nov. 10 issue to plug the film industry's "Movietime U. S. A." campaign. Publication will also run a survey on entertainment habits of N. Y. metropolitan audiences specifically in regard to filmgoing.

Harold H. Laskey, sales manager of Columbia University Press since 1945, upped to sales and advertising manager, with Barbara Fuller, former assistant ad manager, named publicity manager, and Elizabeth Burke made assistant sales manager.

Frank Scully, VARIETY columnist, has been invited to address the annual convention of the National Society for Crippled Children in Chi, Oct 4. Scully is the author of various books for convalescents. Latest, "The Best of Fun in Bed," will be published by Simon & Schuster this fall.

"Monday Follows Tuesday," by Ed Sovola, is due from Allen Smith presses on Nov. 1. Author is 31-year-old columnist for the Indianapolis Times. Tome has a preface by Earl Wilson, New York Post syndicated columnist, and a foreword by Robert Ruark, Scripps Howard columnist.

On occasion of the N. Y. Times' 100th birthday, Sept. 18, Simon & Schuster will publish Meyer Berger's "The Story of the N. Y. Times," as well as "100 Years of Famous Pages from the N. Y. Times." Latter tome contains reproductions of historic pages from the paper, covering world events since its founding.

Robert Downing, stage manager of the Broadway musical, "Seventeen," has an article on Marlon Brando in the November issue of Movie Spotlight, film fan mag, due on the stands Sept. 10. The author was stage manager of the Broadway edition of "Streetcar Named Desire," in which the actor was the original male lead.

Tom Waters one of the original comedy piano acts and veteran musical comedy star, now a receptionist at the Capitol Museum at Harrisburg, Pa., has written another book of his homey poems. He calls this one "Random Thoughts."

SCULLY'S SCRAPBOOK

By Frank Scully

Flagrant, Fla., Sept. 1.

Lawyers who specialize in fortifying phobias, have been reported as advising picture producers not to eat of this column's fruit, lest they get a bill for one apple big enough to have bought an orchard. They simply do not believe that a VARIETY mugg would give anything away.

All I can say by way of rebuttal is, "Ignore your lawyers. When we give anything away for free we use the word in its old-fashioned sense. You don't even have to tear off a VARIETY masthead and send it in to the masthead editor. He's the guy whose job it is to see that the date is changed each week."

So take any or all of these stories, all or any part of them. If you're still in doubt, send a release-form and we'll sign it.

There will be, of course, a slight charge of $150,000 for titles. But if a producer can't think of a title, what earthly use is he to his studio?

Now take your pick:

Old Title	New Title
STAND UP AND SMEAR	THE MUDPACK

Queen Castoria's country is on the verge of revolution. Her cabinet believes she can win back public sympathy if she permits the court physician to announce that she has contracted bursitis, a disease of leaders in more democratic countries, and intends to repair the trouble at home.

While up to her tiara in mud, a little tyke comes into her tent on the seashore and says, "Wotta youse doin' here, lydie? This is me own oyster bed, this is. As a squatter I got sovereign rights 'ere and you're poachin' on me riparian rights as well."

Her flunkies rush to throw the ragamuffin into the muffin bin, but she is intrigued by his legal mind. "Stay!" she commands. "This lad is an honor to a home industry. Instead of exploiting backward people in far off lands, why don't we exploit each other at home? My bursitis is gone, thanks to our wonderful mud, and I feel sure it will now grow the most wonderful oysters in the world. I will give this lad an appointment so he can say his oysters are grown 'By Appointment to Her Majesty Queen Castoria.' The oysters won't be any better for that, but they will sell at a higher figure in democratic countries. In return, of course, I expect a stipend, or 'kickbick' as the Shylarks say."

"Agent's commish, Ma'am," offers the tyke.

"Good," says the queen. "I shall name you Knight Commander of the Kickback, and from there you can work up this thing you call 'agent's commish'."

Everybody cheers and then proceeds to turn the hose on everybody else. Before the mud is completely off Queen Castoria. However, the end title appears and mercifully prevents audiences from seeing how fat she really is.

This picture has absolutely no love-interest and will therefore be sure to hold five-year-old makers of mudpies completely spellbound.

Old Title	New Title
THE MATADORABLE PANCHO	ALL BULL

Pancho Viva was the best bull fighter in Spain since Montes the Matador. But he once named a bull Franco and killed him in record time. The parable was not lost on the generalissimo and so Pancho had to leave the country or he'd be a dead Viva.

He escaped to Mexico on pesos advanced by a marijuana mob and so fell into the clutches of a vice ring. They bribed him not to throw the bull, but the match. Pancho would feed bulls caviar so that they might come to an "understanding." It was expensive in Mexico. The sturgeons were sick and tired of feeding dirty capitalists and were laying only every other egg.

After he was gored twice, Viva vowed he would never let a bull horn in on his take again. He couldn't tell this to anybody, as Mexico had no Senatorial crime committee at the time.

He did, however, tell it to two girls he'd met in a bar in Acapulco. One of them was Stella Palace, a rich American Communist, who was hiding out south of the border. The other was Fan Sernando, a fan dancer from Sonora. Stella promised Viva a fortune if he would name a bull after Tito and kill him as he had the one named Franco. But Fan Sernando learned about it and pleaded with Viva not to do the same silly thing twice.

Stella promised him enough money to get the rest of his family out of Spain if he would do just this one more thing for the cause of liberty.

The marijuana gang heard about it and they told him they would "keel heem" if he did anything of the sort. They didn't want to upset friendly relations between the U. S. and Mexico because that way it would be harder to ship the reefers across the Rio Grande.

To prove to Pancho her word was as sacred as her bond, Stella put the money into his manager's hands. She found his hands so soft she held on to them. They were driving along a mountain road at the time. Naturally both got killed.

This so enraged Viva that he announced he would kill five bulls in one afternoon. Everybody agreed that was an awful lot of bull. The last one Viva named Tito.

The arena was packed with paisanos screaming for blood. They got it. Tito charged out of the toril like mad. His ferocity unnerved the tired matador. Picadors, toreadors, cushion-throwers all scrammed over the fence. Viva and Tito were alone. It was the bull or him. Viva raised his sword and struck. At the same moment Tito charged. Viva was gored right through his gizzards. The bull snorted three times and fell dead. Viva dropped dead on top of him. The marijuana mob figured this was a fair compromise.

After Pancho's funeral, Fan Sernando changed her name to San Fernando and moved to the California valley wher she bought a rancho from a pair of film stars whose divorce had been announced by Lolly Hopper, and so both parties felt they couldn't very well back out of the divorce without embarrassing the columnist.

The husband said he'd stay behind and arrange the details of sale. His wife went on to Vegas and he stayed behind so long he married Fan Sernando. His name was Sunny Cloud. He was a quiet guy, easy to get along with. He and his Mexicali rose raised bulls. Brave bulls were a drug on the market so they bred bulls famous for their cowardice. All the matadors loved them for it. It gave them more time to smoke marijuana cigarettes.

"It's a rotten business," said Senora Cloud, "but everybody can't get into munitions." All agreed.

U, UA Hit Back

Continued from page 5

the distrib said. Prior to the deal, both UA and ELC were facing financial disaster and there appeared the possibility both could fold.

In the place of these two weaklings, the ELC purchase meant a more solid distrib organization in UA which was thereupon enabled to compete with other distribs, company stated.

Phillips, Nizer, Benjamin & Krim represent UA in the action. Adolph Schimel reps U. Hearing is set for Oct. 25.

New Director Set For St. Louis Playhouse

St. Louis, Sept. 4.

William Coureen, director of the Kelvyn Players in Chicago, has been named director of the St. Louis Community Playhouse, which celebrates its 25th anniversary this year. A vet actor and director, Coureen served as director of the Beaumont, Tex., Little Theatre for two years before going to Chicago.

He succeeds Bradford Whitney, director for the past five seasons, who resigned to join KSD-TV, St. Louis.

OBITUARIES

ROBERT WALKER

Robert Walker, 32, motion picture star, died suddenly Aug. 27 in his Pacific Palisades home on the Coast after his doctor had administered a sedative for "an emotional disturbance."

Walker's nervous ailments caused him to enter the Menninger Clinic in Topeka, Kan., three years ago. After a lengthy treatment he returned to Hollywood, apparently cured. Dr. Frederick Hacker, attending physician at the time of his death, said it "could have been a recurrence of his old trouble."

A native of Salt Lake City, Walker started his dramatic career while studying at the Army and Navy Military Academy in San Diego. Later he moved to Tulsa, Okla., where he worked at a radio station with Jennifer Jones, who later became his first wife and bore him two children. His radio voice attracted the attention of Metro scouts and resulted in a featured role in "Bataan."

In time his "emotional disturbances" became so frequent that Jennifer Jones divorced him, shortly after she had won an Academy Award for her work in "The Song of Bernadette." Miss Jones was awarded custody of the two children, Bobby and Mike, now aged 11 and 10, and later married David O. Selznick.

In 1948, Walker married Barbara Ford, daughter of screen director John Ford, but that marriage was brief, ending in divorce for the same reason.

Following his debut in "Bataan," filmed in 1943, Walker climbed to stardom in "Madame Curie" and "See Here, Private Hargrove." Among the other pictures in which he played top roles were "Since You Went Away," with Jennifer Jones, "Thirty Seconds Over Tokyo," "The Clock," "What Next, Corporal Hargrove?" "Her Highness and the Bellboy," "The Sailor Takes a Wife," "Blue Skies," "Song of Love," "Please Believe Me" and "Strangers On a Train."

His last film work was with Helen Hayes in "My Son John," at RKO, on loanout from his home studio, Metro.

IN MEMORIAM

Marcus Loew

September 5th, 1927

ABRAHAM CAHAN

Abraham Cahan, 91, retired editor of the Jewish Daily Forward and for years a vital force in development of the Yiddish-language theatre in America, died Aug. 31 in Beth Israel Hospital, N. Y.

Known for more than 50 years as a pungent editorialist, in addition to his wide interest in the theatre, Cahan also achieved wide acceptance for his writings in English. He wrote several novels in English, the most successful of them being "The Rise of David Levinsky," which to some extent was autobiographical. It sold several million copies, both among Jews, to whom he had become widely known as a champion of labor, and later among Christians when fame of the novel had spread. A revolutionary in his youth, he was forced to flee Czarist Russia in his early 20s, and later he was a major force in development of Socialism in America.

As an outstanding figure of New York's downtown eastside for more than six decades, Cahan had been instrumental in bringing to America many Yiddish stage stars from Poland and Russia who had been caught there in the political maelstrom. Around him pivoted much of the cultural life of American Jewry.

ARCHIE NICHOLSON

Archie Nicholson, 81, retired comedian and musician, died in Woodstock, N. Y., Aug. 27. Long a vaude performer, he appeared on the top circuits in the turn of Klein Ott Bros. & Nicholson, as well as with the Archie Nicholson Trio. For a quarter century he was featured with the Joe Thomas Saxotette in vaude, fairs and musicomedy.

Surviving are his wife, two daughters and two granddaughters.

JOHN C. GREEN

John C. Green, 84, magician, died Aug. 26 in Vegreville, Alta., Can. He started his career as a youngster with the Harry Mountford European Museum in Buffalo, a store show in which he became known as "The Little Giant Orator" and also did magic. He appeared with circuses and in vaude, later building a full-evening show. In early film days he was manager for Famous Players in Ontario.

For the last 11 years Green had operated his own show in Western Canada, and is credited with having first exhibited a motion picture in Canada.

A daughter and sister survive.

JOSEPH M. NASSAU

Joseph M. Nassau, 48, veteran in Philadelphia radio and more recently president and general manager of WAEB, Allentown, Pa., died Sept. 2 in Allentown.

Nassau was first announcer and then manager of WOO, one of Philadelphia's earliest AM outlets. He was subsequently associated in an exec capacity with WHAT, WFIL, WLIT and WIBG, all of Philadelphia. He was civilian consultant to the Air Forces and was also connected with WMRF, Lewistown, Pa., and WEEU, Reading, Pa.

His wife survives.

JACK RHINE

Jack Rhine, 40, a former actor, died of poliomyelitis in San Francisco Aug. 21. Before the war he was active on the Coast in films, radio and the stage. In the late '30s he toured as The Christus with the Great European Passion Play, an English-language version of the Freiburg production.

Rhine came east in 1940 with the F. Hugh Herbert comedy, "Quiet, Please." An infantry major during the war, upon discharge he retired from the theatre to enter banking in San Francisco.

His wife survives.

ALBERT HUCKERBY

Albert Huckerby, 85, who founded the Australian Theatrical and Amusement Employees' Union some 40 years ago, died in Melbourne Aug. 19.

Huckerby was respected in all fields of Aussie amusement biz. Despite his age and the heavy demands made upon his services, he remained active in union affairs right up to the time of his death.

Two sons and two daughters survive.

WALT ROESNER

Walt Roesner, 62, retired orch leader, died in San Francisco Aug. 31. Beginning as a trumpeter with Art Hickman and later with Paul Ash, he fronted his own crew at the Fox Theatre in Frisco in the heyday of stageshow productions there and also appeared at New York deluxers. His Fox Theatre career linked him with numerous Fanchon & Marco shows.

Surviving are his wife and daughter.

JOHN KELLNER

John Kellner, 80, retired stage manager, died in Mobile Aug. 22. He was stage manager for companies starring John Drew, Joseph Jefferson, Sarah Bernhardt, Richard Mansfield, Edwin Booth and James O'Neill.

Kellner opened one of the first strictly vaude houses in Mobile—the old Ben Harvey Theatre—in 1911. Later he managed the Dreamland Theatre, which played stock.

MALCOLM KINNEY

Malcolm Kinney, 46, advertising executive and merchandiser, died in Dallas Aug. 26. He first became konwn to the public in the 1930s as "Col. Wheat," head of the Bewley Mills "Chuck Wagon Gang." The group consisted of four musicians and a cook who travelled throughout Texas giving shows and cooking biscuits for the audience.

At the time of his death he was owner of the Mid-Continent Advertising Agency, Dallas.

JOHN PAFFRATH

John Paffrath, w.k. to show biz-zers via his Divan Parisien restaurant, N. Y., died Aug. 30 in N. Y. Born in Germany, he ran hotels in London and Paris before coming to the U. S. in 1909 to manage hotels, including the old Delmonico's. He opened the smart Divan Parisien in 1921 and and created a number of unique dishes. At one time he was a financial partner of the late Tex Rickard in the early rodeos at N. Y.'s Madison Square Garden.

He is survived by his wife, two sons and two brothers.

JAMES EDWARD LYNCH

James Edward Lynch, 50, daredevil driver, died in Texarkana, Tex., Aug. 31, after an illness of several months. He had headed Jimmie Lynch's Death Dodgers, a thrill attraction at state and county fairs. His show at the N. Y. World's Fair, 1939-40, pulled an estimated 11,000,000 persons at the free Goodrich Rubber Co. exhibit.

Survived by two sons, both in the Army.

BEN ALI HAGGIN

James Ben Ali Haggin, 69, set designer and portrait painter, died Sept. 2, in New York after a long illness. Haggin designed the living tableaux that were featured in the "Ziegfeld Follies" for three seasons and produced the sets for the Metropolitan Opera, N. Y., benefit balls for several years. He also directed the Beaux Arts pageants from 1927 to 1932.

Survived by wife, two sons and a daughter.

CORA LAPARCERIE

Cora Laparcerie, 73, a foremost French actress of her day, died in Paris, Aug. 31. After retiring as an actress, she became a theatre owner, operating the Mogador, the Scala and Renaissance, and dabbled in playwriting. She was married to poet Jean Richepin.

Survived by a son, Fernand Richepin, a painter, and a daughter, Miarka Richepin, songwriter.

THADEE NATANSON

Thadee Natanson, 83, French playwright, died in Paris, Aug. 31. He founded "Revue Blanche" in 1890, and with Octave Mirbeau wrote "Le Foyer" and an adaptation of "Maid's Diary."

In reporting his death, the French radio mistook him for the prolific French playwright Jacques Natanson.

ADOLPH L. SCHAFER

Adolph L. (Whitey) Schafer, 49, director of still photography at Paramount studio, died Aug. 31 in Bremerton, Wash., of burns suffered in a yacht explosion five days before. He was widely known for his "glamor photography" in his 30 years as a portraitist in the film industry.

His wife and son survive.

WILLIAM J. HEINEMAN

William J. Heineman, 71, retired musician who conducted his own orch in Albany for more than 30 years, and who was featured at the old roof garden of the Hampton Hotel, died in Albany Sept. 1. He played eight instruments.

Heineman was not related to William J. Heineman, veepee in charge of sales for United Artists.

His wife, a son and daughter survive.

HECTOR MacGREGOR

Hector MacGregor, 35, legit actor, died in London, Aug. 29.

He played the lead opposite Flora Robson in "Captain Brassbound's Conversion" last year at the Lyric, Hammersmith.

Mother, 83, of INS correspondent James L. Kilgallen and grandmother of Dorothy Kilgallen, N. Y. Journal-American columnist and radio-TV'er, died Aug. 31 in Chicago.

Robert Mathews, 37, manager of CBS-TV production facilities, died Aug. 27 in Hollywood after an operation. His wife and three children survive.

Ernestine Lecuona de Brower, 66, composer, died Sept. 3 in Havana. She was the sister of composer Ernesto Lecuona, with whom she collabed.

Mother of Will Lenay, folk entertainer on WSAI, Cincinnati, was killed Aug. 26 in an auto accident in British Columbia, while enroute to her home in Alaska.

Mary Thaxter Aiken, 76, composer of instrumental and vocal music, died Sept. 1 in Wellesley, Mass. She was a kin of President Franklin Pierce.

Harry J. Kibler, 41, Toledo singer with local orch several years ago, died Aug. 26 in that city, of a heart ailment.

Father, 63, of Ruth (Dusty) Anderson, model-actress wife of Jean Negulesco, screen director, died in Toledo, Aug. 26.

Jack R. Reid, 54, costumer at 20th-Fox studio, died Aug. 24 in Hollywood.

Mrs. Margaret Hopwood McKinley, 74, veteran concert pianist, died in Cleviand Sept. 2.

Pix Passing

Continued from page 1

only normal production fluctuation. List of definitely scheduled films now totals 45 as against last year's 31 at the same time.

Kramer Has Four

Columbia is leading the upswing with a burst of production activity that sets a new record for the studio this year. Total of 10 films roll in the next three weeks to join the three currently before the cameras. Of this 13, incidentally, three—"Death of a Salesman," "The Sniper" and "My Six Convicts"—are Stanley Kramer films. Producer has a fourth, "High Noon," rolling tomorrow (Wed.) at Motion Picture Centre as the last picture due under his old United Artists contract.

Warners is in second place, with eight due to start by Oct. 1. Spurt makes the Burbank lot the busiest place in town since eight others already are before the cameras, including "Where's Charley?" in England and "The Crimson Pirate" in Italy. RKO, with six scheduled, is in third place.

As is usual at this time of year, there are a number of announcements from independent producers, many still trumpeting the old, familiar titles. However, only two are definitely scheduled in addition to Kramer's "Noon." These are "The Fighter," which Alex Gottlieb will produce under the G-H Productions banner, and "Lady in the Iron Mask," which Walter Wanger will make under the W-F Productions firm name.

Production schedule is indicative of the rising optimism in Hollywood. The gloomerchants are being outshouted by the town's statisticians who points to the business done by such films as "Show Boat" (M-G) "A Place in the Sun" (Par), "Capt. Horatio Hornblower" (WB) and "Meet Me After the Show" (20th), to name just a few, as proof that good pix will continue to do business.

Page, Paul-Ford

Continued from page 1

with their current slice of the oldie, "The World Is Waiting for the Sunrise," already going over 450,000 ("Sunrise," incidentally, was cleffed by actor Gene Lockhart in collaboration with concert pianist Ernest Seitz.) The Paul-Ford team have also been clicking with an album of standards issued a couple of months ago.

Mario Lanza, on RCA Victor, is also a contender for the bestselling honors on the basis of his "Be My Love" and "Loveliest Night of the Year," plus his "The Great Caruso" album. Lanza, however, has not had the advantage, as have the other pop artists, of being spotted on numerous disks which, in their aggregate sales, have swollen the Page and Paul-Ford totals.

Senate Narrows

Continued from page 2

provision that the admissions tax on tickets shall apply only to the price actually paid and not to the full printed price on the ducat.

7. Kept the present 10% manufacturers' excise on radios, television sets and parts, as was done by the House of Representatives.

8. Approved the House provision exempting ballrooms from the 20% cabaret tax on food and drinks sold in them.

9. Kept the present tax of $20 per year on each pooltable and bowling alley. House voted to make it $25.

10. Kept the 15% on raw film and lowered the 25% tax on cameras and photographic equipment to 15%. It provided no exemptions from the tax. The House voted to make both levies 20% and to exempt those who use film and photographic apparatus for business purposes, such as commercial photographers and the Hollywood film studios.

There may be a number of changes before the bill is finally sent to the Senate floor in the next few days.

However, that will not be final. The Senate, itself, will probably change some parts of the big tax bill and then the House and Senate bills will be sent into joint conference to have their differences ironed out before the compromise bill finally goes to President Truman for signature.

MARRIAGES

Pat Cook to Morris Yowell, Dallas, recently. Groom is salesman for 20th-Fox there.

Elaine De Rose to Gordon Atkinson, Toronto, Sept. 3. Groom is announcer for CHUM, Toronto.

Huguette Le Clair to Don Costello, Toronto, Sept. 3. Groom is CHUM, Toronto, operator.

Virginia Johnson to Richard Briggs, Oak Ridge, N. J., Aug. 26. Bride is choreographer with the Ken Murray TV show; he's a stage manager.

Elizabeth MacTaggart to Gordon Irving, Glasgow, Aug. 31. He's w.k. show scribe and VARIETY mugg in Scotland; she's a government stenographer.

Joan Mann to James Hawthorne, Hyannis, Mass., Sept. 2. She's dancer-choreographer; he's an actor.

BIRTHS

Mr. and Mrs. Marshall Thompson, daughter, Santa Monica, Cal., Aug. 27. Father is a screen actor.

Mr. and Mrs. Raymond Chase, son, Brooklyn, Aug. 29. Father is a TV and nitery musician-humorist.

Mr. and Mrs. D. W. Hayes, son, Austin, Tex., recently. Father is chief of service at the State Theatre there.

Mr. and Mrs. Bob Richardson, son, Flushing, L. I., Aug. 29. Mother is the former Ann Ecklund, ex-dancer; father is a bandleader.

Mr. and Mrs. Buddy Ebsen, daughter, Santa Monica, Cal., Aug. 27. Father is a screen actor.

Mr. and Mrs. Stanley Schneider, son, New York, Aug. 30. Father is son of Abe Schneider, veepee-treasurer of Columbia Pictures.

Mr. and Mrs. Paul G. Smith, Jr., son, Hollywood, Aug. 31. Father is a unit publicist at Paramount.

Mr. and Mrs. Thomas M. Van Ness, son, Burbank, Cal., Aug. 29. Father is technician at Universal-International. Grandfather, Sidney Van Ness, is chief set custodian at Paramount.

Mr. and Mrs. Stanley Schneider, son, N. Y., Aug. 30. Paternal grandfather is Abraham Schneider, Columbia Pictures treasurer-v.p.

Mr. and Mrs. Tom Harmon, son, Burbank, Cal., Sept. 2. Mother is film actress Elyse Knox; father is sports announcer and former star halfback.

NCCA Plan

Continued from page 1

more tickets when the game is not televised. But, the trade analysts add, what if the weather is particularly bad on a TV Saturday and good on a blackout Saturday? Who's to say whether fans would have gone to see a game which was not being televised if the weather was not conducive to sitting out in a cold stadium.

By the same token, it's pointed out, there may be some attraction which the fans will want to see on a Saturday when the big game in their area is not to be televised? If the gate is bad on that day at the game, that will not necessarily mean, then, that TV does not hurt the gate. Most important of all, the tradesters opine, there will be no way possible for the NCAA to take into consideration in its statistics how much the present high cost of living, combined with the upped ticket tab for top college games, is responsible for a slump in gate receipts.

NCAA is expected to reveal the results of its experiment at its annual convention next January. But the colleges, networks and agencies are already preparing questions to submit at that time to determine exactly how all-embrasing the survey actually was.

Act Employment

Continued from page 1

erally in bad shape because they cannot go back to old salary levels without loss of face.

Generally, salary levels aren't expected to go up too much, despite the competition of television, where an act can frequently make a week's salary for one performance. Agency men figure that there are just so many guest shots to be obtained during any period before the act needs a change of atmosphere. The acts must then play cafes and theatres.

Agencies state that act department income will continue on a high level during the coming season. They feel it will [illegible] high enough to offset the rev[illegible] in the band divisions, wh[illegible] ve been hard hit for the past few seasons.

THE PERFECT SETTING

HARVEY STONE

"Harvey Stone came in with material tailor made for the New York Copa trade and proceeded to belt it out to giggles, laughs and finally full blown yocks. His stuff was replete with sharp lines."
BILL SMITH
Billboard

"Socko material. Stone is an authoritative young comic whose stuff is in the better '51' idiom likely for the class clubs like the Copa, Video, etc."
Abel
VARIETY

"Bravo to Harvey Stone, the Copa's new hit."
EARL WILSON
New York Post

"Harvey Stone a sensation at the Copa."
ED SULLIVAN
New York Daily News

Just Concluded 4 SMASH WEEKS

COPACABANA

New York

My Sincere Thanks and Appreciation to MR. JULES PODELL and MR. JACK ENTRATTER for This Wonderful Engagement

"This date sets a bright milestone in his career. already studded with such markers. Reminiscences of Army life remain a solid laugh-getter. Heard many times, we still get yaks with his improvements. His chatter about gambling is a screamlined routine. Harvey is sharp as a razor."
FRANK QUINN
Daily Mirror

"Night life Hy-Lights: Harvey Stone at the Copacabana. This Stone rolls merrily along. Without using mossy material, he gathers plenty of laughs. He demonstrates 3 times a night that he fits well enough in the laugh league to win a steady berth at the Copa."
HY GARDNER
New York Herald Tribune

"Comedian Harvey Stone . . . big leaguer at the Copa."
FRANK FARRELL
World-Telegram and Sun

"The WOW of the week."
LEE MORTIMER
New York Daily Mirror

"Tops in town, Harvey Stone's Comedy at the Copa."
DOROTHY KILGALLEN
New York Journal-American

"Harvey Stone has taken his place along with Copa Vets Danny Thomas, Joe E. Lewis, etc. It is a certainty that he will come back to the plush nitery for a long time to come. He is always in complete charge."
JIM O'CONNOR
The Journal-American
"Gene Knight"

Press Relations:
BAYNE-ZUSSMAN
AND
BERNIE GREEN

Personal Management:
EDDIE ELKORT

Direction:
MCA

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

SEP 12 1951

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NBC PLANS TV 'SPECTACULARS'

Song-Sharks Use Radio-TV as Bait In Feeding on Amateur Cleffers

With such programs as "Songs For Sale" opening up some opportunities for amateur cleffers, the song-sharks are currently operating their racket at full blast. The sharks, who have several million aspiring writers in the U. S. to feed upon, have been pitching up a get-rich-quick prospectus to their potential customers via a showcasing on radio and television.

The racket has been intensified recently but the operation has remained the same. The sharks usually advertise in the pulps and hinterland press that they give professional assistance to the budding writers, either by supplying a tune to a finished lyric or the reverse. Since apparently there are more poets in the U. S. than tunesmiths, the sharks generally supply the melodies. Prices for their services usually depend on what the traffic will bear and sometimes run as low as $5 for a "collaboration."

In their ads the sharks dress up their bait via a list of their credits, which is as near to misrepresentation as one can get without violating the law. They usually include among their songs variations on hit titles, all tricky switches on well-known standards.

Staffers who run such shows as "Songs For Sale," however, are hep to the operations and throw such entries out of the competition. In some cases the sharks make no effort to hide their identity, using a form lead sheet with their names

(Continued on page 21)

Psychiatrist Blames 'H'wood Dream World' For 50% Marital Snags

Detroit, Sept. 11

Wives who try to live in "a Hollywood dream world" were blamed by a Detroit psychiatrist for more than half of all marriage crackups. Dr. A. S. Church told the National Conference of Catholic Charities that pix have given American girls "an unhealthy delusion about marriage."

Every girl expects to live in luxury and raise beautiful children who will never have any illness," Dr. Church said. "They find that all men are not handsome, good health is not universal and that husbands fail to keep them ecstatic with constant affection."

Dr. Church added that films and, to some extent, parents and schools "picture life as a bed of roses—failing completely to immunize girls for the shock to come."

After the honeymoon, wives realize their "Prince Charming" mates are bald, have dentures and like to stay out nights. "Their husbands get laid off from work and their kids get sick," he said. "Then the wives start cracking up and come to me for help."

Montgomery Clift's 6G For 6 Mins. on Television

Indicative of the kind of coin NBC is willing to spend for the upcoming Kate Smith Wednesday night hour-long video show in a bid to combat the Arthur Godfrey CBS stanza, are the guest star fees the network is willing to shell out.

In addition to a top comic weekly, the show will also have a dramatic spot. Montgomery Clift goes into the Sept. 26 presentation pulling down $6,000 for six minutes.

Program preems Sept. 19, with Paul Lukas and William Bendix as the initial guests.

Continued Divvies Boost Interest Of Picture Investors

Current investors' interest in motion picture stock issues was seen further strengthend via dividend declarations by three film outfits within the past week. While two, Loew's and Paramount, came as no surprise, the third, RKO Theatres, had not been generally anticipated in view of the chain's heavy dropoff in earnings.

RKO chain has set a divvy of 10c per share on its outstanding capital stock, payable Oct. 15 to stockholders of record on Sept. 28. This represents the first payoff to shareowners since the circuit began independent operation via divorcement last Jan. 1.

Loew's continued to maintain its $1.50-per-year rate with its regular quarterly payment of 37½c per share of common voted by the board of directors last Wednesday (5). This is payable Sept. 29 to holders of record on Sept. 14.

Paramount Pictures held to its

(Continued on page 15)

Benny's TV Drama Debut On 'Lucky Strike Theatre'

Hollywood, Sept. 11

Jack Benny will make his television dramatic debut on Robert Montgomery's "Lucky Strike Theatre" via NBC-TV in November as star of "Gratitude," a play penned by the late Frank Craven. He'll have the role played originally on Broadway by Ernest Truex.

Benny, whose radio and TV shows on CBS are also sponsored by Luckies, was to have preemed the new season for Montgomery. His trip to Korea to entertain American troops, however, forced a necessary postponement of his appearance. He'll fly to N. Y. for the show, taping his radio program that week in advance.

2 HR., 1-A-MONTH SUPER-HOOPLAS

NBC-TV is blueprinting a new and radical departure in programming. It involves a once-monthly series of "spectaculars," each running two hours in length and slotted in cream time segments. They'll be sold to clients currently occupying these choice nighttime periods, who will relinquish their regular shows for the once-a-month super-attractions and participate in a joint bankrolling formula currently being devised.

Within the framework of these "spectaculars," NBC's video execs will shoot for so-called "colossal" attractions heretofore unattainable and which otherwise would be "frozen" out because of the present SRO status.

If, for example, Rodgers & Hammerstein finally okay a sponsorship performance of "South Pacific" on TV, it would be channeled into the two-hour "spectacular" with the clients sharing the tab. Likewise, any other major "first" in video, such as a Danny Kaye TV preem, a super all-star Red Cross show, a major "Frontal Lobes" project, etc., would be earmarked for the once-monthly series.

Initially Sylvester L. (Pat)

(Continued on page 55)

B'way Bistros See Boff Biz

Talent agencies and nitery owners anticipate an excellent season in cafes. Percenteries report that placements this year are above those of last season. The flock of New York nitery openings last week, which introduced the fall cafe season, was sufficiently potent for operators to discard gloomy forecasts that prevailed this past spring and during the hot months.

The Manhattan schnapps stubes opened exceedingly strong. About 200 were turned away for Lena Horne's first showing at the Riviera, Ft. Lee, N. J. There were turnaways at Joe E. Lewis' Copacabana bow. The rope was up at Le Ruban Bleu's debut, and there were standees outside the main upstairs room after its first show got underway.

Returning vacationers also

(Continued on page 18)

WCTU'S HADACOL ATTACK

Omaha, Sept. 11.

Hadacol has reached the attention of the Women's Christian Temperance Union. Dry outfit has attacked sale of the "dietary supplement" to children, as well as the performance of the Hadacol Caravan in the Public Stadium here, slated for tomorrow (Wed.).

Hadacol contains 12% alcohol, which the shakers claim is used merely as a preservative.

Berlin May OK a Tele Biog Series To Punch Over 'The American Story'

Irving Berlin, who has ducked any biographicals, stage, screen, radio or TV—may acquiesce to a video series if it can be made to come off as being typical of "the American story." His TV show tonight (Wed.), under Red Cross Shoes auspices, is only vicariously biographical—the accent, at the songsmith's behest, is a salute to America rather than to himself. Its eschewing any personal fev and agreeing to the show if the shoe company donated $25,000 to the "God Bless America" Fund of the Boy Scouts and Girl Scouts of America Foundation, this was Berlin's way of again acknowledging his fealty to his beloved adopted land.

The Red Cross Shoes show, however, has sparked a possible series that can run 13, 26 or 39 weeks to embrace Berlin's 44 years as a popular songwriter. It would trace his arrival in Castle Garden (pre-Ellis Island), as a Russian emigrant, and musically limn the Berlin saga and song cavalcade in 30-minute vignettes, providing (1) it is for some purpose, (2) over cause,

(Continued on page 61)

DeMarcos Help Sell Fashions in Mpls.

Minneapolis, Sept. 11

Not content with offering gratis displays of latest modiste creations on beautiful models, to the strains of orchestra music, a department store here is tossing in name acts for added measure.

Dayton's, leading local store, included Tony and Sally DeMarco's ballroom terping with its Nettie Rosenstein fashion show last week to which no admission was charged. During their dance interludes, Sally De Marco, of course, wore Rosenstein gowns.

'B' Pictures Join Top Product In Upturn at B.O.

Boxoffice upturn which started early in the summer and has continued into September is providing additional encouragement now to film chiefs in that lesser pix are also doing better biz. The original hypo was given by a series of big budgeted specials, but audience interest now appears to be extending right down the line.

The big ones, such as "Here Comes the Groom," "That's My Boy," "Capt. Horatio Hornblower," "David and Bathsheba," "Alice In Wonderland," "Show Boat" and others, are still scoring comparatively better than the underslotted product. However, lesser pix have picked up in recent weeks to a very encouraging degree. Whether that's a free ride on the coattails of the better films or a reflection of re-

(Continued on page 54)

School Teeoff Means 50 Acts a Day for N.Y.'s 'Largest Buyer' Network

With the New York public schools having reopened Monday (10) it's revealed that the grammar schools in this city are probably the largest buyers of talent locally. New York's public school system has a minimum of 50 acts working every school day of the year. The pay isn't of the highest, but it's a comfortable living with most of the talent averaging around $6,000 annually.

Majority of acts used on the scholastic circuit are magic and puppet turns. There are a few health shows with such descriptive

(Continued on page 54)

THE NEW Hour of Charm

DANCERS • CHOIR • COMEDY • ORCHESTRA

A GROUP OF SOLOISTS

A COMPLETE HOUR OF ENTERTAINMENT FOR COLOR

Under the Direction of PHIL SPITALNY

Japanese Film Cops Venice Fete's Top Prize; Par's 'Carnival' Also Cited

Venice, Sept. 11.

Grand prize for the best all-around picture was handed a Japanese film yesterday (Mon.) at the 12th International Film Festival. Winner is "Rashomon" ("In the Woods"), turned out by the Daiei studios. Achira Curosawa directed from a novel by Rjunosuche Acutagawa. Cast includes Toscio Mifume and Masayurki Mori, among others.

Three prizes for the "outstanding" films were conferred upon Paramount's "The Big Carnival" (formerly titled "Ace in the Hole"); "The River," an Oriental International production entered from India, and France's "Le Journal d'un Cure de Campagne" ("Diary of a Country Priest").

Laurels for the three "outstanding" films were of equal value but of different motivation. No prizes for "best" director were granted, since such encomiums were implied in the "best" picture awards. Billy Wilder directed "Carnival," as did Jean Renoir "The River," and Robert Bresson "Le Journal."

"A Streetcar Named Desire" (WB) was accorded a special prize. This tribute, incidentally, may be awarded by the jury for any motivation not covered by the usual categories.

Jean Gabin was adjudged best actor for his work in "Le Nord

(Continued on page 18)

Funnyman
Bob Hope
Has his own idea of what the call letters stand for
NBC: Nothing But Commercials
• • • •
As amusing byline feature in the upcoming
NBC SILVER JUBILEE
edition of
VARIETY

'Incident' Results From Stockholm Hotel's Bar To Egyptian Tumbling Act

Stockholm, Sept. 6.

The sudden wave of hoodlumism, which has strangely swept the Swedish capital, is said to be at the bottom of the Hotel Lund, a small pension, refusing accommodations to the 4 Rameses, who are on the current bill at the China, Stockholm's No. 1 vaudery. The tumbling act are Egyptians, but Frau Lund told the press that she had "accepted a reservation for four German artists, and if they say Germans they must send Germans. I have a certain standard at my hotel and we cannot accommodate Negroes," as she chose to call the acrobatic family.

It became a minor casus belli here, where the Swedes are known for their "broad" thinking.

The local juvenile delinquency alleged to have "an American jazz-mad and American movies influence," is also something very foreign to the normal temper of the Swedish people.

GYPSY, SCOTT SCORE AT LONDON PALLADIUM

London, Sept. 11.

The new four-headliner Palladium show indicates a capacity crowd for its fortnight's engagement. Program, which preemed yesterday (Mon.), is topped by Gypsy Rose Lee and her Four American Beauties which went over handsomely. Hazel Scott, in the closing spot, held the audience intact, while local fave Ted Ray landed a big exit hand. The French imports, Campagnons de la Chanson, got the house measure with their tunes.

House was sold out for the first two shows and advance sales were strong for the entire engagement.

Max Gordon to TV As Sinatra Producer; 40G Budget for Show

Legit producer Max Gordon will branch out into television as producer for CBS of the upcoming Frank Sinatra show. Gordon has signed a long-term pact with the web and may double into other programs as soon as the Sinatra show, which tees off Oct. 9, gets rolling. Sinatra will air opposite Milton Berle's "Texaco Star Theatre" on the rival NBC video web, in the Tuesday night 8 to 9 period.

With the show carrying a $40,000 talent and production budget, CBS has pacted the Andrews Sisters to guest on the preem, with other surrounding acts still to be selected. Jack Benny has been set for the Nov. 13 show when he comes east for the Friars testimonial for the comedian. Show will start from N. Y., but may shift its origination to Hollywood later in the season, depending on Sinatra's film work. CBS has only recently started to pitch the show to potential sponsors, since the details were only finalized this week.

Jack Donohue, who directed the singer's show last season on CBS, will again direct. Harry Kurnitz, the screenwriter, Artie Auerbach and Al Schwartz will handle the scripting.

Pugnacious Pooch Routs Ponderous Pachyderms

Greensboro, N. C., Sept. 11.

Seven elephants had the shakes after being chased out of town at Louisburg, N. C., by a pugnacious little dog who attacked the circus parade here and caused a cross-country stampede.

The animals went AWOL from a parade through town by the Campa Circus Co. of Gonzales, Tex.

Employees of the circus organized a safari and started in pursuit, and finally led them out of a swamp three miles east of Louisburg. One of the smaller elephants almost got stuck. He had to be helped out of the swamp on a path of brush and logs.

B. C. Davenport, owner of the elephants, said it was unusual for the pachyderms to go onto soft ground. He reasoned they must have been badly frightened.

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Met Adding More Legit Producers

With Tyrone Guthrie, London's Old Vic director, pacted to stage a new production of "Carmen" for the Metropolitan Opera Assn this fall, the Met's legit bus begins to stand out all the more. Three theatre people are already set to do opera productions at the N. Y. house this season. Margaret Webster will stage the season's Nov. 13 opener, "Aida." Alfred Lunt, making his bow as an opera director, will put on a new version of Mozart's "Cosi fan Tutte," in English. In addition, Garson Kanin is rehearsing the special company of "Die Fledermaus," which the Met will send out on tour this season.

Legit angle became prominent last season, with advent of Rudolf Bing as the Met's new general manager. He wanted "a breath of fresh air" from Broadway, he said. Miss Webster was brought in to stage last season's opener, "Don Carlo," this not only being her first attempt at opera staging but also the first time a femme has ever put on an opera at the Met. Critics called it one of the season's best jobs.

Kanin was originally called on by Bing to do a new libretto for "Die Fledermaus," with Howard Dietz furnishing the lyrics, and Kanin was then asked to stage the work. It was the season's big hit, setting an all-time record in the Met's 67-year history for number of performances in one season. Its

(Continued on page 18)

ROZ COURTRIGHT MAY EXTEND EUROPE TOUR

Hernando Courtwright, president and managing director of the Beverly Hills Hotel, returned from London by air yesterday (Tues.) and flies back to the Coast after the Robinson-Turpin fight tonight (Wed.). His wife, singer Rosalind Courtwright, is remaining in London considering offers from the Chez Carrere, Le Drap d'Or and Chez Florence, all in Paris, as well as other bids from niteries in Rome and Milan.

If singer doesn't accept any of the foreign dates, she'll return to the U. S. to play rooms lined up for her by Music Corp. of America. It was their first European jaunt.

Hepburn Back Home After Pic; Other Arrivals

Katharine Hepburn, who costars in Horizon Productions' "African Queen" with Humphrey Bogart, returned to New York yesterday (Tues.) on the Queen Elizabeth. Studio interiors on the indie venture were just completed in Britain. Location work was lensed in Africa.

Also arriving was actress Geraldine Brooks. She has a top role in the French-made film, "Beat the Band," which recently finished shooting in Paris. Other show biz passengers included musicomedy star Irene Manning, actress Constance Collier, Howard S. Cullman, legit backer, and Ted Mack, radio-TV amateur hour emcee.

East Vs. West for TV Dominance

The coming months will probably witness an all-out competitive battle between the east and west coast impresarios for dominance as the major TV production centre. In some quarters the opinion is expressed that the current slugfests between theatre TV vs. home viewing, or the perennial pix vs. video battle, will pale in contrast to the jockeying that's on tap to establish a "home base" for television.

While on the one hand there are a flock of adherents to the Eddie Cantor camp in subscribing to the belief that perhaps 80% of TV will "go Hollywood," just as all the major attractions in radio staked their claims on the Coast back in the '30s, the "stay east" advocates are equally as convinced that the Gotham know-how will forestall any such general exodus.

Meanwhile the agencies are betwixt and between in trying to formulate a TV modus operandi for the future. With the tobogganing of sponsored radio attractions emanating from the Coast over the past couple of seasons, many of the agencies have either shuttered their Hollywood offices or drastically retrenched. A widespread "go Hollywood" movement in TV would necessitate a revitalizing of their Coast offices and personnel, probably cueing wholesale N. Y. to L. A. shifts of key men.

DIANA DICKERING FOR LEGIT SHOW IN AUSSIE

Diana Barrymore, going out to Australia later this month for a nitery date in Sydney, wants to appear in legit there after her club stint, which will last a month. Actress, who appeared in "Streetcar Named Desire" on the strawhat circuit this summer, conferred with Dorothy Stewart, N. Y. rep on the J. C. Williamson Theatres Aussie chain, on doing "Streetcar" Down Under. Drama, however, was done in Aussie last year with Viola Keats, Russell Hardie and Adele Longmire, and pull of a repeat isn't certain. Williamson also reports a night production slated for the fall, with no theatres available.

Miss Barrymore is to appear at the Celebrity Club, Sydney, Sept. 28. Her husband, Robert Wilcox, is going to Aussie with her. There's still a chance the duo may get together with Williamson on another legiter than "Streetcar." Meantime, Miss Stewart, who is a songwriter ("Now Is the Hour") as well as legit rep, has written two new songs which Miss Barrymore will use in her Aussie nitery date.

Alaska GIs Need Shows As Much as Korea, Sez Jack Powell, Who Bothed

Entertainment for troops in Alaska is just as necessary as shows for the GIs in Korea, according to Jack Powell, who returned last week from a five-week Camp Shows' jaunt through Alaska and who previously this year toured the Korean peninsula. Powell headed the first post-war unit to play both areas and is slated to be in the initial European-Middle East package to be dispatched by Camp Shows around Nov. 1.

Powell declared that U. S. troops stationed in Alaska are removed from any outside activity. They have a minimum of diversion and there's little for them to do during off hours. The various island outposts do not have much in the way of outside recreation or visitors and there's a feeling of loneliness there. This feeling of being isolated is accentuated by the vast spaces of the barren country.

All their shows, Powell said, got excellent reception from the troops. To do their quota of entertaining, the troupe had to fly vast distances and do two shows daily. One flight took nine hours under extremely dangerous conditions. Several times, Powell stated, it was so bad that they were unable to land and had to proceed to the next point.

Adding to the jitters of the company was the fact that there were a number of crashes during the time they were there, with more than 70 fatalities. However, Powell pointed out, flying conditions are considerably better in winter.

The troupe played to installations where as many as 5,000 were in the audience. Unit comprised, in addition to Powell, Evelyn Hamilton, Bill Roberts, Elaine Lewis, Paul L. Paul and Dorothy Wenzel.

Camp Shows last week dispatched another unit to Korea. Acts consist of Frankie Conville & Sunny Dale, Walter Walters, Jr., Mage & Karr and Les Smith.

Restaurateur Al Schacht also left last week to do his baseball pantomime for troops in Korea. Negotiations are on for Audrey Totter to entertain in that area.

Jeritza to Do 'Salome' At 73; Second Comeback In Her Native Vienna

Vienna, Sept. 4.

After a Salzburg song recital during the Music Festival there, Maria Jeritza, 73-year-old diva, returned to Vienna this week for a second annual comeback of opera and concert appearances. Last year Jeritza scored in "Tosca" at the State Opera. This year she intends to expand the repertoire to include appearances in "Rosenkavalier" and the Richard Strauss "Salome" roles in which she was sensational a generation ago.

Local opera aficionados are particularly amazed at Jeritza's decision to do "Salome," where she will be inevitably compared to such international favorites as Ljuba Welitsch and the new and youthful German star, Christl Goltz. "Salome" is a demanding and sexy role requiring vocal agility along with a lavish flesh display in the "Dance of the Seven Veils."

Run on opera tickets for "Salome" started the moment Jeritza's appearance was announced, and a sellout is assured. Diva works free, giving her fee to local musical charities and the fund for rebuilding the big opera house on the ring, bombed out in the last days of the war. It is slated for a 1952 reopening.

The night of Jeritza's return, a big crowd, with a brass band, gathered before Hotel Krantz and serenaded her until she responded with balcony bows and tossed flowers to admirers. They don't do this for modern-day operatic favorites. Jeritza's husband, J. P. Seery, Newark, N. J., umbrella manufacturer, accompanied her here.

House Red Probers Meet Prior to Film Hearings

Hollywood, Sept. 11.

Rep. Donald L. Jackson has launched exec hearings of the House Un-American Subcommittee in the Federal Building prior to resumption of the Red probe hearings next Monday (17). Jackson has been here several weeks.

Other committee members and Counsel Frank Tavenner, Jr., are due later in the week. Between 35-40 witnesses have been subpoenaed for sessions expected to last two weeks.

A number of these are admittedly friendly and expected to divulge names of party members.

Four of the 40-odd subpoenaed were questioned Monday by Jackson and investigator William Wheeler. Reuben Shipp, co-writer of the "Life of Riley" airshow, was the first called. He issued a statement later to the effect that he refused to be intimidated into cooperating with the committee. Others called included art directors-animators Eugene and Bernyce Fleury and furniture man Percy Solotoy.

Shipp was told to appear at the public hearing Sept. 20.

Barring last-minute change, hearings won't be televised. Rep. John Wood, chairman, notified KTTV that the hearings "in all probability" will be the same as in Washington, sans video. KTTV is one of several videoutlets which pitched for the coverage.

Donn Tatum, ABC video veepee, says net asked Washington long ago but never got reply. Neither did Klaus Landsberg, KTLA veepee, on a similar request. Jackson has indicated he favors televising it but it's up to the full committee.

PIX BACK TO TOP-PRICED NOVELS

Hike to $2.60 Brings No Squawks As TV Sees Record Ray-Randy B.O.

Theatre television will reap its biggest gross to date when big-screen houses air the Ray Robinson-Randy Turpin middleweight championship bout on an exclusive basis tonight (Wed.). Fight is to be carried by 14 theatres in 11 cities (excluding metropolitan New York, where the bout is being staged) and the houses have upped their ticket tabs for the event to new highs, ranging from $1.95 to $2.60.

That the theatres will have no trouble selling out was demonstrated by several houses which sold reserved-seat tickets in advance and posted the SRO sign almost as soon as the tix went on sale. Despite the upped price, exhibs reported not a single squawk from the fight fans. One exhib said it was not a question of price with patrons but whether "we can get in to see the fight." Warners' Stanley, Philadelphia, for example, which is charging $2.60 for its 2,000 seats, had a cashier work only two four-hour shifts on the reserved seats before they were gone. House then sold standing room at $1.50.

Royale Theatre, Philly, which is in a low-income Negro neighborhood, has also sold out its 1,000 seats at $1.95. Theatre plans to sell standing room starting about half-an-hour before fight time tonight. Royale has received a number of calls from Negro fight fans in Baltimore requesting tickets for the bout. It's to be carried in Baltimore only by Loew's Century, at which Negroes are not permitted. Century, incidentally, is one

(Continued on page 4)

Disney Eyes Suits Vs. Exhibs 'Linking' His 'Alice' With Bunin's

Numerous exhibs playing the Lou Bunin version of "Alice in Wonderland" are being threatened with legal action by Walt Disney for advertising that in one way or another gives the impression the pic is the also-current Disney version. Souvaine Selective Pictures, which is distributing the Bunin film, is not involved.

Offending exhibs, Disney attorneys charge, have purchased paper from National Screen Service on the Disney film and then doctored it for use with the Bunin pic. In most cases this has consisted in elimination of Disney's name, but use of the Disney characters. Since the latter are copyrighted, lawyers claim they have an open-and-shut case.

One drive-in went even further. It used the Disney three-sheet and eliminated the Disney name above it. However, underneath was printed "also Walt Disney short subjects." Catch was that the "also" and "short subjects" were printed in minuscule type, while the "Walt Disney" was tremendous. Overall impression thus given was that "Alice" was the Disney version.

National Screen Service, which handles accessories for the major companies sells posters to anyone, whether or not they're playing a pic. Not getting the Disney paper is no problem to exhibs.

McCarthy Returning From Europe Sept. 20

[illegible] G. McCarthy, director of [illegible] international division of the [illegible] Picture Assn. of America, [illegible] back at his desk in [illegible] York about Sept. 20, following [illegible] current three-month tour of [illegible]. He was slated to arrive in [illegible] yesterday (Tues.) from Venice where he had been attending [illegible] film festival.

McCarthy has also been in Spain, [illegible] and the Scandinavian countries on various film negotiations. He's now working on a new Franco-U. S. agreement to replace the present pact.

O'Hara to Coast

Joyce O'Hara, acting proxy of the Motion Picture Assn. of America, will plane out of N. Y. tonight (Wed.) for the Coast for confabs with studio heads. O'Hara will also keep an eye on the revival of the House Un-American Activities Committee hearings in Los Angeles Sept. 17.

He'll be in Hollywood for several weeks.

Stockholder Unit Takes Bows For RKO's 10c Divvy

The 10c per share divvy declared by RKO Theatres last week was claimed by a spokesman for the dissident stockholder group in the company to have resulted from its action. He pointed out that he could name at least a dozen proxy controversies in the past couple years where dividends were declared or upped in order to influence minority stockholders in favor of the management.

Loose confederation of shareholders, led by Wall St. broker David J. Greene, is, meantime, going ahead with formalization of itself into a minority stockholders' committee. This is in preparation for a fight for control it plans to wage at the annual meeting in December.

Howard Hughes now owns controlling interest in RKO Theatres, but his stock is in the hands of a trustee, in accordance with the antitrust decree. Greene group, which claims control of at least as many shares as Hughes, wants representation on the five-man board, all the members of which were named by Hughes.

Compromise is still possible, rep of the Wall St. federation declared, although there have been no conferences or negotiations with RKO execs recently to indicate such likelihood. Greene has met with Sol A. Schwartz, pres of the circuit, but nothing came of it.

Greene group has had reps out of town meeting with important stockholders and lining up their

(Continued on page 17)

TOA's Sullivan Again Blasts 'Life' Mag's Blast

Washington, Sept. 11

Full-fledged attack on Life magazine, which recently carried an article "unfavorable" to the film industry, was launched by Gael Sullivan, exec director of the Theatre Owners of America, at a luncheon meeting of the Advertising Club of Washington here yesterday (Tues.).

Apparently in reference to heavy advertising by major film companies in Life, Sullivan said, "I am wondering how long we as an industry must go on financing our own blackmailers. Life should sup at our table, rather than slitting our throat."

Sullivan explained that the industry provided the armed forces with 44,000 free prints during World War II, and added, "Did Life give away any free subscriptions?" Both Life and Time reporters were said to be at the meeting.

Coast Film Earnings Up

Sacramento, Sept. 11

Average weekly earnings in the film studios went up to $105.88 during July, compared with $101.77 a year ago, according to the California Labor Statistics Bulletin.

Hourly earnings for the month averaged $2.53, against $2.47 for July, 1950.

SEE 'BIG' FILMS AS BEST COINERS

Hollywood's going back to high-priced novels as source material for films. Demonstration at the b.o. in the past few months that big pix are now the industry's prime moneymakers has swung the studios back to thinking in terms of expensive bestsellers.

Purchase of three important novels at upper-bracket prices in the past three weeks is the tipoff to the new trend. Story editors see it leading to a flock of buys during this coming fall and winter at increasingly rising prices.

Whether the new demand for "big" pix will also send Hollywood back to Broadway for story material remains to be seen. Story editors think it likely. Legit buys by studios have greatly lagged in the past few years because of high prices being sought by playwrights and producers.

The three books purchased in recent weeks are "The Caine Mutiny," by Herman Wouk, which Stanley Kramer bought for $85,000; "The President's Lady," by Irving Stone, which 20th-Fox acquired for $75,000, and "My Cousin Rachel," by Daphne du Maurier, which 20th

(Continued on page 17)

U.S. Should Combat Pic Curbs Abroad in Tie-In With Foreign Aid: Daff

U. S. Government's display of interest in various foreign countries, via financial assists, should be matched by an interest in the welfare of Hollywood pix abroad, Alfred E. Daff, Universal's global sales topper, declared in N. Y. Monday (10) following a six-week worldwide tour.

American pic product has a vast foreign audience, Daff stated. He said this will continue unless the films are legislated out of the various foreign markets. U exec expressed the thought the U. S. State Department should take an active role in combatting any threats of new restrictions on the Hollywood output.

While biz abroad is at a healthy level, Daff operates on the theory "it's never so good it can't be

(Continued on page 17)

Film Execs Encouraged at Biz Despite Return of Major TV Shows

Film execs are finding much encouragement in the strong biz racked up by pix over the weekend despite the return to the air of a flock of big TV shows. Saturday-Sunday theatre b.o.s were excellent throughout most of the country.

Weekend was viewed as crucial in telltaling whether the hefty hypo that film biz has enjoyed this past summer had a semblance of permanence or whether it would be wafted away with the seasonal comback of the big tele shows.

Good grosses, therefore, were viewed with more than usual enthusiasm. They're not being taken as indicating anything final in pix vis-a-vis TV, however, pending a return of other important shows during the next couple weeks and further testing of last weekend's results.

Top tele Hooper grabbers that went back on the air last Saturday (8) were NBC's "All-Star Revue," on which Milton Berle made his TV debut and the alternating stars of the show for the season (Ed Wynn, Jimmy Durante, Jack Carson and Olsen & Johnson) did guest shots.

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Skouras Abroad Next Week

Spyros Skouras, 20th-Fox prexy, is now expected to plane out of N. Y. for Zurich, Switzerland, Sept. 20, to witness final demonstrations of the Swiss Eidophor theatre color TV system.

A number of 20th-Fox engineers are expected to accompany Skouras. Hope is that the system will be available for demonstration at the company stockholders' meeting in N. Y. Oct. 4.

See Wolfson Drafted to Top TOA at Meet

Possibility that Mitchell Wolfson of Miami will be drafted to head the Theatre Owners of America at the annual convention and trade show at the Hotel Astor, N. Y., Sept. 23-27, is likely, the TOA grapevine reports.

However, Wolfson, co-owner of the Wometco Circuit, last year indicated that he wanted to bow out as chairman of the TOA board. Whether TOA members will prevail upon him to accept the post is a moot question.

Present indications are that a definite effort will be made to elect a president from a section of the country other than the northeast, which has had a monopoly with Arthur Lockwood and Sam Pinanski heading the national organization. Pinanski has served for the last two years.

Two other prexy possibilities, each far from New England and both high in TOA national affairs are Myron Blank of Iowa and Sherrill Corwin of Southern California.

Standing committees for the convention named by general chairman Si Fabian, are as follows:

Theatre television, Mitchell Wolfson, Wometco Circuit, Miami; distributor-exhibition, Walter Reade Jr., Walter Reade Theatres, N. Y.

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Chaplin, Lloyd Still Nix Their Post-1917 Pix For TV, Despite Offers

Hollywood, Sept. 11

Despite numerous overtures, there's little chance that comedies made by Charles Chaplin and Harold Lloyd since 1917 will be available to video for several years. Reps of the two comedians admit that numerous offers have been made during the past year for TV rights to the large backlogs of silent two-reelers and both silent and sound features made by the two comedians, but all pitches have been rejected.

Position of Chaplin is unique in that he holds full ownership to all of his pictures made since 1917.

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National Boxoffice Survey

Post-Holiday Clips Trade; 'David' Takes Over 1st, 'Leatherneck' Second, 'Groom' Again Third

Although the weather continues fairly moderate in many key cities covered by VARIETY this week, usual post-holiday letdown along with a plethora of holdovers will make current week's overall total substantially lower than a week ago. Additional bookings for some of ace product released last week are causing a big reshuffle in top rating pix.

"David and Bathsheba" (20th), rated one of outstanding comers at boxoffice last session, is taking over the No. 1 spot with bookings in some 10 key spots covered by VARIETY. Totals are being swollen by upped-style engagements.

"Flying Leathernecks" (RKO), fifth a week ago, is soaring to second position, with about 16 engagements. "Here Comes Groom" (Par) continues third as last week although numerous dates are holdovers.

"People Will Talk" (20th), which was sixth in preceding round, is vending up a storm while "His Kind of Woman" (RKO) will take fifth. "Jim Thorpe" (WB) is pushing up to sixth, being seventh a week ago.

"That's My Boy" (Par), newcomer, 100% holdover currently, is dipping to seventh, first time in five weeks. It has not been b.o. champ. "Moonlight Bay" (WB), with some fresh bookings, is taking eighth money. "Meet Me After Show" (20th), which was 10th a week ago, is finishing ninth. "Iron Man" (U), "Belvedere" (20th) and "Rich, Young, Pretty" (M-G) round out the Golden Dozen in that sequence. "Rich" was second last week.

"Mark of Renegade" (U), "Hornblower" (WB), with only five playdates, "Oliver Twist" (UA), "Cattle Drive" (U) and "Pickup" (Col) are runnerup films in that order, but all are closely bunched.

"Place in Sun" (Par) shapes as one of the strongest new entries. It is only out on four dates in keys covered by VARIETY this stanza, all hgs or extended-runs. "Angels in Outfield" (M-G) teed off in great shape in Pittsburgh where film was largely filmed. "The Medium" (Indie) is big on initial showing in N. Y. "Force of Arms" (WB) shapes better than previously, being especially fine in Chi and Phila. "People Against O'Hara" (M-G), also new, appears to be uneven but good in Cleveland and fair in Chi.

"Francis To Race" (U) fair in Detroit, is rated good in L. A. "Mask of Avenger" (RKO) [illegible] big in Chi and nice in N. Y. (four-a-day). "Cowsers' Lake" (20th) shows lustre in Chi.

"Tales of Hoffmann" (Indie) looms smart in Cleveland. "Warpath" (Par) is big in Omaha. "Lost Continent" (Lap) looks good in L. A. "Cavalry Scout" (Mono) is fine in Louisville. "Mask of Avenger" (Col) is fancy in Cleveland.

(Complete Boxoffice Reports on Pages 8-9)

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Theatre TV Sets Giants-Rams Grid, Defense Training as Public Service

In an attempt to prove both the versatility and public service aspects of theatre television for the upcoming Federal Communications Commission hearings on the granting of exclusive channels, Theatre TV Network this week parted for its first football game pickup and also the initial use of big-screen video for training purposes.

To test the training technique TNT, prez Nathan L. Halpern arranged with the Federal Civil Defense Administration to utilize theatre screens in New York, Philadelphia, Baltimore and Washington for instruction of more than 11,000 civil defense workers Saturday (15). Theatres are offering their services free for the experiment and if it's successful the Civil Defense unit plans to extend the training to all cities in which theatres are equipped for big-screen TV.

Hour-long show is scheduled for 9:5 m. before the boxoffices open for the day at the Broadway Paramount, Warners Stanley in Philadelphia, Loew's Century in Baltimore and the RKO-Keith, Washington. For the first time in theatre TV, the audience will be able to talk back. Through telephone circuits especially installed for the test, spectators will be able to ask questions of the civil defense instructors who will originate the show in Washington.

While the training of civil defense workers naturally is of paramount importance, the theatres also are not losing sight of the fact that the unique adaptability of theatre TV for such public service work will serve them in good stead when they apply to the FCC for

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1-Day Truce

Despite the battle between theatre television and home video for rights to certain sports events, the theatres may cooperate in boosting home TV for at least one night. NBC and the N. Y. Herald Tribune are planning special birthday ceremonies Sept. 29 between halves of the N. Y. Giants-Los Angeles Rams pro football game, which the theatres are to carry on an exclusive basis. As a result, it's likely that the big-screen houses will pick up the ceremonies as their half-time filler.

NBC, which is celebrating its 25th anni, is lining up an all-star talent display for the between-halves show, including such names as Milton Berle, Jimmy Durante, Sid Caesar and Imogene Coca, Olsen & Johnson, etc. In addition, NBC board chairman Niles Trammell, along with Whitelaw Reid, Herald Tribune vespre will be on hand to receive special plaques.

20th-Fox Asks FCC For Right to Share Industrial TV Setup

Washington, Sept. 11

A proposal which would make it unnecessary to assign a special band of frequencies for theatre television was made in a petition filed last week with the Federal Communications Commission by 20th-Fox. Company requested the agency to enlarge the issues at the theatre TV hearings scheduled for Nov. 26, to include consideration of possibilities of using microwave frequencies (6,425 to 6,875 mc) already allocated for various industrial services.

Through its Washington counsel Welch, Mott & Morgan, 20th contended that theatre TV is as much entitled to share in the use of frequencies assigned to the Industrial Radio Service as are other users of the IRS band. Company pointed out that rules for IRS do not exclude theatre TV.

Petition asserted that it was only recently, upon reviewing possibilities of the proposed theatre service through informal conferences with Commission staffers, that it was discovered that theatre TV may be eligible for use of IRS frequencies. However, if the Commission should determine that theatre TV is not eligible, petition urged that IRS rules be amended to include theatres.

Iris Barry Exits Modern Museum; Griffith Replaces

Iris Barry, director and curator of the Museum of Modern Art, N. Y., film library, has resigned. She has been succeeded by Richard Griffith, who was her assistant and prior to that was executive director of the national Board of Review.

Change took place early in the year, but has never been publicly disclosed. Miss Barry has retired and is living permanently in the south of France. She had been associated with the Museum since 1932 and before that was motion picture editor of the London Daily Mail.

Griffith, 39, is also a former film critic. He won a Rockefeller Foundation fellowship in 1937 for research in film history. He also served as New York film correspondent for the Los Angeles Times. This is his second stretch at the Museum. He returned about two years ago after previously having been assistant to the curator from 1940 to 1942.

Pix Forces Mass For Drive to Get Video Channels

Massing of film industry forces for the fight to obtain exclusive theatre television channels was furthered Monday (10) in an all-day huddle of the Motion Picture Assn. of America's video committee with representatives of exhibitor organizations, attorneys, engineers and the National Exhibitors Theatre TV Committee. Meet comprised mostly an exchange of ideas and suggestions, with no decisions arrived at on any specific points.

Group approved the appointment of an engineering committee to coordinate recommendations for the standards to be adopted. With indie circuit exec Sol M. Fabian in the chairman's seat, the exhibs presented their views on the basic issues involved in girding for the unified stand before the Federal Communications Commission. Under discussion were such items as the number of channels that might be needed, whether it will be better to have them operated by the industry or to lease common carriers, the advisability of attempting

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LOW-PRICED TV UNIT IN ASBURY FITE BOW

Another new low-priced theatre television unit will get its first test tonight (Wed.), when Walter Reade's St. James Theatre, Asbury Park, N. J., premes the equipment manufactured by Trad Television, Inc. Unit an instantaneous projection model similar to the RCA projector is priced under $10,000, and Trad is rushing production of a number of them for sale to exhibitors.

Theatre TV Enterprises, syndicate comprising a group of Philadelphia exhibs and businessmen, has meanwhile finalized the list price on its unit at $3,495. Outfit which has already installed a system at the Royale Theatre, Philly, is asking $1,500 down, with the remainder to be financed. According to a spokesman for the group there are no additional charges for installation. Designed mainly for smaller theatres, the unit can be mounted in the third or fourth row of the orchestra at a sacrifice of only four seats. List price also includes the special screen required.

Trad system, according to company spokesmen, can be installed in a theatre's regular projection booth and is simple enough in operation to be handled by regular boothmen. Included in the price is the main set, along with a stand-by unit. It throws a full 20-foot picture, same as the RCA system.

Writers Win $9,500 For 'Pirate' Piracy

Los Angeles, Sept. 11.

Jack Pollexfen and Aubrey Wisberg won a $9,500 verdict in their piracy suit against Columbia Pictures, Kay Pictures and Sam Katzman in Superior court.

Writers charged they submitted their original story, "The Pirate and the Slave Girl," to Katzman, who used it to produce "Barbary Pirates" for Columbia release.

RKO Keeps Faith With Exhibs in Nix of Radio Sale of Ray-Randy Fite

Exclusive theatre rights to the Randy Turpin-Sugar Ray Robinson bout tonight (Wed.) extends to a nix even on radio coverage. RKO, which is handling the production and distribution of the fight films, was given the option by the promoters, the International Boxing Club, of having a sponsored broadcast and turned it down.

IBC informed Hubert Mochrie, RKO sales chief, who set up the fight films deal, that it could easily find a sponsor for a broadcast if he desired. That would have reduced the guarantee—in excess of $200,000—that RKO was forced to give for the film rights.

Mochrie and his staffers mulled the proposition for 24 hours and then decided against it. One school of thought at RKO favored the broadcast idea as of great promotional value for the films. People in the past have indicated a desire to see the films of a good bout after hearing it on the air.

It was felt, however, that a broadcast would have a tendency to keep patrons out of theatres the night of the fight and thus a service could be done exhibs by keeping it away from radio as well as TV. On that basis, Mochrie counted on greater exhib support for the films—which he has received.

RKO's deal with IBC is a combination for tonight's bray and the Saddler-Pep go Sept. 26. Guarantee for the pair was over $300,000, breaking down to about $200,000 for Robinson-Turpin and $100,000 for Saddler-Pep. RKO, in addition, absorbs cost of camera crew, erecting of special towers for some of the cameras, and prints and advertising.

In addition to insuring the fight for theatres via the guarantee, RKO that way got itself a more favorable deal than on previous battles. IBC received $385,000 as its share on the Louis-Charles fight pix a couple years ago, that was the top for any bout, which RKO handled on a straight percentage basis.

IBC, therefore, was pretty certain of getting better than the $200,000 RKO guaranteed if it were willing to accept the same deal on Robinson-Turpin as on Louis-Charles. Fight managers, however, are said to have made a better deal with IBC for the rights on the basis of cash on the line, so IBC sacrificed part of the coin it might have expected in order to get the advance.

Replaces Warfield on Bd.

George A. Brownell, partner in the law firm of Davis, Polk, Wardwell, Sunderland & Kiendl, has been elected to the Loew's board of directors, succeeding the late David Warfield.

Davis-Polk outfit represented Loew's in the industry antitrust suit.

Ray-Randy TV

Continued from page 3

of the theatres which has not sold any tickets in advance, declining to put them on sale until tonight.

Several theatres will be tied in for the fight for the first time. These include Walter Reade's St. James, Asbury Park, N. J.; the Uptown, Chicago, and the New Shenandoah (Konn circuit), St. Louis. It had been hoped that equipped houses in Minneapolis, Binghamton and Los Angeles might also be included in the network for tonight's fight but American Telephone & Telegraph was unable to supply networking facilities in time. It's expected, however, that they may be able to take the Willie Pep-Sandy Saddler bout Sept. 26.

TOA's N. Y. Convention to Hear: 'Exhibs Must Merge With Video'

Forthcoming convention of Theatre Owners of America will be told a merger of standard exhibition with television must be accepted by exhibs as an economic must, Mitchell Wolfson, chairman of TOA's TV committee, disclosed in N. Y. yesterday (Tues.).

Wolfson said his group will advise the TOA-ites that every theatre eventually must have some form of large-screen TV as an adjunct to its regular film program in order to remain in business. It will be further recommended that theatre ops themselves directly enter the telecasting field via acquisition and operation of stations. This counsel would be limited to exhibs who, of course, are financially equipped and properly located to branch out into the TV medium.

As Wolfson put it, the objective should be community-level mergers across the country patterned somewhat after the United Paramount-American Broadcasting consolidation.

For theatremen the operation of a TV station would have a dual advantage. There would be a psychological effect upon the public in that it would place in full view the fact theatres aren't going out of existence, but instead are

(Continued on page 15)

Tix Agcy. Handles TV-er

Philadelphia, Sept. 11.

Undercoring the hot interest in the theatre TV coverage of the Ray Robinson-Randy Turpin middleweight title fight tonight (Wed.), the Kennedy ticket agency here for the first time is handling tickets for the event at the Warners Stanley Theatre.

Agency advertised all last week in Philly newspapers that it had tickets on sale for $3.80. Price includes the $2.60 gross charge of the Stanley, plus $1.20 agency commission, which is the legal added bite for theatre tix here.

$700,000 Advance Switches Fidelity From 20th to RKO

A $700,000 advance offered by RKO is reported to have been a principal reason for the switch by Fidelity Pictures of release of its "Chuckaluck" from 20th-Fox to RKO. Pic, produced by Howard Welich for the indie unit in which he's partnered with A. Pam Blumenthal and Joseph Seidelman, stars Marlene Dietrich, Arthur Kennedy and Mel Ferrer.

Fidelity was able to cancel its distribution deal with 20th since the company couldn't send the pic into release until next year. Partners were anxious to start liquidating it sooner because of the expense of continuing to tie up the $900,000 invested in "Chuckaluck." The opportunity to get the RKO deal with a $700,000 advance was thus particularly welcome. Coin was used to completely pay off the bank loan and most of the investment of second-money sources.

Investors are left with a very small portion of the film. Among the heaviest angels is J. Arthur Warner, Wall St. broker, who is investing in a series of Fidelity pix.

L. A. to N. Y.

Luther Adler
Richard Arlen
George Balanchine
Louis Berg
Teet Carle
John Carroll
Alfred E. Daff
Jane Froman
David Golding
Farley Granger
Coleen Gray
Clarence Greene
Jennifer Jones
Forrest Judd
Joseph Kaufman
Henry Koster
Arthur B. Krim
John Lavery
Sonya Levien
Jeff Livingston
Roddy MacDowall
Beverly Michaels
Mitch Miller
Thomas Mitchell
Patti Page
Milton R. Rackmil
Henri Rene
Cyril Ritchard
Lina Romay
Russell Rouse
Natalie Schafer
David O. Selznick
Irene Mayer Selznick
Dinah Shore
Charles Simonelli
Mike Sloane
Jan Sterling
Forrest Taylor
Kay Thompson
Jean Wallace
Cornel Wilde
Williams Brothers
Louis Wilson
Shelley Winters

N. Y. to L. A.

Wendell Corey
Hernando Courtright
Sonja Henie
Monica Lewis
Jerry Paris
Harvey Stone
Astrid Varnay
J. Arthur Warner

J. A. Warner to Coast For Producer Huddles

J. Arthur Warner, Wall St. broker who has been a heavy investor in pix, heads for the Coast from New York this week for contacts with producers he is angeling. They include Joseph Bernhard, who is making a trio of pix for 20th-Fox release; Bert Friedlob, whose Thor Productions is also making three for 20th, and Howard Welich and A. Pam Blumenthal, whose unit is slated to lens six for Warner Bros.

The WB half-dozen will be made under the Vogue Productions banners. That's an affiliate of the Fidelity unit in which Welich, Blumenthal and Joseph Seidelman are partnered. Pix are budgeted at about $600,000 each.

First starts shooting in about six weeks. It is "The San Francisco Story" with Joel McCrea. Unit also has a Joan Crawford commitment.

N. Y. to Europe

Judith Anderson
Lois Andrews
Cornell Borchers
Joseph I. Breen
Sherry Britton
Warren Caro
Eric Daniell
Mischa Elman
John Garfield
Stanley Gilkey
Farley Granger
David E. Green
Celeste Holm
Vladimir Horowitz
Jennifer Jones
Elias Lapinere
Louis Lipstone
Marie McDonald
Guthrie McClintic
Joseph McConnell
Darius Milhaud
Lucien Nachbaur
Harold Salemson
Ned Schuyler
David O. Selznick
Judy Wahn
Shelley Winters
Blanche Yurka

Europe to N. Y.

Lauren Bacall
Humphrey Bogart
Geraldine Brooks
Al Capp
Marguerite Chapman
Cyd Charisse
Constance Collier
Howard S. Cullman
Marcel Dario
Ben Henry
Katharine Hepburn
Syd Hyams
Alfred Katz
Efrem Kurtz
Frederick Lechner
Fulton Lewis, Jr.
Ted Mack
Irene Manning
Tony Martin
Dimitri Mitropoulos
William Saturi
Sam L. Seidelman
Robert E. Sherwood
Henry Souvaine
Gloria Stroock

DISTRIBS' CLEARANCE BLUES

U-I Returns to High-Budget Films But With Accent on Stars, Not Art

Universal-International, in shaping new production plans that will return it to a limited number of high-budgetjers each year, is plotting a complete switch from the heavy-cost product that got it in trouble three years ago. Eight new pix planned with budgets of up to $1,000,000 or more will be in the same novelty-action genre as the more economical pix which in the past year have put U-I on the profit highroad.

Difference will be in increased star value, for which the studio will lay out the added coin. Subject matter accounting for present success won't be tampered with. There will be no return to the arty or sophisticated type product, such as "All My Sons," "Another Part of the Forest," "Letter to an Unknown Woman" and other expensive pix which ran U-I heavily into the red.

Aim of the return to big-budgeters is to widen the grossing potential of the company's distribution setup. Feeling is that U is now the undisputed leader in catering to some 8,000 accounts that lap up the type of product it has been making, but that there are 10,000 other houses from which it should be drawing coin.

Purpose of the new type production is to tap this market. It is felt that can be accomplished by broadening and varying the U-I program without, in the process, jeopardizing the company's present favorable niche.

U-I will put 36 productions in all before the cameras during the fiscal year starting next month. Half of the entire output will be in color.

Double Purpose

New program, it is hoped, will mean not only the bigger product goes into the previously untapped houses, but that possibly it will pave the way also for bookings on

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Name Heermance Ass't To Mono.-AA's Mirisch

Hollywood, Sept. 11

Walter Mirisch, Monogram-Allied Artists executive producer, today named Richard Heermance as his assistant. Latter is associate producer on "Rodeo," a Monogram Cinecolor venture starring Jane Nigh and John Archer which Mirisch is personally producing.

Heermance also served as associate producer on the company's recently completed science-fiction pic, "Flight to Mars." He supervised cutting of a number of high budget Mono-AA features since joining the organization in 1945.

1-a-Month Color Pic Slated From Mono for '51-'52

Guarantee of at least one color picture a month among the total Monogram and Allied Artists releases of 45 features during the 1951-52 season was assured in New York yesterday (Tues.) by Monogram prexy Steve Broidy. Production will be paced at four pictures monthly.

Pointing out that "this year is the most successful in the history of the company" (consolidated for the fourth quarter ending June 30 exceeded any quarter in history of the company, and firm had combined earnings of $258,118 for the first nine months of the fiscal year), Broidy predicted that the year's stockholders' report the last week of this month or the first in October will show even greater gains.

The color phase of the Monogram 1951-52 season, Broidy stated, began eight months ago, and there are now five color pictures completed, in Cinecolor, with two others ready to roll. Another tint film, in Technicolor, is now in production in England, it's "24 Hours in the Life of a Woman," starring Richard Todd, and it's part of a production deal Monogram has with Associated British Pictures calling for two pictures a year for three years. Plans also are under way for pictures produced in Japan with the Shochiku Co.

Morey Goldstein, veepee and general sales manager, reported that a new sales policy for the new Monogram program will be outlined at four regional sales meetings to be held during the next 30 days. First meeting is set for the Warwick Hotel, N. Y., Sept. 22, for sales representatives from Albany, Boston, Buffalo, Cincinnati, Cleveland, Detroit, New Haven, New York, Philadelphia, Pittsburgh, and Washington. Second confab will be Sept. 29 for the midwest exchanges either in Chicago or Kansas City. Southern and western sessions will be set within the next few days.

Bernstein Back to Britain But Due Back in Month

Sidney Bernstein planed back to England over the weekend after five weeks in New York. He expects to return, however, in about a month to begin active work on the Coast with his producing partner, Alfred Hitchcock, on a film for their indie unit, Transatlantic Pictures. Latter releases through Warner Bros.

Bernstein returned to England to look into the affairs of the Granada Circuit, which he and his brother Cecil operate there. He's been on a script search in the U. S. He said prior to leaving that he and Hitchcock now have three or four prospects, and will make up their mind on one of them when he returns.

Bennett-Wanger As M.C.s of New Series of Vidfilms

Hollywood, Sept. 11

Motion Pictures for Television, Inc., which acquired hundreds of old features for video, including a block of Monogram pix, plans production of new telepix to be financed by a subsidiary, Des Moines Enterprises Inc. Elliot Hyman, David Stillman and Matty Fox, before returning to N. Y., closed a deal for the first series of 26 half-hour vidpix with Joan Bennett and Walter Wanger as emcees.

Ralph Branton, Monogram Picts board nominee, is also reported associated with group. Edward Lewis, who spent six months setting the deal, will be executive producer, William Stephens taking charge of production. Hyman said he has lined up ample sources of financing for a total of eight series. Miss Bennett and Wanger will intro each of the first 26, with Miss Bennett starring in two. Procedure is to secure package deals, with the Sam Jaffe agency contributing five packages, including script, stars and director. Lewis, who will have to approve each setup, says agencies have already submitted a total of 22 of the 26 needed. Each project, being a separate package, will be available for syndication on individual rather than block basis. Plans have been set up for advance payment and profit participation to packages and stars.

Geo. Skouras Heading Brotherhood Pic Unit

George Skouras, prexy of the Skouras circuit, will be national chairman of the Motion Picture Division for the 1952 Brotherhood Week.

Exec committee of the division meets at a luncheon at the Hotel Waldorf-Astoria, N. Y., tomorrow (Thurs.) to discuss plans for the coming year.

QUICK PLAYOFFS SOCK 'EM HARD

In the light of recent court decisions, some distribs now are singing the blues over their own action in drastically cutting clearances in thousands of situations across the country. They now believe they cut them too much and unnecessarily, and the resultant quick playoff of pix has worked to their disadvantage.

The N. Y. Federal Court and the U. S. Supreme Court, in opinions in the industry antitrust suit, said clearances must be "reasonable." Under this edict, the film outfits went on their clearance-reduction spree. Some lawyers now think they showed an over-abundance of caution in their effort to comply with the courts.

In back of this thinking was the recent decision by Federal Judge Leon R. Yankwich which rejected a $300,000 suit against the distribs by Fanchon & Marco in behalf of its Baldwin Hills Theatre, L. A. Jurist approved clearances of 21 days after first-run in L. A. and similar areas.

Judge Yankwich also said the fact that various of the distribs operated on the same clearance system was not in itself illegal. He said, in effect, this uniformity of clearance constituted "business logic, reasoning that all the companies had the same problems and came up with the same solutions for the gain and protection of each individually.

Lawyers interpret Judge Yankwich's opinion as clarification of the decrees in the industry case. They figure it makes it clear that there's justification in three-week clearances in some areas. Also they are likely to be less fearful about uniformity in the spacing of

(Continued on page 10)

SAG Cancels Lippert Pact Over TV Sale; Preps Vid Pay Talks

Hollywood, Sept. 11

Screen Actors Guild opened its campaign to secure added payment for players appearing in theatrical films that are sold to television by cancelling its contract with Robert L. Lippert Productions as of Nov. 5. Notice of cancellation contains the clause: "We offer to meet with you and the Independent Motion Picture Producers Assn. to negotiate a new contract."

Reason given for the cancellation was that Lippert had sold several pictures made after Aug. 1, 1948, to TV without negotiating with the Guild on added pay to actors for their television rights.

Guild bases its action on a section of the 1948 contract, which says in part: "If the producer shall televise or license televising of any new motion picture film, the Guild may cancel this contract on 60 days' written notice."

Lippert recently sold half a dozen unprofitable films to television in order to recover their negative costs. He sold none that paid at the theatre boxoffices. He refused to discuss the cancellation, declaring the case was in the hands of I. E. Chadwick, head of IMPPA. Latter declared that members of his organization reserved the right to distribute their pictures in any medium that will recoup the negative costs.

ZANUCK ADDS 16 PIX TO 20TH'S 1951 SLATE

Hollywood, Sept. 11.

Darryl F. Zanuck, just back from a vacation in Europe, announced a production program of 16 starters before the end of the year, in addition to five features currently before the cameras.

Twentieth-Fox production chief expressed optimism over the film situation and predicted a definite upward trend at the boxoffice.

Majors Advised to Nix Admish-Price Fixing to Avoid Conspiracy Suspicion

While a Federal Court judge found the fixing of admission prices by distribs is not illegal per se, film companies still are under order to refrain from the practice, N. Y. attorneys pointed out this week.

The legal nod given upped scales was in a decision by Judge H. Church Ford in District Court, Lexington, Ky. The court denied the motion of the New Harlan Theatre, Harlan, Ky., for dismissal of percentage actions brought against the house by Columbia, United Artists and Universal. Dismissal motion was based on the contention that admission price provisions in exhibition contracts made the contract illegal. The action covers a period prior to the U. S. Supreme Court decision in the industry antitrust suit.

Judge Ford decided the fixing of admissions in itself is no violation of the Sherman antitrust laws. However, there would be a violation upon evidence the companies had engaged in a conspiracy.

Thus, Judge Ford's decision is consistent with the Supreme Court's edict banning the increased scales. Supreme Court had found a conspiracy, and the film outfits are consequently bound by the injunction against the tilted ticket prices.

Distribution lawyers said the Ford decision was especially significant because, if sustained, it would rule out from future percentage fraud cases the upped-scale angle from exhibs' defense.

Judge Ford said in part:

"There is no dispute as to the fact that many of the license

(Continued on page 15)

Aleman, Jr., Woos U.S. Producers for Mex Co.

Hollywood, Sept. 11

Miguel Aleman, Jr., son of the Mexican President, has set up Cinematografica Tele Vox, Mexico City, for co-production of American-Mexican pix in association with Hollywood producers. Richard Tompkins, former general manager-treasurer for RKO at the Mexican Churubusco studios, is here trying to interest Hollywood producers offering partial financing.

Deal involves Aleman paying all below-line costs, Hollywood producers assuming above-line costs. Tompkins expects to set three pix with first to roll in November. Others are to be at three-month intervals.

WB Again Turns To Television In Unloading Realty

Warner Bros. last week for the second time turned to video to find a customer for the real estate it is unloading in preparation for divorcement. Company sold to NBC for $300,000 its Vitaphone studio in Brooklyn. (See story in TV section.)

Network's plan is to use the building for live-show originations and for production of telefilms. It is equipped for sound but had been used by WB only for storage purposes in recent years. Another small studio across the street from the Vitaphone lot is being held by Warners for storage.

WB a few months ago sold to NBC a 30-acre plot it held in Burbank. Web is building a studio on it. Selloffs are part of a master plan by Warners to pare all of its real estate and other assets to the bone in preparation for the forthcoming split of theatres and production-distribution.

Aim of the firm is to get as much cash as possible for use in reducing quantity of outstanding stock. This strengthens its position by enabling it to maintain its dividend rate despite decreased earnings, since the divvy must be paid on a fewer number of shares. WB has reduced its outstanding securities by about 1,250,000 shares already via this route.

'Living' Piracy Suit Settled Out of Court

Los Angeles, Sept. 11

Piracy suit for $1,000,000 filed by John B. Stone and Fred C. Barnes against RKO, Jack Gross, Irwin Shaw and Robert Sparks, was settled out of court for an undisclosed sum.

Writers declared the picture "Easy Living," was based on their own "Never Say Die," without compensation. They asked $50,000 for the yarn and $100,000 punitive damages.

D.C. Warns Mfrs. In Applying for Materials

Washington, Sept. 11

Manufacturers of photographic goods were warned yesterday (Mon.) that they must file applications for raw materials under the controlled materials before Oct. 1, which is the deadline for requests on scarce materials for the first quarter of 1952.

Manufacturers are reminded that they should file only one CMP-4B application under each product code. However, where repair and replacement parts are separately scheduled, the requirements for such parts must be included in a separate CMP-4B application.

Gerald Shea Elected Prez Of Late Mike Shea Co. In Trustee Dissolution

Following dissolution of a 16-year trustee operation and disposition of the corporation's stock to members of the late M. A. Shea's family, Gerald Shea was elected president of Shea Enterprises, Inc., at a meeting in N. Y. on Monday (10). Outfit is a holding company whose interests include Jamestown Amus. Co. and other chains in Massachusetts, New Hampshire, N. Y., Ohio and Pennsylvania.

Gerald Shea succeeds E. C. Grainger. In the prexy's post, Grainger will continue as general manager of the operation. Shea is a member of the family through his marriage to Dorothy Shea, daughter of M. A. Shea, but is otherwise unrelated to the family.

When M. A. Shea died Oct. 19, 1940, he left his business in the hands of three trustees, Grainger, Edward C. Raftery and the late Dennis F. O'Brien. Before his death O'Brien had been a member of the N. Y. law firm of O'Brien, Driscoll & Raftery, of which Raftery is now a partner. Thomas E. Shea succeeded O'Brien as trustee upon the latter's death.

Three trustees have prepared their final accounting and delivered the company's stock to the widow, Margaret Shea; three sons, Thomas E., Maurice A. and William B. Shea, Jr., and to Mr. and Mrs. Gerald Shea.

Metro OK's Story On Brass Bands by Lasky

Hollywood, Sept. 11.

Metro has given Jesse L. Lasky the greenlight to develop and produce a musical based on his own story idea, "The Big Brass Band." It deals with famous bands and band music, to be told through the romance of a pair of young musicians.

Lasky originally developed "Caruso," which he sold as a package to Metro. He has followed band activity for years, and estimates 10,000,000 young people in the U. S. are members of bands.

The Blue Veil
(SONGS)

Good adult drama with strong distaff appeal. Jane Wyman heads cast, hearty b.o.

Hollywood, Sept. 7

RKO release of Jerry Wald-Norman Krasna production. Raymond Hakim, associate producer. Stars Jane Wyman. Charles Laughton, Joan Blondell, Richard Carlson, Agnes Moorehead, Don Taylor. Audrey Totter, features Cyril Cusack, George Sanders, Natalie Wood. Directed by Curtis Bernhardt. Screenplay, Norman Krasna, from story by Krasna, Raymond Campbell, Catherine Frank Dunne; music, Franz Waxman; film editor, George J. Amy. Trueheadway. Sept. 5, '51. Running time, 113 MINS.

Lynnie	Jane Wyman
Bessie	Charles Laughton
Arthur	Joan Blondell
Bingo	Richard Carlson
Mrs. Phillips	Agnes Moorehead
Dr. Phillips	Don Taylor
Frank Wilkins	Cyril Cusack
Frank Lynnie	Audrey Totter
Reverend Amsterdam	George Sanders
Telephone Operator	Natalie Wood
Bill Schumann	Wilton Graham
Fred George Curtis	Jerry Paris
Mr. Hall	Jack Kenney
Alicia	Ann Morrison
Jaffee	Lou Merrill
Doctor	Don Beddoe
Williams	Don Gallagher
Henry Pattery	Carleton G. Young
Bell	Don Seymour

The Wald-Krasna unit at RKO launches its production activities with a tear jerking drama that looks set for a hearty run at the boxoffice. The human story has all the elements of sound heartbreaking drama and it has been shaped expertly to lure distaff customers. Both word-of-mouth and exploitation factors are strong.

An outstanding facet is the class performances of Jane Wyman and the "all star" cast which she heads. For the actress it is a personal triumph that ranks with if not surpassing any for which she has previously been kudoed. The playing of the others is in kind.

Story is nothing more than a series of episodes strung together by the central character of a World War I war widow who devotes her life to children after losing her only child shortly after its birth. Footage opens with the child's death, a moving sequence and carries Miss Wyman through a succession of jobs as a baby nurse until old and worn out physically, she is given the lifetime job of caring for the offspring of one of her former charges.

Charles Laughton, as a portly Yindly corset manufacturer, is Miss Wyman's first costar in the initial episode. Her care of his mother-less son leads him to propose and, spurned, he marries his secretary, Vivian Vance, thus sending the nurse on to her next position. Laughton shines and Miss Vance is good.

Romance makes a bid for Miss Wyman in her new job in the home of wealthy Agnes Moorehead but she is unable to leave her charge to go off to foreign lands with Richard Carlson, a tutor, who courts her. Miss Moorehead displays her usual authority in her rich matron part, and Carlson registers well.

Next standout in the life devoted to other people's children (and one of the two best in the entire picture) is the episode in which she cares for Natalie Wood, daughter of fading musical actress Joan Blondell. This sequence in the film is considerably enlivened by the perf vivacity of Miss Blondell and her singing of two old tunes. Picture's pace picks up notably in her first shot and there is genuine emotion in the goodbye scene when Miss Wyman takes her leave so the daughter can have a real mother's care.

Miss Wyman experiences real heartbreak at the end of eight years of caring for the abandoned son of Audrey Totter when the latter returns from England after World War II with a stepfather and claims the boy. Old and no longer wanted as nurse, she becomes a school janitress to be near children and this leads her to one of her old charges, Don Taylor, who arranges the finale surprise party attended by all of "her children" and takes her into his home. Taylor is a standout.

Threaded through the episodes is only one other character than that played by Miss Wyman. It is the toyshop owner played by Cyril Cusack. He adds a socko character performance that does as much as anything else to keep interest alive over the long course the footage runs.

Curtis Bernhardt's direction handles the drama surely, at times a bit measured and never strives for dramatic tricks beyond the level of the simple, warm story being told. He lets the emotional moments develop naturally without slugging and makes the most of the very good script penned by Norman Corwin from a story by Francois Campaux. In addition to the players already mentioned he pulls impressive performances from such others as young Natalie Wood and Everett Sloane latter as an understanding, sympathetic district attorney in the episode involving Miss Wyman and Henry Morgan.

The technical production is excellent, only quibble is the 113 minutes of running time. Pic does have its slow moments.

On the technical side, "Veil" has some fine credits. These include the moving score by Franz Waxman ably directed by C. Bakaleinikoff, the lensing by Frank Planer and the makeup creation by Perc Westmore that carries Miss Wyman and Cusack believably through the years between two world wars. Raymond Hakim functioned as associate producer on the film. *Brog.*

Texas Carnival
(SONGS—COLOR)

Excellent comedy with Esther Williams, Red Skelton, Howard Keel. Good biz.

Hollywood, Sept. 11

Metro release of Jack Cummings production. Stars Esther Williams, Red Skelton, Howard Keel, features Ann Miller, Paula Raymond, Keenan Wynn, Tom Tully. Directed by Charles Walters. Screenplay, Dorothy Kingsley, story by Wells and Dorothy Kingsley; camera, Technicolor, Robert Planck; editor, Adrienne Fazan; songs, Harry Warren, Dorothy Fields; musical direction, David Rose; choreography, Hermes Pan. Trade showing Sept. 6, '51. Running time, 76 MINS.

Esther Telford	Esther Williams
Cecil Gunnell	Red Skelton
Sam Shelby	Howard Keel
Sunshine Jackson	Ann Miller
Matilda Sabines	Paula Raymond
Dan Sabines	Keenan Wynn
Sheriff Jackson	Tom Tully
Tex Hodgkins	Frank Ferguson
Commissioner	Tito Vuolo
Commissioner	Donald MacBride
Mrs. Clayton	Marjorie Wood
Pierre Clark	Hans Conried
Mr. Gaston	Thurston Hall
Cashier	Dick Judson
Bell Boy	Wilson Wood
Guy Willing and Orchestra	Themselves
Red Norvo Trio	Themselves

Plenty of laugh diversion dressed up to treat the eye and ear is offered in "Texas Carnival." Returns in the general market should be good. Star bracketing of Esther Williams, Red Skelton and Howard Keel, plus Technicolor suppose marquee flash to lure the customers and the fun promised is delivered. It's light, easy-to-take entertainment.

Material provides Skelton with several surefire comedy sequences that will be greeted with uproarious laughter. In the eye department him offers Miss Williams in a bathing suit and one imaginative dream swim number, as well as the talented terping and physical charms of Ann Miller. For tunes it has Keel as a virile cowpoke baritoning his way through the footage and two of the four Harry Warren-Dorothy Fields songs.

Above factors, along with a plot premise that permits plenty of good-natured kidding of Texans and their state pride, and a supporting cast that joins in wholeheartedly, make for a fast 76 minutes of guaranteed escapism.

The Jack Cummings production provides a beautifully hued backdrop for the comedy antics to be found in the script by Dorothy Kingsley, taken from a story she wrote with George Wells. The direction by Charles Walters speeds it along over a swift course without lags and belts every laugh sequence. Miss Williams and Skelton are a carnival team struggling along until proud Texan Keenan Wynn, in an alcoholic moment, takes a fancy to Skelton. Latter goes to a swank hotel to meet Wynn but instead, is mistaken for the rich Texan himself.

Life of ease being lived by Skelton during Wynn's absence wears easy on his conscience even though it troubles Miss Williams plenty. Appearance of Keel, foreman of Wynn's ranch, adds some complications, but by the time the fun, singing and dancing are all over everything straightens itself out properly, pairing Miss Williams and Keel romantically, and Skelton and Miss Miller humorously.

Skelton's attempts to handroll a cigaret, his clumsy clowning when the unaccustomed spurs he affects become entangled, his poker party and drunk routines are all comedies at their best. Climaxing his contribution is a chuck-wagon race that pays off a $17,000 poker loss and brings the film to a fast finale.

Miss Williams, as Skelton's "dunking" partner in the carnival act, moves prettily through the footage. Swimming pool scenes are few and used for laughs, but their lack is more than made up for by swim suit garb and the dream swim sequence in which Miss Williams water ballets herself around in Keel's room, seemingly without benefit of aqua. It's another example of Metro technicians' skilled trickery, on the order of Fred Astaire's ceiling dance in "Royal Wedding."

Keel is at ease in his character and his personality gets over. He does high standard vocal work on "Whoa, Emma!" and the ballad, "Young Folks Should Get Married," latter backstopped by Foy Willing and orch. Miss Miller registers, terpwise, on "It's Dynamite," and in a party sequence, as well as providing some laughs as the slightly addled daughter of a Texas sheriff on the make for Skelton.

Wynn satires Texas-loving Texans with a sure touch that rates a number of strong chuckles. Tom Tully, the sheriff, Glenn Strange, Dick Wessel, Donald MacBride and Hans Conried are among others helping the fun. Although featured, Paula Raymond makes only a very brief appearance.

Picture is beautifully photographed in color by Robert Planck, and gets good musical direction from David Rose, as well as pleasing choreography from Hermes Pan. Other technical assets are excellent. *Brog.*

Behave Yourself

Farley Granger-Shelley Winters bracketed in screwball comedy with okay b.o. prospects.

Hollywood, Sept. 11.

RKO release of Jerry Wald-Norman Krasna production. Stanley Rubin, associate producer. Stars Farley Granger, Shelley Winters, features William Demarest, Francis L. Sullivan, Margaret Gillmore, Lon Chaney, Hans Conried. Directed by George Beck. Screenplay by Beck from story by Beck and Frank Tarloff; camera, James Wong Howe; editor, Paul Weatherwax; music, Leigh Harline; song, Lew Spence, Buddy Bheen. Trade showing Sept. 7, '51. Running time, 81 MINS.

Bill	Farley Granger
Kate	Shelley Winters
O'Brien	William Demarest
Fat Fred	Francis L. Sullivan
Mother	Margaret Gillmore
Pinky	Lon Chaney
Collie	Hans Conried
Jonas	Elisha Cook, Jr.
Starr	Glenn Anders
First Detective	Allen Jenkins
Bert	Sheldon Leonard
Max	Marvin Kaplan

This is a wild screwball fable involving a young married couple, a dog and gangsters that piles on a lot of frenetic laughs during the course of its 81 minutes. Boxoffice-wise, film has a good assist in the star names of Farley Granger and Shelley Winters to rate the attention of the younger filmgoers, and its grossing possibilities are okay.

Jerry Wald and Norman Krasna produced with Stanley Rubin as associate, and the mounting and casting aptly fit the antics that transpire. George Beck triple-threats by directing and scripting from his story written with Frank Tarloff. For comedy demands he measures up on all counts, displaying a good ability to punch laugh situations with an extremely broad treatment. In spots the handling is a bit too consciously cute and in others it reverts back to early-day slapstick comedies, but ticket-buyers will respond, and that's the film's purpose.

Nutty tale gets the starring couple in trouble when the mutt, Archie, follows Granger home one night. Miss Winters mistakes the dog for a wedding anniversary present, but he is really a canine trained by gangsters Sheldon Leonard and Marvin Kaplan to act as contact for the transfer of some hot goods. The crooks advertise for the return of the mutt, Granger answers and runs into a murder. He answers another ad, and then another, with as many murders. Frantic, he leaves the pooch at a pet shop, but then the wife advertises for a lost dog, leading the gangsters to his home. Finale finds Leonard and Kaplan dead in a murder pact and the married couple heroes and considerably wealthier because of the reward money for all of the corpses so generously sprinkled through the plot.

It's strictly nonsense, but highly amusing as bewilderedly trouped by the two stars and their able supporting cast. Assignments are offbeat for Granger and Miss Winters after some of the more heavy film chores they have carried off of late, and the change of pace will please their fans. William Demarest scores as a homicide cop, as does Margaio Gillmore as a snide mother-in-law. The choice bunch of heavies, each sharpening the laughs, consists of Leonard, Kaplan, Francis L. Sullivan, Lon Chaney, Hans Conried, Elisha Cook Jr., Glenn Anders, all of whom wind up dead—but amusingly. Allen Jenkins gets in his licks as Demarest's stupid aide. All of the cast take second place to the pooch portraying Archie.

Film has a number of imaginative touches that register cleverly. Best is the scene wherein two killers enter an apartment building and are shown going into an elevator. The floor register moves slowly to the penthouse, the sound of a shot is heard, the register comes back to the first floor and they nonchalantly depart, leaving Granger to discover another body. Dialog, too, is sharp, and throws a few laugh-getting curves for the trade-wise, particularly in connection with the married couple.

Tune, "Behave Yourself," by Lew Spence and Buddy Bheen, is chorallied behind the title credits. Production has been expertly designed by J. McMillan Johnson for physical appurtenances that look good without straining the budget. Film benefits from the lensing of James Wong Howe. Other technical credits are good. *Brog.*

The River
(COLOR)

Distinctive story of adolescent love, but hardly commercial.

UA release of Jean Renoir production for Kenneth McEldowney. Stars Nora Swinburne, Esmond Knight, Adrienne Corri, Thomas Breen, Radha, Catherine Cors. Directed by Jean Renoir. Screenplay, Rumer Godden, of Renoir; camera (Technicolor), Claude Renoir, Ramananda Sen Gupta; editor, George Rohr; music, M. A. Partha Sarathi; narration by June Hillman. Art direction, Bansi Chandragupta; assistant, Sen. Reno Achu. Previewed Aug. 29, '51. Running time, 99 MINS.

The Mother	Nora Swinburne
The Father	Esmond Knight
Mr. John	Arthur Shields
Capt. John	Thomas E. Breen
Nan	Suprova Mukerjee
Harriet	Patricia Walters
Melanie	Radha
Valerie	Adrienne Corri
Bogey	Richard Foster
Elizabeth	Penelope Wilkinson
Muffie	June Harris
Mona	Jennifer Harris
Victoria	Cecelia Wood
Sahan Singh	Ram Singh
Ranu	Nimal Barik
Anil	Trilak Jetley

Jean Renoir's "The River" is a sort of animated geographic in color, of life on the Ganges River in West Bengal. It is a distinctive story of adolescent love, with a philosophy that life flows on just as the river. Boxoffice potentialities will depend mostly upon a specialized pitch a la "Henry V," "Hamlet" and "Red Shoes." Best bet is in the metropolitan areas; smaller situations will require baseball-bat selling.

This is a beautiful picture, and certainly neither Technicolor nor India ever looked better. Throughout it is ablaze with vivid, contrasting colors. But one never feels the real India and rather suspects that this is a highly glamorized version.

To some it will seem an endless procession of brief episodes of life in India, one dissolving into the other with monotonous regularity. To others, probably the more discerning, it will seem like a giant mural, alive with color, painted by a master. Renoir has brought to the screen a singular example of art with the camera, but, withal, there is a forward movement as slow as the river itself and the people who live on its banks.

The story tells how the life of a British family (the family runs a jute mill) is interrupted by the appearance of one Capt. John on a visit to his cousin, Mr. John, a neighbor. Two young teen-agers fall as madly in love with Capt. John, who lost a leg in the last war, as their newly-awakened emotions will allow. But Capt. John is too busy being a lost soul to take them seriously. However, he does indicate that he's in love with Melanie, Indian daughter of his cousin, just returned from a convent, and he also succumbs briefly to the advances of the oldest girl, Valerie.

After numerous slow tangents into the life and customs of Bengal, the affairs are brought to a climax with the death of the only boy in the family, who had tried to charm a cobra. Capt. John returns to America, a girl is born, and life and the river flow on.

Although the drama too frequently seems merely an afterthought, a sort of excuse upon which to build a lush panorama of India, its people and its customs, the characters are completely credible. Exception is Thomas Breen as Capt. John. He has the appearance of one who might excite the immature emotions of the three young ladies, but hasn't the ability to appear convincing.

Outstanding is Radha, whose ritual dance of love with the god Krishna highlights the pic. Impressive also, as the oldest daughter, is Patricia Walters. The story is told from her viewpoint, superbly narrated by June Hillman. As a homely, imaginative girl in her early teens, who believes that Capt. John is her dream prince, Miss Walters is hauntingly true to life.

Her bosom girl friend, only a couple of years older, one moment a pixey, then cat-like, is deftly portrayed by Adrienne Corri. The mother and father are ably enacted by Nora Swinburne and Esmond Knight.

Top honors, however, go to Technicolor, with Claude Renoir as director of photography and Ramananda Sen Gupta as camera operator. Renoir's direction is subtle, artistic, and particularly effective in the handling of the adolescent emotions. The musical score was recorded in India.

The Medium

Impressive film version of the Gian-Carlo Menotti melodramatic opera; good art house draw.

Indep (Brax Frankel) release of Transfilm (Walter Lawendahl) production. Milton Perlman, associate producer (Chandler Cowles, assistant producer). Stars Marie Powers, features Leo Coleman, Belva Kibler, Beverly Dame, Donald Morgan, Anna Maria Alberghetti. Directed by Gian-Carlo Menotti. Screenplay, Menotti, from his play; camera, Enrico Serafin; editor, Alexander Hammid; musical conductor, Thomas Schippers. At Sutton, N. Y., Sept. 5, '51. Running time, 80 MINS.

Madame Flora	Marie Powers
Monica	Anna Maria Alberghetti
Toby	Leo Coleman
Mrs. Nillan	Belva Kibler
Mrs. G. Iancou	Beverly Dame
Mr. Gobineau	Donald Morgan

Composer-librettist Gian-Carlo Menotti, who surprised Broadway by turning out two successful operas, "The Medium" and "The Consul," that became legit hits, has surprised again by turning film director and making "The Medium" into an impressive pic. The work is limited by the fact that it is stark modern opera and in song or recitative, but it should prove a good art house draw. Melodramatic character of its story and bizarre theatrical effects will help.

Menotti, who wrote the screenplay from his stage work, filmed the opus in Rome, utilizing Marie Powers and Leo Coleman from the original legit cast, and the 15-year-old Italian coloratura find, Anna Maria Alberghetti, in her film debut for the third principal. In his first film directorial effort, Menotti is too fond of the camera, and too intent on trick angles and effects. He overworks the close-ups. But he comes up with some nifty shots that dovetail with the bizarre opus. His film captures the weird quality and mood of the tale and heightened by highly theatrical music it becomes a grim but gripping yarn.

Story is that of a shabby medium, Madame Flora (Miss Powers) living with her daughter Monica (Miss Alberghetti), and a mute gypsy waif they adopted (Coleman), and the seances they hold for gullible clients. Monica and Toby, the mute, manipulate the strings and effects that move tables and lights, while Monica also plays the child voices from beyond that beguile the defrauded customers.

Mme. Flora, who is given to drink, disrupts one seance suddenly when she fancies someone's hand at her throat trying to choke her. She accuses her customers and then Toby of the deed, and when they deny it, is distraught. Fear of some supernatural power turning on her for her shams drives her further towards the bottle. In her cups, she again takes to poor Toby, the mute, trying to get him to admit that he grasped her throat, even to whipping him frenziedly in her frustrated rage.

Finally she drives him from the house into the rain. Monica, who is in love with him, tries to remonstrate with her mother, who is by now in a stupor. The helpless Toby slips back into the house and into the curtained cubby where he usually works the pulleys for the seance. Mme. Flora, awakening, sees the curtain rustle, demands who's behind it; can get no reply from the mute, and shoots and kills him. Even in his death, she hasn't the answer to her besotten doubts as to who or what, if anything, clutched her throat.

Story drags a little in the telling, and some of the strident modernistic musical accompaniment, while in keeping with the grim yarn, is too harsh on the average filmgoer's ears. But the score is powerful and appealing on the whole, most of it in dramatic vein, but some of it tender and lyrical. One refrain, the "Black Swan Waltz," has a charming, plaintive lilt, and could well be a pop melody. The tune in the love scene between Monica and Toby is also lyrical, but in the main the score is descriptive music rather than set arias.

Although the picture was filmed in Italy, it has no particular locale, and is sung entirely in English. It's a little strange to find all the dialog sung, even to simple questions and answers, but it's no more strange than in grand opera. Menotti uses shadows and lights for good effects. He captures the squalor of the neighborhood and the ugly home of the medium. Sets are simple and costumes and makeup properly drab.

There are many unusual, noteworthy scenes, such as Toby cringing in the rain, trying to get back into the house; the whipping scene; the love scene between Monica and Toby, as she speaks out for the mute lad the love he feels for her, and then answers him in kind; the scene of the pathetic customers, anxious to have their seances go on even though Mme. Flora

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'MOVIETIME' OPTIMISM SOARS

Raps 'Movietime' as 'Plot'

Minneapolis, Sept. 11

Declaring that many independent exhibitors now regard "Movietime U.S.A." as, in part, a plot to help distributors further to "gouge" them, Bennie Berger, a member of the national Allied States board of directors has announced that at the board's next meeting, Oct. 27, he will ask it to "divorce" itself from COMPO and participation in the latter's all-industry drive to invigorate the boxoffice.

Berger says he's prompted by the fact that Paramount has revealed that its 1951-52 lineup will start with three compulsory 40% pictures, after the company previously had put itself on record as eliminating "must" percentage.

This is the tipoff," asserts Berger. "It now becomes apparent that the distributors are determined to use COMPO and 'Movietime U.S.A.' to bleed independent exhibitors more through still higher film rentals. Other companies no doubt are readying themselves to follow Paramount's lead. . . .

At the same time, independent exhibitors taking part in the 'Movietime' drive will be helping to create a demand with the public for these 40 and 50% pictures. Distributors will probably be laughing up their sleeves at exhibitor suckers."

Par Demands H.O. Approval For All Dates on Top % Pix; Exhibs Beef

In a move which already has gone against the grain with some theatremen, Paramount has directed all its exchange managers to secure homeoffice approval of all playdates on "That's My Boy," "Here Comes the Groom" and "Place in the Sun."

While the policy applies only to those three pix, presumably it will be extended to cover other top bracket releases in the future. Idea behind the measure is to insure that Par's pix sold on a percentage basis will not be given inferior playing time.

Distrib found instances where, after exhibition licenses have been set, the exhib puts a flat-rental pic in a weekend slot and places the percentage-deal film at a midweek date. Under this scheme, the distrib collects only the pre-fixed amount of coin from the flat-rental film although the weekend is the big money-making period.

Business is lesser midweek when the company's percentage-deal film is run. Par feeling is that the whole arrangement means an inequitably high share of the b.o. dollar for the exhib and consequently has ordered the h.o. approval of playdates.

Among exhibs beefing about the policy is the Pacific Coast Conference of Independent Theatre Owners. Outfit, which is headed by Rotus Harvey, claims it results in unnecessary delays and insufficient time for exhibs in setting bookings.

Par h.o. toppers for some time now have been complaining to field

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Two 'Doc' Merman Indies Set to Go

Two new indie production units organized by L. B. (Doc) Merman former production manager for Dine-Thomas, will soon have cameras grinding at opposite ends of the globe. First unit, in which Merman is partnered with Maureen O'Hara and her husband, Will Price, will shortly begin shooting its initialer, "Born In Paradise" in Hawaii. Second unit, in which Miss O'Hara and William Nassour are partners with Merman, will make three pix at the Elstree studios in England.

"Paradise" will probably be distributed by United Artists. Merman made a tentative arrangement with prexy Arthur B. Krim when in New York recently on his way to Europe. It is understood the pic may come in under the banner of the new Sam Briskin-Sol Lesser-Edward Small corporation, which is to provide six a year for UA. They'd provide financing and supervision for Merman in return for a chunk of the profits.

British deal has just been set up by Merman in cooperation with British-American Pictures. Nassour would provide the dollar financing. Merman unit will get western hem-

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The Home-y Touch

Hollywood, Sept. 11

Inmates of Folsom and San Quentin Prisons don't like gangster pictures but are strong for family comedies.

That was the word brought back by Hugo Fregonese after a tour of the two jail houses to get ideas for "My Six Convicts." Oaters are the prisoners' second choice, with musicals third.

Yank Pixites Fear Brazil Setting Up Film Control Bd.

American film companies are fearful that the Brazilian government is bent on setting up a special commission with control over the local entertainment industry. U. S. execs reported they have spotted indications to this effect and are plenty concerned for the reason that Brazil ranks among the top five world markets for Hollywood films.

Such a government commission would concern itself primarily with the motion picture business since it is by far the largest of the entertainment trades from the standpoints of economics and public audience. American outfits gross over $10,000,000 annually in Brazil and remit over $8,000,000 in dollars to N. Y.

Commission under consideration probably would have control over all film imports, remittances of earnings to the U. S. and local admission prices.

Immediate problem facing the Motion Picture Assn. of America is that its S. A. rep, Joaquin Rickard, is ill in N. Y. and cannot trek to

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Brother Had Brother Fired in Labor Row, NLRB Examiner Finds

Washington, Sept. 11.

A feud between two brothers resulted in a labor dispute in which Fox Plains Theatres and Fox Midwest Amus. Corp. were pressured by unions into firing one of the brothers, according to findings of a National Labor Relations Board trial examiner.

The examiner recommended over the weekend that the discharged man be restored to his job with full payment of back salary; he found the Fox theatres and unions guilty of unfair labor practices.

Case involves Kenneth Caraway, who worked first as projectionist and then as maintenance man at the Fox theatres in Coffeyville,

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B.O. DRIVE CUES INDUSTRY CO-OP

Even the most skeptical of industry observers, eyeing the vast exhib support being amassed for "Movietime U. S. A.," are now viewing optimistically the b.o. promotion drive that starts in October. Paradoxically, they credit the recent article in Life mag with much of the success of the campaign.

While it has been generally agreed for several years that the industry had to bestir itself out of its lethargy and enter into a cooperative effort to restore public interest in films, "Movietime" was frankly viewed with a highly jaundiced eye by hard-headed industry promotion specialists until a few weeks ago.

They felt that it was much too loosely organized, that the major companies had dallied in the early stages so long that the time left to do a proper job wasn't sufficient, and that the whole campaign, in any case, wasn't fully enough plotted.

Worst of all, they anticipated a large effort on a national level failing to make a dent on the b.o. be-

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City Investing Hurdles B'way Booking Snags; Theatre Skeds Loaded

Maurice Maurer, who has frequently during the past year had a struggle for product for the three Times Square houses he operates for City Investing Co., N. Y., has no such problem now. As a matter of fact, it's vice versa at the moment, with the Astor, Victoria and Bijou, the theatres in question, all booked up until Jan. 1 at least.

Astor gets Paramount's Bing Crosby-starrer, "Here Comes the Groom," Sept. 20. That's expected to run only seven or eight weeks, since Par has already released it through most of the country and is anxious to get it into the New York circuits for Thanksgiving.

Thus the way will be cleared for Metro's "Quo Vadis" around Nov. 15. Indefinite run is in sight. In any case, by the time it winds up, Columbia is expected to have one or more pix ready for the house under the deal by which it gets first crack at the Astor and Vic.

Col opened "Saturday's Hero" at the Vic this week, and will probably keep the house continuously occupied from now on. Next on its slate is likely to be "Whistle at Eaton's Falls." Following that, Col

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8 NEW PIX NEXT WEEK TO GIVE B'WAY BIG HYPO

Next week promises to be one of the biggest of the season on Broadway, with at least eight new pix slated to hit the first-runs. They'll give a hefty hypo to a flock of strong holdovers, giving an advance taste of what the product promised for the "Movietime U. S. A." campaign is expected to do throughout the country during October and November.

In addition to Warner Bros.' "Capt. Horatio Hornblower," which opens at the Music Hall tomorrow (Thurs.), the week's starters will include several other of the season's top-budgeters. The rundown at the moment is:

Tuesday (18)—"Flying Leathernecks" (RKO) at the Paramount, and "Mr. Peek-A-Boo" (UA) at the Trans-Lux 60th.

Wednesday (19) — "Streetcar Named Desire" (WB) at the Warner, "The Day the Earth Stood Still" (20th) at the Mayfair, and "The Well" at the State.

Thursday (20) — "Here Comes the Groom" (Par) at the Astor, and "Lorna Doone" (Col) at the Palace.

Friday (21)—"No Highway in the Sky" (20th) at the Roxy.

COMPO Faces Problem of Successor To Depinet; Hope of Mayer Staying

Drama, Adventure Vie

Straight drama and adventure pix vie for top place among the 40 pix are scheduled during October, November, and December for "Movietime U.S.A.," a survey reveals. Musicals and comedies come in a poor second and third.

Tally shows 18 dramas, 10 adventures, seven musicals, and six comedies. Twelve of the films will be Technicolor, three Cinecolor, and one Trucolor.

N.Y. Exhibs Ask MPAA to Finance Film Exposition

Delegation of New York exhibitors yesterday (Tues.) met with the executive board of the Motion Picture Assn. of America in N. Y. to give details of the proposed film industry exposition at the Grand Central Palace, N. Y., next March and to ask for financial backing.

It was estimated several months ago by Fred Schwartz of Century Theatres, chairman of the delegation, that the exposition would cost a little more than $400,000. It is understood that $150,000 would be needed for rental and other overhead, and construction of special sets, booths, and other projects would cost about $250,000. Much of the $250,000 construction would be usable if the exposition is taken on a tour of principal cities as originally planned by a committee of the Council of Motion Picture Organizations headed by Schwartz.

Exhibitors throughout the coun-

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Chicago's Unit Quits Salesmen Union, Raps Its 'Inept Leadership'

Chicago, Sept. 11.

Chicago Lodge, Colosseum of Film Salesmen officially withdrew from the national org this week as a result of "ridiculously inept leadership," Harold Zeltner, Chi group spokesman, said.

Action was result of inter-union hassle growing out of acceptance of $7 weekly raise for film salesmen by Colosseum bargaining committee. Chi group complained the salary boost was insufficient, and two weeks ago voted to ignore org's national convention Oct. 27 in St. Louis, where increase was to be ratified.

Reportedly, several other major exchange lodges are pondering withdrawal. Break in Chi prompted activation of another guild here by Zeltner which may result in formation of either a rival union for exchange salesmen or disintegration of Colosseum, Zeltner said. This depends, he said, on how many other lodges wish to break with Colosseum.

UA Defers TV Buildup To Stress Theatrical Pix

New Arthur B. Krim management at United Artists has pushed off plans for development of the company's television department until UA is squared away in the theatrical field. Krim group feels that is of prime importance until the company is restored to a solid financial footing.

Meantime, the TV department, organized about three years ago under the former management, is being allowed to continue under John Mitchell's direction. It is paying for itself, meanwhile.

Film industry shortly will be faced with a couple of particularly knotty problems. One is finding a successor to Ned E. Depinet as president of the Council of Motion Picture Organizations, second a replacement for Arthur L. Mayer, COMPO's 1st v.p. Both have disclosed intentions of resigning.

This all hinges, of course, on what the industry charts for COMPO's future. Its chances of staying in business obviously will be plenty bolstered with a successful outcome of the upcoming "Movietime U. S. A." boxoffice project.

Assuming COMPO is here more or less permanently, Robert J. O'Donnell, topkick of the "Movietime" drive, will figure prominently in election of a new prexy.

Some feel there's some chance Depinet might be influenced to remain at the helm, but this generally is regarded as only a remote possibility. It's pointed out O'Donnell probably would have wide industry support in the COMPO presidential sweepstakes. He's been a key figure in numerous organized industry projects and has won widespread respect.

Prefer An Exhibitor

Also contributing to the speculation concerning O'Donnell is the fact he's an exhibitor. Theatremen doubtless would prefer to see some-

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UA Benefits By M'w'kee Verdict

United Artists' financial stature appeared further enhanced this week via a decision in a suit involving the Towne Theatre, Milwaukee, 33⅓% of which is owned by the distrib. U. S. Circuit Court of Appeals turned down the defendant distributors' appeal from a District Court's verdict awarding the Towne damages of $941,000.

There's a chance of further appeal to the U. S. Supreme Court, but UA feels the Towne still figures to collect a large amount of coin by way of the action, possibly with a settlement.

Since it owns 33⅓% of the theatre stock, UA obviously will benefit from any final determination of damages. However, because of the uncertainties involved the company is not regarding the Towne case as a potential source of income for the present.

Current income is especially important for the reason prexy Arthur B. Krim and his pards, under their deal with co-owners Mary Pickford and Charles Chaplin, will take over 50% of the UA stock if a profit is shown this year or either of the next two years.

UA is continuing at a good clip on the operating earnings front.

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Futter Sells Half Of His Film Library

Walter Futter, who for years has had the largest privately-owned film library in the country, has sold a half-interest in it to Dudley Murphy vet Coast producer-director. Murphy is planning to make television shorts by culling footage in the library.

Entire 5,000,000 feet of film is being moved to vaults on the Coast, where Murphy will work. The library, once in excess of 50,000,000 feet, was started by Futter in 1924 with some original French Pathe footage. Army intelligence services used its travel footage during the war for guidance to invading troops and for other purposes.

Also out of the library came the clips for "Africa Speaks" and a number of other successful features produced by Futter.

'Groom' Tall $24,000 in Strong L.A.; 'Pickup' Fast 25G, 'Continent' 24G; 'David' 39G, 'Woman' 20G, Both 2d

Los Angeles, Sept. 11

First-run pace is running ahead of same week last year despite fact that only three new bills started this session and that it is a post-holiday week. Total first-run tally last week hit mighty $272,500 or 15% better than holiday week last year. Also it was biggest stanza for first-run spots since New Year's week of 1950 when 24 houses hit over $300,000.

Three new bills are running very close. "Lost Continent" in three theatres looks good $28,000. "Pickup" shapes fast $25,000 in two spots while "Here Comes Groom" also in two, looms big $24,000. Latter is especially strong in view of low scale. "David and Bathsheba" still is great at $39,000 in second round for two sites. "His Kind of Woman" looks big $20,000 for second frame, three locations. Most other holdovers are just modest.

Estimates for This Week

Los Angeles, Vogue, Uptown (FWC) (2,097; 885; 1,719; 70-$1.10) — "Lost Continent" (Lip) and "Highly Dangerous" (Lip). Good $26,000. In on rush booking after "People Will Talk" (20th) held only two days beyond initial week, with $24,000 for 9 days.

Loyola, Wilshire (FWC) (1,248; 2,296; 70-$1.10) — "People Will Talk" (20th) (2d wk). Nice $9,500. Held full second frame here. Last week, $15,800.

Hollywood, Downtown, Wilturn (WB) (2,756; 1,757; 2,344; 70-$1.10) — "Jim Thorpe" (WB) (2d wk). Off to $20,000. Last week, stout $37,800.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Rich, Young, Pretty" (M-G) and "Montana Desperado" (Mono) (Loew's only) (2d wk). Mild $12,000 in 6 days. Last week, $23,700.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1) — "Pickup" (Col) and "Criminal Lawyer" (Col). Fast $25,000. Last week, "Happy Go Lovely" (RKO) and "Hard, Fast, Beautiful" (RKO), $25,500.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60) — "Here Comes Groom" (Par) and "Two Gals, Guy" (UA) (L.A. only). Big $24,000, especially nice in view of scale. Last week, "That's My Boy" (Par) (4th wk), $13,700.

United Artists, Ritz, Iris (UA-FWC) (2,100; 1,370; 814; 70-$1.10) — "Francis To Races" (U) and "Native Son" (Indie) (UA only) (2d wk). Down to $11,500. Last week, okay $18,300.

Four Star (UA) (900; 90) — "Five" (Col) (2d wk). Fat $6,500. First week, $8,200.

Fine Arts (FWC) (677; 80-$1.50) — "Place in Sun" (Par) (4th wk). Near $8,000. Last week, stout $8,900.

Beverly Canon (ABC) (520-$1) — "Kon-Tiki" (RKO) (20th wk). About $1,500. Last week, fine $2,000.

Chinese, Globe (FWC) (2,048; 790; 50-$1.50) — "David and Bathsheba" (20th) (2d wk). Great $39,000 or near. Last week, smash $54,700.

Orpheum, El Rey, Hawaii (Metropolitan-G&S-FWC) (2,213; 861; 1,000; 60-90) — "His Kind of Woman" (RKO) (2d wk). Big $20,000. Last week, $39,800.

Laurel (Rosener) (846; $1.20-$2.40) — "Tales Hoffmann" (Indie) (15th wk). Started current frame Monday (10) after okay $5,600 last week.

Broadway Grosses

Estimated Total Gross
This Week $522,300
(Based on 18 theatres)
Last Year $555,700
(Based on 18 theatres)

'Thorpe' Strong $12,000 in Mpls.

Minneapolis, Sept. 11

Comparative scarcity of newcomers and their inability to kick up too much boxoffice excitement will tend to slow up biz this round. Sturdiest of new entries appears to be "Jim Thorpe" which looks to be socko at State. "Passage West" and "Happy Go Lovely" are making little headway. "His Kind of Woman" is in its third downtown week while it's second session for highstepping "David and Bathsheba." "That's My Boy" and "Flying Leathernecks."

Estimates for This Week

Century (Par) (1,600; 74-$1.20) — "David and Bathsheba" (20th) (2d wk). Big $12,000 after socko $18,000 initial stanza.

Gopher (Berger) (1,000; 50-76) — "Passage West" (Par). Okay $5,000. Last week, "Warpath" (Par) (2d wk), $4,000.

Lyric (Par) (1,000; 50-76) — "Jesse James" (20th) and "Return Frank James" (20th) (reissues). Neat $5,000. Last week, "Meet After Show" (20th) (2d wk), $4,500.

Radio City (Par) (4,000; 50-76) — "That's My Boy" (Par) (2d wk). Nice $9,000 after smash $17,000 first week.

RKO-Orpheum (RKO) (2,800; 40-76) — "Happy Go Lovely" (RKO). Wobbly $6,000. Last week, "Flying Leathernecks" (RKO), fine $12,500.

RKO-Pan (RKO) (1,800; 40-76) — "Flying Leathernecks" (RKO) (m.o.). Big $6,000. Last week, "His Kind of Woman" (RKO) (2d wk), $5,700.

State (Par) (2,300; 50-76) — "Jim Thorpe" (WB). Socko $12,000. Last week, "Tall Target" (M-G), $4,000.

World (Mann) (400; 50-90) — "Tony Draws Horse" (Indie). Mild $2,5000. Last week, "On Moonlight Bay" (WB) (3d wk), mild $2,200.

'Thorpe' Indpls. Champ, 12G; 'Egypt' Torrid 10G

Indianapolis, Sept. 11

First-run biz here is holding up well under back-to-school changeover. Grosses are below recent highs, but generally fine. "Jim Thorpe" is front-runner with solid figure at the Indiana. "Little Egypt" also is good at the Circle. "Pickup" is getting a moderate play at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65) — "Little Egypt" (U) and "Three Steps North" (UA). Good $10,000. Last week, "Meet After Show" (20th) and "Fugitive Lady" (Rep), $13,000.

Indiana (C-D) (3,200; 44-65) — "Jim Thorpe" (WB) and "Yes Sir, Mr. Bones" (Lip). Dandy $12,000. Last week, "Here Comes Groom" (Par) and "Varieties on Parade" (Lippert), $14,500.

Loew's (Loew's) (2,427; 44-65) — "Pickup" (Col) and "Mask of Avenger" (Col). Fair $9,000. Last week, "People Against O'Hara" (M-G) and "China Corsair" (Col), $10,000.

Lyric (C-D) (1,600; 44-65) — "Dead On Arrival" (UA) (reissue) and "Suicide Attack" (Indie). Mild $5,000. Last week, "American Spy" (Mono) and "Let's Go Navy" (Mono), $6,000.

Wayne Rousing $14,000, L'ville

Louisville, Sept. 11

Biz is gradually getting back into stride at first-runs here. While current session will not be as hefty as last week, wicket pace is lively, even with school openings and the Kentucky State Fair pulling strongly. Rialto is hitting another good stanza with John Wayne a strong boxoffice magnet in "Flying Leathernecks." State is also virile with "Comin' Round Mountain." "Cavalry Scout" and "This is Korea" at Strand looms average.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Jim Thorpe" (WB). Fair $6,500. Last week, "Hornblower" (WB) (3d wk), excellent $7,000.

Kentucky (Switow) (1,100; 45-65) — "Belvedere Rings Bell" (20th). Okay $7,000 in 12-day frame. "Fabiola" (UA) opens Sept. 12.

Rialto (Fourth Avenue) (3,000; 45-65) — "Flying Leathernecks" (RKO) and "Father Takes The Air" (Mono). Rousing $14,000. Last week, "That's My Boy" (Par) and "Roaring City" (Lip), sock $20,000 in 8 days.

State (Loew's) (3,000; 45-65) — "Comin' Round Mountain" (U) and "Katie Did It" (U). Healthy $12,000. Last week, "Rich, Young, Pretty" (M-G) and "No Questions Asked" (M-G), $11,000.

Strand (FA) (1,200; 45-65) — "Cavalry Scout" (Mono) and "This Is Korea" (Rep). Trim $4,000. Last week, "Frogmen" (20th) and "Rodeo King and Senorita" (Rep), excellent $6,000.

Det. Weakens; Wayne Lively 24G, 'Egypt' Shaky $11,000; 'Boy' 24G, 2d

Key City Grosses

Estimated Total Gross
This week $2,597,000
(Based on 26 cities, 225 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,472,000
(Based on 25 cities, and 199 theatres.)

'Hornblower' Hep $15,000 in K.C.

Kansas City, Sept. 11

Grosses continue generally solid here as calibre of films holds up well. Big newcomer is "Capt. Horatio Hornblower" at Missouri with solid total. "Here Comes Groom" is strong in its second week at Paramount while "David and Bathsheba" in third round looks stout at Orpheum. "Cattle Drive" and "People Against O'Hara," are mid new entries.

Estimates for This Week

Kimo (Dickinson) (504; 75-99) — "Ballerina" (Indie). Strong $2,500. Last week, "Lilli Marlene" (RKO), $1,600.

Midland (Loew's) (3,500; 50-69) — "People Against O'Hara" (M-G) and "Flame Stamboul" (Col). Light $10,000. Last week, "Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G), nice 14,000.

Missouri (RKO) (2,650; 50-75) — "Hornblower" (WB) and "Ghost Chasers" (Mono). Big $15,000 and will hold. Last week, "Flying Leathernecks" (RKO) and "Fury Congo" (Col) (2d wk), sock $11,000.

Orpheum (Fox Midwest) (1,913; 75-$1.20) — "David and Bathsheba" (20th) (3d wk). Although pace slackening somewhat, still solid in eight days at $12,000. Last week, $15,000.

Paramount (Tri-States) (1,900; 50-69) — "Here Comes Groom" (Par) (2d wk). Breezing to strong $12,000, unusually big for second week. Last week, great $16,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Cattle Drive" (U). Average $14,000. Last week, "Meet After Show" (20th) with help from holiday and extra shows, fancy $18,000, but not up to hopes.

'David' Bangup $23,000, St. Louis; 'Leathernecks' Fat 18G, 'Rich' 10G, 2d

St. Louis, Sept. 11

Employing an upped scale, never relished by natives, "David and Bathsheba" is copping a socko session at the St. Louis. Swell bally is helping. "Flying Leathernecks," also getting benefit of swell weekend coin, is grabbing big stanza at the Fox. "Here Comes Groom" continues solid in second week at the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Meet After Show" (20th) and "Jim Thorpe All American" (WB) (m.o.). Fine $14,000. Last week, "That's My Boy" (Par) (m.o.), and "Dear Brat" (Par), $15,000.

Fox (F&M) (5,000; 60-75) — "Flying Leathernecks" (RKO) and "American Spy" (Mono). Big $18,000. Last week, "Jim Thorpe" (WB) and "Stage Tucson" (Col), $20,000.

Loew's (Loew's) (3,172; 50-75) — "Rich, Young, Pretty" (M-G) (2d wk). Off to $10,000 after good $15,000 first stanza.

Missouri (F&M) (3,500; 60-75) — "Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono) (2d wk). Solid $12,000 following great $17,000 initial stanza.

Pageant (St. Louis Amus.) (1,000; 50-90) — "Magnet" (U). Oke $2,000. Last week, "Oliver Twist" (UA) (3d wk), big $1,500.

St. Louis (F&M) (4,000; 90-$1.20) — "David and Bathsheba" (20th). Sock $23,000. Last week, not first-run.

Shady Oak (St. Louis Amus.) (800; 50-90) — "Oliver Twist" (UA) (4th wk). Nice $1,200, after $1,500 third chapter.

Shubert (Ind) (1,500; 60) — "Smoky" (20th) and "Kentucky" (20th) (reissues). Passable $3,500. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), $4,800.

Detroit, Sept. 11

"That's My Boy" is doing great in second half at the Michigan. "Flying Leathernecks" looks very nice at the Fox. "People Will Talk" is fairly good at United Artists. "Little Egypt" is shaky at the Palms. "Law and Lady" is a dud at the Adams. Trade generally is way off from last week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Flying Leathernecks" (RKO) and "Rodeo King" (Rep). Nice $24,000 or better for John Wayne opus. Last week, "Adventures Capt. Fabian" (Rep) plus two-a-day Spike Jones onstage, $36,000.

Michigan (United Detroit) (4,000; 70-95) — "That's My Boy" (Par) and "Katie Did It" (U) (2d wk). Great $24,000. Last week, terrific $31,000.

Palms (UD) (2,900; 70-95) — "Little Egypt" (U) and "Assassin for Hire" (Indie). Shaky $11,000. Last week, "Iron Man" (U) and "Saddle Legion" (Lip), $15,000.

Madison (UD) (1,800; 70-95) — "Francis to Races" (U) and "Maniac on Wheels" (Lip). Slow $8,000. Last week, "Hornblower" (WB) (m.o.), $10,000.

United Artists (UA) (1,800; 70-95) — "People Will Talk" (20th). Nice $15,000. Last week, "Strip" (M-G) and "This Is Korea" (Rep), $10,000.

Adams (Balaban) (1,700; 70-95) — "Law and Lady" (M-G). Weak $5,000. Last week, "Happy Go Lovely" (RKO) (2d wk), $6,500.

'Groom' Great $15,000, Prov.; 'Thorpe' Sturdy 14G, Wayne $10,000, 2d

Providence, Sept. 11

Majestic's "Jim Thorpe" is hot this session with "Here Comes Groom" also sock at Strand. Latter is holding. All other stands are holding for second try. Doing fairly well with holds are RKO Albee with "Flying Leathernecks" and Metropolitan with "That's My Boy."

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Flying Leathernecks" (RKO) and "Road Block" (RKO) (2d wk). Nice $10,000 for John Wayne starrer after sock $15,000 in first week.

Majestic (Fay) (2,200; 44-65) — "Jim Thorpe" (WB) and "Havana Rose" (Rep). Hefty $14,000. Last week, "Meet After Show" (20th) and "Yukon Manhunt" (Mono), $8,500.

Metropolitan (Snider) (3,100; 44-65) — "That's My Boy" (Par) (2d wk). Good $9,500. First week, solid $16,000.

State (Loew) (3,200; 44-65) — "Rich, Young, Pretty" (M-G) and "Big Gusher" (Col) (2d wk). Fair $8,400. Last week, good $15,000.

Strand (Stiverman) (2,200; 44-65) — "Here Comes Groom" (Par). Second week opened Monday (10). First round was nifty $15,000.

'ARMS' MILD $10,000, BALTO; 'GROOM' 9G, 2D

Baltimore, Sept. 11

A few new entries this session but number of holdovers on downtown list indicates how well biz is holding up. "Force of Arms" is inching out a mild stanza at the Stanley. "Flying Leathernecks" looms big at the Hipp in second week while "Here Comes Groom" is equally as strong on Keith's holdover.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Cattle Drive" (UA). Modest $7,000. Last week, "Rich, Young, Pretty" (M-G), $8,800.

Hippodrome (Rappaport) (2,240; 20-70) — "Flying Leathernecks" (RKO) (2d wk). Big $9,000 after $13,200 opener. Holds a third.

Keith's (Schanberger) (2,460; 20-70) — "Here Comes Groom" (Par) (2d wk). Nice $9,000 behind $15,200 first week. Holds again.

Mayfair (Hicks) (980; 20-70) — "Adventures Captain Fabian" (Rep). Opens today (Tues.) after three solid weeks of "Warpath" (Par) with fine $16,200 total for run. Final week was $4,500.

New (Mechanic) (1,800; 20-70) — "Meet After Show" (20th) (3d wk). Winding up at okay $5,500 after $7,900 for second.

Stanley (WB) (3,280; 25-75) — "Force of Arms" (WB). Dull $10,000. Last week, "Jim Thorpe" (WB), $12,600.

Town (Rappaport) (1,500; 35-70) — "People Will Talk" (20th) (2d wk). Trim $8,000 after pleasing preem at $10,700.

'Leathernecks' Hot $15,000 in Cincy; 'Thorpe' $10,000, 'Show' Sharp 9G, 2d

Cincinnati, Sept. 11

Downtown trade is back to par, trailing last week's holiday splurge. Current topper, "Flying Leathernecks," is hotsy at Albee. "Jim Thorpe" has Palace in pleasing stride while Grand has a winner in "Tomorrow Is Another Day." "Here Comes Groom" and "Meet After Show" are solid holdovers.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Flying Leathernecks" (RKO). Hotsy $15,000. Last week, "Capt. Horatio Hornblower" (WB), same.

Capitol (Mid-States) (2,000; 55-75) — "Here Comes Groom" (Par) (2d wk). Sprightly $10,000 in wake of socko $15,500 unveiling.

Grand (RKO) (1,400; 55-75) — "Tomorrow Is Another Day" (WB) and "Fugitive Lady" (Rep). Good $8,500. Last week, "People Against O'Hara" (M-G), $8,000.

Keith's (Mid-States) (1,542; 55-75) — "Meet After Show" (20th) (2d wk). Holding to big $9,000 after big $14,000 preem.

Lyric (RKO) (1,500; 55-75) — "Hornblower" (WB) (m.o.). Okay $5,000. Last week, "Annie Get Gun" (M-G) and "West Point Story" (WB) (reissues) split with "Kim" (M-G) and "Capt. Castille" (20th) (reissues), $4,500.

Palace (RKO) (2,600; 55-75) — "Jim Thorpe" (WB). Pleasing $10,000. Last week, "His Kind of Woman" (RKO), $13,000.

'SHOW' STOUT $10,000, OMAHA; 'GROOM' 9G, 2D

Omaha, Sept. 11.

Biz continues strong here currently. Top grosser for week will be "Meet Me After the Show" which looks solid at the Paramount. Three holdovers tell the story of smart trade. "Flying Leathernecks" will put over a nice second week at the Brandeis while "Here Comes Groom" at Orpheum looms fast in first holdover round.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70) — "Meet After Show" (20th). Nice $10,000 or near. Last week, "On Moonlight Bay" (WB), $10,000.

Orpheum (Tristates) (3,000; 16-70) — "Here Comes Groom" (Par) (2d wk) and "According Mrs. Hoyle" (Mono). Sock $9,000 or over. Last week, big $12,000.

State (Goldberg) (865; 25-75) — "Lost Continent" (Lip) and "G I Jane" (Lip). Opened Sunday (9). Last week, "Warpath" (Par), big $6,000.

Brandeis (RKO) (1,500; 16-70) — "Flying Leathernecks" (RKO) (2d wk). Nice $6,500. First week, great $8,200.

Omaha (Tristates) (2,100; 16-70) — "On Moonlight Bay" (WB) (m.o.). "Father Takes the Air" (Mono). Surprisingly big $8,000.

'Hornblower' Hep $15,000 in K.C.

Kansas City, Sept. 11

Grosses continue generally solid here as calibre of films holds up well. Big newcomer is "Capt. Horatio Hornblower" at Missouri with solid total. "Here Comes Groom" is strong in its second week at Paramount while "David and Bathsheba" in third round looks stout at Orpheum. "Cattle Drive" and "People Against O'Hara," are mid new entries.

Estimates for This Week

Kimo (Dickinson) (504; 75-99) — "Ballerina" (Indie). Strong $2,500. Last week, "Lilli Marlene" (RKO), $1,600.

Midland (Loew's) (3,500; 50-69) — "People Against O'Hara" (M-G) and "Flame Stamboul" (Col). Light $10,000. Last week, "Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G), nice 14,000.

Missouri (RKO) (2,650; 50-75) — "Hornblower" (WB) and "Ghost Chasers" (Mono). Big $15,000 and will hold. Last week, "Flying Leathernecks" (RKO) and "Fury Congo" (Col) (2d wk), sock $11,000.

Orpheum (Fox Midwest) (1,913; 75-$1.20) — "David and Bathsheba" (20th) (3d wk). Although pace slackening somewhat, still solid in eight days at $12,000. Last week, $15,000.

Paramount (Tri-States) (1,900; 50-69) — "Here Comes Groom" (Par) (2d wk). Breezing to strong $12,000, unusually big for second week. Last week, great $16,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Cattle Drive" (U). Average $14,000. Last week, "Meet After Show" (20th) with help from holiday and extra shows, fancy $18,000, but not up to hopes.

State Legion Ups Chi; 'Bay'-Vaude Fair $33,000, 'O'Hara'-Cugat Solid 48G, 'David' Sock 37G, 'Convict' 19G

Chicago, Sept. 11

Loop first-runs are rolling toward another sock session, mainly via the influx of 50,000 state American Legionnaires and some top-notch pix. Chicago bill of "Moonlight Bay" plus Romo Vincent topping stageshow looks fair $33,000. "People Against O'Hara" and Xavier Cugat orch is solid $48,000 at Oriental.

"David and Bathsheba" with scale boost of $1.20 looks terrific $37,000 or more at State-Lake. "Convict Lake" and "Tall Target" is fancy $19,000 at Roosevelt.

United Artists, with "Force of Arms" and "Lady and Bandit" is nice $15,000 in second week. "Iron Man" and "Hurricane Island" is socko $13,000 in second round at Grand. World, with "Kind Lady," looks solid $5,000 in second week.

Estimates for This Week

Chicago (B&K) (3,900, 98)—"On Moonlight Bay" (WB) with Romo Vincent topping stageshow. Not very good $33,000. Last week, "Rich, Young, Pretty" (M-G) plus Milton Berle and Dagmar onstage, terrific $104,000.

Grand (RKO) (1,200, 98)—"Iron Man" (U) and "Hurricane Island" (Col) (2d wk). Nice $13,000. Last week, $17,000.

Oriental (Indie) (3,400, 98)—"People Against O'Hara" (M-G) and Xavier Cugat orch onstage. Tall $48,000. Last week, "That's My Boy" (Par) plus vaude (5th wk), $39,000.

Palace (RKO) (2,500, $5-98)—Shuttered Sunday (9) for legit policy. In ahead, "Alice In Wonderland" (RKO-Disney) (5th wk), big $17,000.

Roosevelt (B&K) (1,500, 55-98)—"Convict Lake" (20th) and "Tall Target" (M-G). Looks lusty $19,000. Last week, "His Kind of Woman" (RKO) (2d wk), $18,000.

State-Lake (B&K) (2,700, 98-$1.20)—"David and Bathsheba" (20th). Huge $37,000. Last week, "Hornblower" (WB) (4th wk), $13,000.

United Artists (B&K) (1,700, 55-98)—"Force of Arms" (WB) and "Lady and Bandit" (Col) (2d wk). Fine $15,000. Last week, $19,000.

Woods (Kassness) (1,073, 98)—"People Will Talk" (20th). Bows today (Tues). In ahead, "Flying Leathernecks" (RKO) (3d wk), fancy $16,000.

World (Indie) (587, 80)—"Kind Lady" (M-G) (2d wk). Fast $5,200. Last week, about same.

Ziegfeld (Loper) (434, 98)—"Odette" (Indie). Good $5,000 for 8 days.

'Angels' Wham $25,000 Paces Pitt; Wayne Fine 14G, 'Convict' Trim 7½G

Pittsburgh, Sept. 11

Penn has a smash in "Angels in the Outfield" which teed off with a world preem here and had a holdover in the bag after first two days. Getaway helped plenty by personal appearances of Paul Douglas, Producer-director Clarence Brown and all of the Pittsburgh Pirates. Glowing notices did the rest. "Flying Leathernecks" at Stanley looks solid and so does "Convict Lake" at Fulton.

Estimates for This Week

Fulton (Shea) (1,700, 50-85)—"Convict Lake" (20th). Good $7,500. Last week, "Comin' Round Mountain" (U), $5,500.

Harris (Harris) (2,200, 50-85)—"Cattle Drive" (U). Going nowhere drab $4,000 in 6 days. Coming out day ahead in favor of "David and Bathsheba" (20th) tomorrow (Wed). Last week, "Meet After Show" (20th), nice $11,000.

Penn (Loew's) (3,300, 50-85)—"Angels in Outfield" (M-G). Plenty of local interest in this one since it was largely shot here and team involved is Pittsburgh Pirates. World preem together with personals first day of Paul Douglas and Clarence Brown, gut fantasy away fast and fine notices won't hurt. Sizzling $25,000, and will hold. Last week, Patti Page-Guy Mitchell unit onstage boosted "Passage West" (Par) to sock $39,[illegible]

Stanley (WB) (3,800; 50-85)—"Flying Leathernecks" (RKO) John Wayne name, Technicolor and wartime flying stuff helping this to nice $14,000. Last week, "Jim Thorpe" (WB), same.

Warner (WB) (2,000; 50-85)—"Jim Thorpe" (WB) (m.o.). Fine $9,000. Last week, "Alice In Wonderland" (RKO-Disney), ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Wayne Wow At $22,000, Frisco

San Francisco, Sept. 11

While Japanese Peace Conference failed to hurt biz on Market Street the three-day Monday weekend plus the first real heat in four months brought a mass exodus to the countryside. Result is a sharp dip in grosses. Personals by John Wayne and Robert Ryan get the Wayne starrer, "Flying Leathernecks," off in great style at Golden Gate with sock total likely. Only other new pic, "Law and Lady," looks colorless at Warfield. Most holdovers are off sharply with "Place in Sun," "Here Comes Groom" and "David and Bathsheba" holding up best.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Flying Leathernecks" (RKO). Sock $22,000. Last week, "Alice in Wonderland" (RKO-Disney) (3d wk), $11,400 in 5 days.

Fox (FWC) (4,651; $1.20-$1.80)—"David and Bathsheba" (20th) (2d wk). Strong $32,500. Last week, sock $45,000.

Warfield (Loew's) (2,656, 60-85)—"Law and Lady" (M-G). Colorless $10,000. Last week, "Rich, Young, Pretty" (M-G) (2d wk), $13,000.

Paramount (Par) (2,646, 60-85)—"Here Comes Groom" (Par) (2d wk). Down to $12,500. Last week, $24,000.

St. Francis (Par) (1,400, 60-85)—"Place in Sun" (Par) (4th wk). Husky $10,000. Last week, $12,000.

Orpheum (No Coast) (2,448, 55-85)—"Pickup" (Col) and "Chains Circumstance" (Col) (2d wk). Off to $6,500 in 4 days. Last week, fine $18,500.

United Artists (No Coast) (1,207, 55-85)—"Bright Victory" (U) (2d wk). Down to $6,000. Last week, $11,000.

Stagedoor (A-R) (370, $1.80-$2.40)—"Tales of Hoffmann" (Indie) (12th wk). Holding at $4,500. Last week, $5,000.

Larkin (Rosener) (400, 65-85)—"Oliver Twist" (UA) (2d wk). Still big at $3,000. Last week, $3,500.

'Iron Man' Husky 20G, Denver; 'Groom' 12G, 2d

Denver, Sept. 11

"Iron Man," playing in three theatres is heading for top money here this stanza, with strong total. "Flying Leathernecks" and "Here Comes Groom" are doing okay in second sessions at Broadway and Denham respectively. "Groom" is so strong it will remain a third frame. "Belvedere Rings Bell" looms good in two spots. Picnic-type weather is clipping trade generally.

Estimates for This Week

Aladdin (Fox) (1,400, 40-80)—"Iron Man" (U) and "Two Gals Guy" (UA), day-date with Tabor, Webber. Good $9,000. Last week, on reissues.

Broadway (Wolfberg) (1,500, 40-80)—"Flying Leathernecks" (RKO) (2d wk). Off to $8,000. Last week, record $18,000.

Denham (Cockrill) (1,750, 40-80)—"Here Comes Groom" (Par) (2d wk). Fine $12,500. Holds again. Last week, big $14,500.

Denver (Fox) (2,525, 40-80)—"Belvedere Rings Bell" (20th) and "Chain Circumstance" (Col), day-date with Esquire. Good $14,000. Last week, "Frogmen" (20th) and "24 Hours" (20th) $17,000.

Esquire (Fox) (742, 40-80)—"Belvedere Rings Bell" (20th) and "Chain Circumstance" (Col), also Denver. Good $2,500. Last week, [illegible]

(Continued on page 20)

'Frogmen' Fast $17,000, Port.; 'Horatio' 9G, 2d

Portland, Ore., Sept. 11

Biz is still good at first-run houses. "The Frogmen," in two spots, is taking top honors. "Hornblower" looks big in second Broadway week.

Estimates for This Week

Broadway (Parker) (1,890, 65-90)—"Horatio Hornblower" (WB) and "This Is Korea" (Rep) (2d wk). Big $9,000. Last week, $12,000.

Mayfair (Parker) (1,500; 65-90)—"That's My Boy" (Par) and "13th Letter" (20th) (m.o.). Fine $5,700. Last week, "Cyrano" (UA) and "Casa Manana" (Mono) (m.o.), $6,500.

Oriental (Evergreen) (2,000, 65-90)—"Frogmen" (20th) and "As Young as Feel" (20th), day-date with Orpheum. Big $6,500. Last week, "Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), $6,000.

Orpheum (Evergreen) (1,730; 65-90)—"Frogmen" (20th) and "Young as Feel" (20th), also Oriental. Sock $10,500. Last week, "That's My Boy" (Par) and "13th Letter" (20th) (2d wk), $9,900.

Paramount (Evergreen) (3,400, 65-90)—"Mask of Avenger" (Col) and "Two of Kind" (Col). So-so $8,000. Last week, "Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), $10,000.

United Artists (Parker) (880, 65-90)—"Lady and the Law" (M-G). Mild $6,500. Last week, "Thunder on Hill" (U), $7,500.

Jones Ups 'Mask' Fancy 27G, Cleve.

Cleveland, Sept. 11

Heavy promotion on two-a-day vaude comeback at Palace, with three shows on weekends plus Spike Jones' Musical Depreciation crew is railroading "Mask of Renegade" to a strong stanza. "Tales of Hoffmann" on tilted scale got off big at the Hanna. Allen's "Force of Arms" is only so-so.

Estimates for This Week

Allen (Warner) (3,000, 55-80)—"Force of Arms" (WB). Fair $12,000. Last week, "Jim Thorpe" (WB) (2d wk), good $13,000.

Hanna (Hanna) (1,350, $1.25-$2.40)—"Tales of Hoffmann" (Indie). On roadshow run, sighting smart $13,000. Last week, shuttered.

Hipp (Scheftel-Burger) (3,700, 55-80)—"Meet After Show" (20th) (2d wk). Down to $10,000 following okay $15,500 last week.

Lower Mall (Community) (585, 55-80)—"Four in a Jeep" (Indie) (2d wk). Fair $2,500 after $4,500 last week.

Ohio (Loew's) (1,244, 55-80)—"Here Comes Groom" (Par) (m.o.). Big $7,000. Last week, "Let's Go Navy" (Mono) and "Cavalry Patrol" (Mono), $6,500.

Palace (RKO) (3,300; $1-$1.50)—"Mask of Avenger" (Col) plus Spike Jones unit onstage. Fancy $27,000. Last week, "Flying Leathernecks" (RKO) (2d wk), $10,500 at picture prices.

State (Loew's) (3,450, 55-80)—"People Against O'Hara" (M-G). Good $13,000. Last week, "Here Comes Groom" (Par), $16,000.

Tower (Scheftel-Burger) (500, 55-80)—"Two Of a Kind" (Col). Fair $4,000. Last week, "Iron Man" (U) (2d wk) (m.o.), $5,000.

B'ingham Likes 'Egypt'

Birmingham, Ala., Sept. 11

Trade is booming here at several houses currently. The Melba has its best biz in months with "Little Egypt." "David and Bathsheba" is terrific in second round at the Ritz. "Flying Leathernecks" continues big in second session at Empire.

Estimates for This Week

Alabama (W-K) (2,600, 44-50)—"Meet After Show" (20th). Fair $7,500. "Here Comes Groom" (Par) opens tomorrow (Wed).

Empire (Acme) (900, 35-50)—"Flying Leathernecks" (RKO) (2d wk). Big $4,000. "Teresa" (M-G) opens tomorrow (Wed).

Melba (Acme) (950, 35-50)—"Little Egypt" (U) (2d wk). Very good $4,000. Last week, terrific $6,000.

Ritz (W-K) (1,500, 90-$1.22)—"David and Bathsheba" (20th) (2d wk). Wow $18,000. Last week, $20,000.

Strand (Kennedy) (800, 44-50)—"Sirocco" (Col). Fair $2,500. Last week, "Rich, Young, Pretty" (M-G) (2d wk), fair $2,600.

Holdovers Help Crimp Broadway; 'Medium' Big $12,000 for Opener, 'People' Good 20G, 'Sun' 2d Sock 62G

Despite cool weather most of the session, a dearth of new product and the usual letdown just after Labor Day week are putting a dent in Broadway first-runs. Several deluxe theatres have long-run bills nearing the end of their runs. Intense interest in the N. Y. Yankees' fight for their third successive American League pennant, and the counter-competition of the Dodgers-Giant final battles undoubtedly hurt the boxoffice Saturday-Sunday.

Laurels for newcomers go to "The Medium" at the Sutton, where a big $12,000 was scored on the initial week. It's very strong but not rated as big as such recent toppers as "Kon-Tiki" and "Tru" on the first week.

Palace again is in the money this stanza with "Mark of Renegade" and vaude hitting a sturdy $24,000. "People Against O'Hara" shapes good with $30,000 on first State frame.

Biggest second round for a straight-filmer is "Place in Sun," which continues smash at $62,000 in the Capitol. Another pic still terrific is "David and Bathsheba" with $58,000 at the Rivoli despite its fourth week.

Initial holdover stanzas at the Paramount and Roxy both are doing well. Latter, with "People Will Talk" plus the Harmonicats heading stage and treshow, still is big at $90,000. "His Kind of Woman," with Jan Murray and Elliot Lawrence band heading stage bill, still is very nice at around $62,000 at Par flagship.

"Show Boat," with stage show, is winding its long run at the Music Hall today (Wed.), the eighth week being down to $105,000 but creditable for this stage of run. Second week of "Rhubarb" is off to $18,000, still hefty at the Globe, and continues. "Jim Thorpe" is sagging to about $12,000 in its third Astor session.

Estimates for This Week

Astor (City Inv.) (1,300, 55-$1.50)—"Jim Thorpe" (WB) (3d wk). Third week ending tomorrow (Thurs.) sagging to about $12,000 after big $21,000 for second round, a bit below hopes.

Bijou (City Inv.) (589, $1.20-$2.40)—"Tales of Hoffmann" (Indie) (24th wk). The 23d week ended last night (Tues.) slipped a bit from big holidays week ahead but still strong at $11,500. The 22d session was $12,300, being helped by extra shows.

Capitol (Loew's) (4,820, 55-$1.25)—"Place in Sun" (Par) (8d wk). Initial holdover stanza ended last night (Tues.) held very socko with $62,000 or near after terrific $84,000 for first round, near all-time high here for all-film show. Looks good for run.

Criterion (Moss) (1,700, 50-$1.80)—"Alice in Wonderland" (RKO-Disney) (7th wk). Current round off slightly at $15,000 after great $23,000 for sixth week, a bit over hopes.

Globe (Brandt) (1,500, 50-$1.20)—"Rhubarb" (Par) (2d wk). First holdover frame looks fine $18,000 or less after big $27,000 opener.

Mayfair (Brandt) (1,736, 50-$1.20)—"Little Egypt" (U) (3d wk). Second frame ended last night (Tues.) dipped to about $6,000 after fair $13,000 opening week.

Palace (RKO) (1,700, 55-$1.20)—"Mark of Renegade" (U) with vaude. Looks like sturdy $24,000. Last week, "Passage West" (Par) and vaude, $25,800, over hopes. Makes two weeks in row that house has been showing fine profit.

Paramount (Par) (3,664, 70-$1.60)—"His Kind of Woman" (RKO), with stageshow of Jan Murray, Tuni Arden, Ray Malone, Elliot Lawrence orch (3d-final wk). Holding fairly well at $62,000 in second round, ended last night (Tues.), after smash $84,000 in initial week.

Park Ave. (Reade) (583, 90-$1.50)—"Oliver Twist" (UA) (7th wk). Sixth round ended Sunday (9) continued smash with $12,800 after $14,000 for fifth week. Stays indef.

Radio City Music Hall (Rockefeller) (5,945, 80-$2.40)—"Show Boat" (M-G) with stageshow (8th final wk). Down to $105,000 in final stanza, still big for this stage of run but not enough to hold. Seventh week was sock $141,000, a bit below expectancy. "Capt. Horatio Hornblower" (WB) opens tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092, 90-$2)—"David and Bathsheba" (20th) (5th wk). Fourth stanza ended last night (Tues.) continued going great at $58,000 after smash $73,000 in third week, a bit below hopes.

Roxy (20th) (5,836, 80-$2.20)—"People Will Talk" (20th), with stage bill headed by Jerry Murad's Harmonicats, Frank Fontaine and iceshow (2d wk). First holdover session ended last night (Tues.) slipped to $80,000, still very strong after terrific $121,000 opening week.

State (Loew's) (3,450, 55-$1.50)—"People Against O'Hara" (M-G) (2d wk). First round ended last night (Tues.) finished up with good $30,000. In ahead, "Iron Man" (U) (3d wk-5 days), $12,000.

Warner (WB) (2,756, 55-$1.25)—"Painting Clouds" (WB) (2d wk). Way off at about $10,000 or less after fairly good $19,000 opening week. "Streetcar Named Desire" (WB) due in Sept. 19.

Sutton (R & B) (561, 90-$1.50)—"The Medium" (Indie) (2d wk). First frame ended last night (Tues.) soared to big $12,000. In ahead, "Kon-Tiki" (RKO) (22d wk-8 days), $6,700.

Trans-Lux 60th St. (T-L) (453, 74-$1.50)—"Reluctant Widow" (Indie). Initial week ending tomorrow (Thurs.) looks to get less than $4,000, and may not hold long. In ahead, "Her Panelled Door" (Indie) (2d wk-4 days), only $1,500 after $3,500 first week.

Trans-Lux 52d St. (T-L) (540, 90-$1.50)—"Kind Lady" (M-G) (6th wk). Fifth round ended Monday (10) slipped slightly to $5,000 after fine $7,500 for fourth week.

Victoria (City Inv.) (1,000, 55-$1.50)—"Saturday's Hero" (Col). Opened Monday (10) afternoon. In ahead, "Bright Victory" (U) (6th wk-6 days), wound up at $8,000 after $11,000 for fifth session.

'Arms' Solid 21G In Okay Philly

Philadelphia, Sept. 11

Best of new product here this stanza is "Force of Arms" which got off to a fine start at Stanley. Biggest thing in town, however is still "David and Bathsheba" which hit a house record for the Fox in its initial stanza. "Place in Sun" continues hotsy at Boyd in second round while "Rich, Young, Pretty" continues neat in initial holdover stanza at Aldine. "Hurricane Island" with new stageshow looks fair at Earle. "Iron Man" is socko at Trans-Lux.

Estimates for This Week

Aldine (WB) (1,303, 50-99)—"Rich, Young, Pretty" (M-G) (2d wk). Neat $10,000. Last week, $13,000.

Boyd (WB) (2,360, 50-99)—"Place in Sun" (Par) (2d wk). Hot $20,000. Last week, $31,000.

Earle (WB) (2,700, 50-99)—"Hurricane Island" (Col) plus Wynonie Harris, Joe Thomas orch, Errol Garner Trio onstage. Okay $21,000. Last week, "Fugitive Lady" (Rep) plus Illinois Jacquet, Savannah Churchill onstage, $22,500.

Fox (20th) (2,250, 50-99)—"David and Bathsheba" (20th) (2d wk). Terrific $35,000. Last week, $56,000, all-time house high.

Goldman (Goldman) (1,200, 50-99)—"His Kind of Woman" (RKO) (3d wk). Holding at $9,000. Last week, big $12,000.

Mastbaum (WB) (4,360, 50-99)—"Hornblower" (WB) (4th wk). Off to dull $8,000. Last week, $11,000.

Midtown (Goldman) (1,000, 50-99)—"Happy Go Lucky" (RKO) (2d wk). Trim $7,000 or near. Last week, $10,000.

Randolph (Goldman) (2,500, 50-99)—"Flying Leathernecks" (RKO) (2d wk). Down to $11,000. Last week, sock $18,000.

Stanley (WB) (2,900, 50-99)—"Force of Arms" (WB). Strong $21,000. Last week, "Jim Thorpe" (WB) (2d wk), $11,000.

Stanton (WB) (1,473, 50-99)—"Lady and Bandit" (Col) and "Never Trust Gambler" (Col). Par $9,500. Last week, "Passage West" (Par), sturdy $11,000.

Trans-Lux (T-L) (500, 50-99)—"Iron Man" (U). Sock, $5,000 or over. Last week, "Four in Jeep" (UA), nice $4,000.

World (G&S) (500, 50-99)—"Oliver Twist" (UA) (4th wk). Big $4,500 or better. Last week, $6,500.

AS OHIO GOES SO GOES THE NATION!

FLASH! "CHRISTY" A SMASH IN FIRST OPENINGS...

IN 200 DATE OHIO-INDIANA PREMIERE...

REVIEW by W.R. WILKERSON

• One of the greatest bursts of audience enthusiasm we've heard in a long time was at a recent premiere of "A Millionaire for Christy"—A comedy and a good one. It indicated an audience desire for a good belly laugh, of which there are many in this picture. More people are buying tickets f GOOD

THOR PRODUCTIONS
presents
FRED MacMURRAY
ELEANOR PARKER
in
"A MILLIONAIRE FOR Christy"
with
RICHARD CARLSON
UNA MERKEL · CHRIS PIN MARTIN
DOUGLAS DUMBRILLE · KAY BUCKLEY
Produced by BERT E. FRIEDLOB
Directed by GEORGE MARSHALL
Screenplay by Ken Englund
Original Story by Robert Harari
Music by Victor Young
A Twentieth Century-Fox Release

THE CROWDS ARE BACK THANKS TO 20 CENTURY-FOX!

Buenos Aires Legit Likely to Top Last Year's Record of $3,700,000

Buenos Aires, Aug. 28.

It now seems certain that this year will see Buenos Aires legit topping even last year's record of $3,700,000, which is well ahead of the previous record, set up in 1949, of $3,437,500 for 48 weeks.

Apart from special attractions like Maurice Chevalier or Hermino Gigli, the record grosses have been set up by Narciso Menta's production of "B." satire by local playwright Enrique Suarez de Denza. For the 2 performances during July, this grossed $44,579.

Maurice Chevalier's eight performances at the Broadway Theatre grossed around $8,000 each, with the highest admission scale set at $6. He is now due to give another four performances at popular prices, which should gross another $6,000 apiece. Gigli has been raked in exceptional grosses of $6,000 per concert at the Metropolitan Theatre, in a tour arranged by radio topper Jaime Yankelevich of the Belgrano radio web.

Of the imported shows, another which is doing great biz is the Diana Torreri-Vittorio Gassman legit company at the Odeon Theatre. This company's one-night production of Tennessee Williams' "A Streetcar Named Desire" proved sensational, going over better than the repertory of Italian-authored plays.

The trend this year is for unusual type plays which call for special effects. "F.B." for instance has a stage setting divided into several floors, with several scenes played simultaneously. Another of this type is Antonio Cunill Cabanellas' production at the Grand Splendid Theatre of "Story of a Stairway" by Spanish author Antonio Bueno Vallejo. All the acting is on a stairway landing in a Madrid tenement.

Gird To Compete Vs. U. S. Films

Most producers have been livening up their shows, either with a change of vehicle or addition of new attractions in order to meet the competition which they must face when the new American films hit the screen after a lapse of nearly three years. Angel Magana has switched from "Seventh Heaven" to a comedy, "Please Marry My Wife," at the Empire, cashing in on the hit he made as a comedy actor in the film, "Cosas de Mujer."

At the Versalles Theatre (converted to legit from a film theatre), Arturo Garcia Buhr's production of "Agua en las Manos" has already passed 125 performances, but is being switched to a translation of French author Andre Roussin's "La Petite Hutte," with screen actor Georges Rigaud, Aida Olivier, Maurice Jouvet and Jean La Roc. Rigaud has joined the group of screen actors who are turning to legit to keep before the public as well as to cash in on their screen records.

'Wind' Longrun High In Arg. for Oldies; 'Light' Record Grosser, 79G

Buenos Aires, Sept. 4.

Now that U. S. film imports have been renewed, it is interesting to see what grosses were registered by the many oldies which North American and other film distributors had to reissue to meet exhibitor and public demand for bright screen entertainment here.

The longrun record belongs to "Gone With the Wind" (M-G), which ran at the 400-seat Radar Theatre for 45 weeks, with a gross of nearly $62,750. The most surprising mark was set by United Artists' reissue of "City Lights" at the Opera Theatre. The Chaplin film was held over only 11 weeks, but for a money high of around $79,235.

Other high grossers among the reissues were "Gilda" (Col), $30,130 in five weeks; "Gunga Din" (RKO), $20,435, six weeks; "Adventure" (M-G), $15,755 in five weeks; "Anna Karenina" (EL), $13,915 in three weeks and "Dr. Jekyll and Mr. Hyde" (Par), $41,430 in eight weeks.

"Oklahoma" is playing short season at His Majesty's, Melbourne, for Williamson. Show has been a tremendous hit all over the Australia-New Zealand zones.

Volmar Upped to Mono Chief for Latin-Am.

Victor Volmar, publicity manager for Monogram International Corp., last week was placed in charge of the company's Latin-American territory. Area formerly was handled by Bernard Gates, who recently was named European manager by prexy Norton V. Ritchey.

Volmar, who will headquarter in New York, continues as supervisor of Mono's foreign language versions in addition to his new duties. Keith Everson moved into his old berth as publicity manager. Gates replaced William Satori as European chief, latter returning from abroad shortly and reports to the homeoffice.

Hoyts Buys Into Waterman Chain

Adelaide, Sept. 11.

Hoyts, major Aussie film loop, has acquired a substantial financial interest in the Waterman Bros. chain, covering the south Australia zone, it was revealed here by Ernest Turnbull, Hoyts' chief, and Cloyde Waterman, Waterman loop boss.

Deal embraces 24 theatres, most of them nabes located in Adelaide. Understood that the key house, the York, a 1,730-seater, situated in city of Adelaide is included in the deal.

The combined circuit will now be known as Hoyts Ozone Theatres. Lawrence and Gordon Waterman have bowed out of the pic operation and will now confine their activities solely to the Waterman commercial interests.

Ernest Turnbull stated that all existing product deals stand. Hoyts will now control around 186 cinemas throughout the Aussie zone. 20th-Fox are stockholders in Hoyts, with Harry Seipel representing National Theatres (U.S.) on the Hoyts' board.

Hoyts-Waterman deal has been on the fire for a long time. Deal may reawaken a lead to the long-mooted deal between Hoyts and the Snider-Dean nabe-country film loop. Hoyts earlier this year bought a couple of nabers from the Snider-Dean outfit. The powerful Greater Union Theatres' chain, headed by Norman B. Rydge, bought out the Clifford circuit in south Australia some time back.

TODD CINERAMA GETS CHOICE AUSTRIAN SHOTS

Vienna, Sept. 11.

Mike Todd's European Cinerama (three dimension Technicolor) film expedition swept behind the Iron Curtain and through this Danube capital with cyclonic violence. Todd himself remained only long enough to give the local artistic bigwigs, accustomed to leisurely long-haired business methods, a taste of his Broadway-Hollywood breeziness, and then went on to Venice and Rome. His son, Michael, Jr., remained in charge of an 11-man camera and sound unit to add some Viennese subjects to the programs Todd is assembling for Cinerama's first public demonstrations.

Subjects shot here included a movement from Tschaikowsky's Fifth Symphony; an aria from Richard Strauss' Salome by red haired Ljuba Welitsch of the Vienna State Opera, and the famous Vienna Choir Boys.

The Todd-Lowell Thomas unit paused first at Salzburg and St. Wolfgang where landscape and peasant festival shots were made. After Vienna, they are to proceed to Rome. Operation is a costly one with 8,000 pounds of equipment. Todd, his director Gunther von Fritsche and local helpers waded through masses of red tape and artistic politics to set up and film subjects rapidly. The Philharmonic balked on selection of an American conductor. Todd wanted H. Arthur Brown, batoneer from the Tulsa Symphony, now in town.

Plenty of 'Life' in Arg. Pix

Buenos Aires, Sept. 4.

Argentine film producers this year have been intensely wrapped up in using the "life" tag in titles given their pictures. San Miguel produced "My Life for Yours." Sono Film followed suit with "La Vie en Rose" while Lavalle Films came out with "The Life of a Woman." Artistas Argentinos Asociados had "To Live an Instant" and San Miguel made "Back to Life."

None of these, however, were very lively at the wickets.

New Managers for Two Big Paris Theatres Up For Selection Shortly

Paris, Sept. 11.

Two of the most important spots in the Paris showbiz currently are waiting for managerial appointments. First is the Reunion des Theatres Lyriques Nationaux, meaning the Grand Opera, the Opera Comique and the Palais de Chaillot, which also takes in the important organization of the Paris Opera Ballet. The other one is the Athenee Theatre, known lately as the Louis Jouvet.

In the case of the former, it is currently managed by Georges Hirsch, but such a political plum is creating jealousy. Some are alleging that he did not manage the Reunion so well, and also that his appointment was not regular, since done through Minister Louis Naegelen's decision rather than via a decree.

The Hirsch management was to run only until July 11, 1951. The Cour des Comptes issued a report claiming the $3,000,000 budget of the Reunion had been unsatisfactorily administered. Since the French had no cabinet when the last contract shold have been renewed, Hirsch continued to officiate.

Andre Cornu, current Under-Secretary for Fine Arts, has been instructed by Andre Marie, Minister for Fine Arts, to clear up the matter and has named a committee made up of three high legal and financial officials to investigate the charges made against Hirsch. Many expect a decision soon.

One contender reported out for the job is Edouard Bondeville currently head of the Opera Comique, but he denies it. Another name put forward is that of Georges Fourestier, one of the Opera's conductors. And there is a good chance that Hirsch may retain the job, via the same political backing that got the job for him.

Barrault May Get Jouvet Theatre

In the case of the Louis Jouvet Theatre, the death of Jouvet has created a vacancy that is not only one of management but also one of carrying on with the same spirit that Jouvet gave French legit.

The man most likely to carry on the work is conceded to be Jean Louis Barrault, who, with his wife Madeleine Renaud, has been running at the Marigny for several seasons successfully. His contract there with Mrs. Simone Volterra runs until February next year, but she has indicated that if it were necessary for Barrault to take over the Jouvet Theatre, she would not hold him up. Barrault, who after Jouvet's rites had gone back to the Riviera, since went on to Aix en Provence, where president Gramont of the Athenee Theatre is vacationing. After their conversation, it seemed unlikely that Barrault would take over, because, apart from the artistic angle, he also wants to have absolute freedom, commercially.

One Russian Attends Magico Meet in Paris

Paris, Sept. 11.

The Conjurers Congress, currently holding a session at the Rex Theatre, is presided over by Dr. Chas. Dhotel, a medico who sets under the stage name of Hedolt. He is assisted by vet Reine de Soiranges, who dates back to the time of the Isola Bros.

So far the most unusual participant is M. Balewski, who was permitted to come from Russia to meet about 50 Britishers, 150 Americans, 100 Frenchmen, 40 Dutchmen and one Hindu.

Other Foreign News On Page 13

Weather, Big Pix Boom West End; 'American' Sockeroo $28,000 in 2d, 'Woman' Fat 8G, 'Talk' Loud 11G, 2d

London, Sept. 4.

Inclement weather, better pictures and influx of provincial visitors for the Radio TV Exhibition are helping to pack picture theatres here. Biz has soared far above average for this time of year.

One of the surprises is "Strangers On a Train" at the Warner, Slated for two weeks, this Alfred Hitchcock whodunit has held over until now in fifth week and still solid at $9,000.

An American in Paris" is new smash entry for top grosses in the West End. It was socko $28,000 in first week and looks nearly as big in its second week at the Empire. Looks good for five to six weeks.

Another big new pic is the London Pavilion's "Murder, Inc." (American title "The Enforcer"). Originally in for two or three weeks, it may run five. It still is great, at $9,000 in third round. "People Will Talk" at the Odeon, Leicester Square, also shapes great. Will hold at big $11,000 in second stanza. "His Kind of Woman" looms fancy $8,000 or over at the Gaumont.

Estimates for Last Week

Carlton (Par) (1,128, 65-$1.60)—"Valentina", (Col) (2d wk). Down to $3,500 after mild $4,000 for first week.

Empire (M-G) (3,000; 50-$1.60)—"American in Paris" (M-G) and stage show (2d wk). One of biggest things this are house has had in months. Still near first week's smash total of $28,000. Looks good for several more weeks, with "People Against O'Hara" (M-G) due in next.

Gaumont (CMA) (1,500; 45-$1.60)—"His Kind of Woman" (RKO). Fancy $8,000 or over which warrants a holdover. Nothing set to follow, which means a three-week run.

Leicester Square Theatre (CMA) (1,753, 45-$1.60)—"Frogmen" (20th) (3d wk). Holding at $8,000 after solid $11,000 in first week. Holds a fourth week.

London Pavilion (UA) (1,217, 45-$1.60)—"Murder, Inc." (WB) (2d wk). Sock trade on opening week at $11,800. Holding at around $9,000. Good for two more weeks since topping all pix here in last six years with exception of "The Outlaw" (UA).

Odeon, Leicester Square (CMA) (2,200, 45-$1.60)—"People Will Talk" (20th) (2d wk). Getting word-of-mouth raves, with nearly $11,000 likely after big $12,000 opener. May stay four weeks.

Odeon, Marble Arch (CMA) (2,200, 45-$1.60)—"Decision Before Dawn" (20th). Good $8,000. Seems assured of three weeks.

Plaza (Par) (1,902, 65-$1.60)—"Crosswinds" (Par) and "Birth of Blues" (Par) (reissue). House rarely has two pics. Combination seems to hit nice $9,000. May hold.

Rialto (Indie) (500, 45-$1.40)—"Tales of Hoffmann" (BL) (21st wk). Still attracting good biz at $3,200. Looks to stay on.

Warner (WB) (1,735, 45-$1.60)—"Strangers on Train" (WB) (5th wk). Still a big hit at around $10,000 currently. Will be compelled to withdraw because general release is due. "I Was a Communist" (WB) set to follow Sept. 13. "Lady With a Lamp" (Indie) opens Sept. 22, with Royal preem.

Young American Pianist Scores in B.A. Return

Buenos Aires, Sept. 4.

Byron Janis, young American pianist who made his debut here three years ago, has scored again on his return to Argentina. In Buenos Aires alone after his two recitals at the Teatro Colon, Janis gave four additional performances with orchestra at the Rex to standing room.

Janis' success is even more interesting, since veteran pianists Arthur Rubinstein, Jose Iturbi and Wilhelm Kaemph are all concerting in Buenos Aires at the same time.

Odeon Profits Up $6,000,000

London, Sept. 11.

Preliminary report of J. Arthur Rank's Odeon and Associate companies' profits for the year ending last June 28 shows an increase in profits of around $6,000,000, at $15,000,000 against last year's $9,000,000. This improvement has resulted in preferred stockholders receiving a 6% dividend after no melon cuttings for the last two years.

Prelim report shows interest on bank loans absorbed $2,600,000 against $3,400,000 a year ago, making it obvious that Rank has reduced his bank loans considerably. Loan originally stood at $39,000,000, and with the amount repaid leaves a debit account of $18,000,000.

Assets comprise the Odeon Theatre, Gaumont British Picture Corp., and British & Dominion Film Corp. The tax alone on profits amounted to $6,710,000.

Announcement of year's trading results has created a spurt in Odeon shares and its subsidiaries, with stock up 35c.

Rank's Irish Co. Ups Divvy

Dublin, Sept. 11.

Odeon (Ireland), Ltd., the J. Arthur Rank chain in Ireland, is upping its dividend from 10% to 16½% because the past year's operations were so good.

Report for year ended last June 23 shows net profit of $121,996 compared with $59,054 in the previous year.

ROYAL VARIETY SHOW AT PIC PALACE OCT. 29

London, Sept. 11.

The Royal Variety Performance, held annually in aid of the Variety Artistes' Benevolent Fund, will be held at the Victoria Palace Oct. 29. As usual, the announcement of the show has resulted in numerous guesses as to the artists likely to be included.

Understood that the following are early possibilities: Marx Martin, due to open in "South Pacific" at Drury Lane Nov. 1; Patricia Morison, currently starring in Jack Hylton's "Kiss Me Kate," at the Coliseum, and the Crazy Gang, stars of the Hylton show at Victoria Palace.

Hylton, who plans to N. Y. soon, will scour for one or two American names to fly here for this special event.

VAF on Carpet Over Its Trade Union Setup

London, Sept. 4.

The Variety Artists' Federation, which has been in existence for over 40 years, was questioned by the meeting of the Trade Unions Council at Blackpool as to whether it was a worthy member of that organization.

Strong objections were raised by some TUC members, with Gordon Sanderson, the Actors' Equity chief, objecting to the inclusion of the VAF in the TUC on the ground that it was not a genuine trade union.

'The Sinner,' With Only $150,000 Budget, Already Has Grossed $1,500,000

Vienna, Sept. 11.

Reports released here by First Film co-producers of the pic discussed with Fritz Feld and Knef pic "The Sinner" indicate it is top German language grosser since the end of the war. Film's success may be largely attributed to Catholic church opposition, which sharply spotlighted the production's attention to such themes as prostitution, incest, nudity and drug addiction.

German boxoffice alone is reported to date to be about $1,000,000, with half as much additionally registered from Austria. Such markets as Switzerland, Holland and Scandinavia are yet to be heard from. Pic cost an estimated $150,000.

IT'S ALWAYS "M-G-MOVIETIME, U. S. A."!

It's wonderful the way the entire industry is moving forward together to make this Fall memorable in film history.

Leo, your Friendly Lion, after a Summer of Hits (*"Great Caruso," "Show Boat," "Rich, Young and Pretty" and more*) is in the forefront of the industrywide celebration. Among M-G-Movietime hits are:

It's Simply Wonderful!
"ANGELS IN THE OUTFIELD"
(*Paul Douglas, Janet Leigh*)

•

Rollicking Technicolor Musical!
"TEXAS CARNIVAL"
(*Esther Williams, Red Skelton, Howard Keel*)

•

Spectacular Technicolor Adventure!
"ACROSS THE WIDE MISSOURI"
(*Clark Gable and Cast of Thousands*)

•

Unique Outdoor Giant Drama!
"WESTWARD THE WOMEN"
(*Robert Taylor, Denise Darcel and Big Cast*)

•

The Technicolor Musical That Tops Them All!
"AN AMERICAN IN PARIS"
(*Gene Kelly, Leslie Caron, Oscar Levant*)

★

And many more Big Ones! And of course this is the Year of "QUO VADIS"!

More Than One Third of Yank Earnings in Italy Unblocked

Rome, Sept. 4.

One of first parts of the Italo-American Film Trade Agreement recently signed here for the duration of two years, was the unblocking of 37½% of the American pic[illegible] earnings frozen here. Today [illegible] came through that $3,200,000 [illegible] paid out representing the first part of the agreement.

The original amount owed was [illegible]000, the residue of which [illegible] be paid out at various intervals [illegible]ing the next two years' period. [illegible]tual was handled via a telegram [illegible]sing the Bank of America to [illegible]te a check for the amount made [illegible] to the Motion Picture Assn. of [illegible]erica. MPAA will distribute the [illegible]ous proportionate amounts to [illegible] nine companies it represents.

There had been a delay in the procedure as this should have been done before last June 30. It became necessary for MPAA to force the issue because Aug. 30 was the deadline for the fiscal year of several U. S. companies. It became necessary for several government film officials and heads of Italian film industry to be called back to Rome, either from vacation or from the Venice Festival. Gene Van Dee represented MPAA during the negotiations.

'Figure of Fun' to Open Brit. Tour in Manchester

Manchester, Sept. 4.

"Figure of Fun," English version of the Andre Roussin Paris comedy, "Bobosse," is set to open British tour here Oct. 1 prior to London season. Peter Ashmore will direct the play.

Leading roles will be shared by John Mills, Brenda Bruce and Arthur Macrae. Piece is translated from the French by Macrae.

Carson on Paris Trek

London, Sept. 11

Jack Carson, Marion Colby, the Three Honey Brothers and Tommy Venus showed off for Paris last Saturday (8) after closing two-week run at the London Palladium. They will stay in Paris for four days and then sail for the U. S. Sept. 14.

When they arrive in New York, Carson is due to do his first TV session there.

London Legit Bits

London, Sept. 4.

Bertie A. Meyer has acquired **Terence Dudley's new play**, "Murder She Says," which was tried out at Ventnor in August and expects to produce it in the West End early next year. **Hazel Court** and **Dermot Walsh** have already been inked for the cast . . . **Jack Hylton** is reviving "Nymph Errant" early next year. Play was written by **Romney Brent** and produced by the late **Charles Cochran** some 15 years ago at the Adelphi . . . **John Hanau** off to Paris to produce "Johnny Belinda." [illegible] he will star his wife **Sorrel Carson** . . . **Philip King** has completed new musical, "The Dungeon Fitch," in collaboration with **Bernard Grun** and scripter **Fred Tosh**, which is being agented by Eric Glass.

Peter Saunders whose current [illegible] "The Hollow," by **Agatha Christie**, at the Fortune, is one of the West End hits, is having a [illegible] commercial radio. Has just acquired the **American radio feature** "Perry Mason," as tie-off. "Hollow" is being transferred at the Ambassadors Oct. 4 . . . Father of playwright director **Phillip Mathers**, co-author of "Madame [illegible]," died in London. He was [illegible]

Emanuel Litvinoff's new drama[illegible] of **Louis Golding's** "Magnolia Street" has been sold for [illegible] at the Embassy Theatre Cottage, in November. **Richard Leven** trying out the **Rodney Ackland** play, "A Multitude of Sins," at the New Playhouse. Lowestoft, prior to West End production . . . **Lord Vivian**, a nephew of the late **Charles B. Cochran**, who is now operating on [illegible], has already acquired four [illegible] for West End production. Be[illegible] "Cush Boy" retitled "Master [illegible]" and play based on Tolstoy's "Kreutzer Sonata," he has [illegible] deals for **Frank Harvey** [illegible]. The Chertiev Ap[illegible] and **Diana Maugham's** [illegible] "Back."

Wilcox 'Lamp' Opens In 15 Countries, Sept. 22

London, Sept. 11

Day-and-date global preem of Herbert Wilcox's "Lady With a Lamp" will be held in some 15 countries on Sept. 22. Reportedly, no other film has had such a simultaneous worldwide showing recently. "Lamp" was produced and directed by Wilcox. Anna Neagle stars as Florence Nightingale, while Michael Wilding has the top male role.

Aside from Britain, "Lamp" is slated to preem on Sept. 22 in Australia, New Zealand, Canada, South Africa, India, Pakistan, Malaya, Malta, the Bahamas, Ceylon, Bermuda, the West Indies, Hong Kong and Singapore.

New Italian Pix Unit Formed to Encourage Prod. of Foreign Films

Rome, Sept. 11

Formation of a new Italian film organization which plans to encourage production of American and other foreign pictures has been announced today by Albert Salvatori, president of the new group, named Organizzione Cinematografic Internazionale. Salvatori says the company seeks not only to encourage production of foreign films here but is ready to assist by participation even to the extent of investment of lire for producers who require additional funds. Company will be financed by the Fortano Bros., veteran Italian pix producers, and managed by Salvatori.

Organization will comprise three different sections, production, studio operation and distribution. Headquarters will be in Rome. Company is already in operation with the Paul Muni film, tentatively called "A Bottle of Milk," which is being produced at OCI's studios in Tirrenia. During the last year, the Tirrenia Studios were entirely renovated with new equipment.

"We plan to assist the foreign producer by helping him to reduce production cost," said Salvatori, "by giving the foreign producer the best technical facilities and the same guarantee given Italian films as well as by providing sufficient funds to make up the budget for producers who need or desire Italian participation."

OCI wants the films to be made in at least two versions. The Tirrenia plant is located between Pisa and Leghorn.

2 Scots Off on Canada, U. S. Vaudeville Tour

Glasgow, Sept. 4

Robert Wilson, top Scot tenor, and Alec Finlay, an ace comedian sailed last week from Liverpool for east-to-coast tour of Canada and U. S.

They are scheduled to give vaude concerts in N. Y., Vancouver, Chicago, Windsor (Ontario), Minneapolis, Calgary, Hartford, Ottawa, Cincinnati, St. Catherines, Kearney (N. J.), Newark, Toronto, Pittsburgh, Victoria (B. C.), Detroit, Winnipeg, Seattle, Edmonton, Washington, Nelson (B. C.), Asbury Park and St. John's.

Vaude unit accompanies the two Scots, who return here in November for Tom Arnold pantomime at the Alhambra Theatre.

Third TV Station in Mexico

Mexico City, Sept. 4.

The third TV station here has been started by Guillermo Gonzalez Camarena, radio engineer and video systems inventor. It is featuring pelo fights and wrestling bouts.

Other two TV stations here are XH-TV, owned-operated by Novedades, frontline daily, and XEW-TV, property of the Emilio Azcarraga syndicate.

Bombay May Get TV This Year

Bombay, Aug. 28

Leading film equipment importers here have made arrangements to bring in television for the first time by end of 1951.

Negotiations are going ahead with a British firm for the installation of a pilot TV station.

Ready 1st Scots Ballet

Glasgow, Sept. 4

First Scots ballet of international status, "Donald of the Burthens," is being readied by the Sadler's Wells Ballet. It has a Faust theme and a Scottish setting.

Ian Whyte, conductor of British Broadcasting Corp. Scottish orch, composed the music, collaborating with Russian choreographer Massine. Rehearsals start in London this month.

Dual Censorship In Arg. Near End

Buenos Aires, Sept. 4

Repeated requests by distributors and exhibitors in Buenos Aires have at last brought a promise to amend the system of dual censorship which has existed here until now. Current censoring is exercised by the Entertainment Board, under the supervision of the Ministry of Press and Information, and the municipal police, representing the City of Buenos Aires.

The board and municipal censors did not always coincide in their verdicts on whether a picture should be exhibited or whether it could be classified for adults only, for teen-agers or for children. In addition, the dual censorship also delayed release of product and of the publicity material for the pix.

Following the requests by film industry interests, President Peron himself decided that the Ministry of Press and Information is to have the ultimate authority, through the Entertainment Board, which is to appoint a committee of three censors. This committee will have a member for the Press Ministry, another for the Ministry of the Interior (to take care of all political angles) and another for the municipal police. Latter would take care of angles vital to city discipline. The film biz is now trying to get another rep placed on this committee, who would see things from an industry angle. The municipal board formerly included Miguel Machinandiarena for the local industry, but he resigned recently due to disagreements with the censors' classifications of several locally-made films.

At present the municipal censors are very rigid particularly on foreign films, very few of which achieve classification as "suitable for all ages."

Muni Italo-U. S. Film Into Prod. This Month

Rome, Sept. 4

The Paul Muni film to be made in Italy, is supposed to start shooting this week. Most of the production will be done in the village of Terrenia, Pisa and Leghorn. Ben Barzman's script formerly titled "A Bottle of Milk," probably will be called "Encounter" or "Sailing at Midnight." Pic will be made in both Italian and English versions, although most of the cast does not speak English. Joe Losey is here from Hollywood to direct.

Cast includes Rea Padovani, Luisa Rossi, Alfredo Salvini, Ave Ninchi and Arnoldo Foa. Film is being financed by Italian and American interests.

Current London Shows

(Figures show weeks of run)

London, Sept. 11

"Anthony," Caesar, St. Jas. (19).
"Ardele," Vaudeville (2).
"Blue for Boy," Majesty's (41).
"Carousel," Drury Lane (68).
"Fancy Free," Pr. Wales (18).
"Folies Bergere," Hipp. (27).
"Gay's the Word," Saville (30).
"Hollow," Fortune (15).
"House In Order," New (10).
"Intimate Relations," Strand (7).
"King's Rhapsody," Palace (103).
"Kiss Me Kate," Coliseum (27).
"Knight's Mare's," Vic. Pal. (7).
"Latin Quarter," Casino (22).
"Little Hut," Lyric (55).
"London Melody," Empress (15).
"Love 4 Colonels," Wndh'm (17).
"Man & Sup'rm'n," Prince's (30).
"Penny Plain," St. Mart. (11).
"Reluctant Heroes," Wh'th. (52).
"Ring Round Moon," Globe (76).
"Seagulls Sorrento," Apollo (65).
"Take It From Us," Adelphi (45).
"To D'r'thy a Son," Garrick (42).
"Waters of Moon," H'sm'kt (41).
"Who Is Sylvia," Criterion (41).
"Who Goes There?" York (24).
"Wife's Lodger," Comedy (8).
"Winter's Tale," Phoenix (11).

Playing-Time Limitation or Not, U.S. Films Still Mex B.O. Leaders

Wanger Optimistic Over Quality of Film Fare

Toronto, Sept. 11.

"There are more good pictures currently coming from more companies in Hollywood than ever before in the history of the film industry, but exhibitors must create salesmanship ideas," said Walter Wanger, head of Walter Wanger Productions, at a luncheon in the Royal York Hotel ballroom tossed by Monogram executives in Canada and J. Arthur Rank officials.

Lauding the B. increase in Canadian film receipts as Wanger sounded a high note of optimism but called for the utmost exhibitor cooperation.

Reverting specifically to Monogram, he said there was a sincere attempt being made to give the exhibitor a choice of product.

'Smoke,' Sartre's 'Devil,' 'Rake's Progress' Head Zurich 1951-52 Lineup

Zurich, Sept. 4.

The Zurich Schauspielhaus and Stadttheatre have announced ambitious plans for the coming legit and opera season. Schauspielhaus opens Sept. 6 with Schiller's "The Brigands," a German classic, to be followed Sept. 13 by Shakespeare's "Two Gentlemen of Verona," Christopher Fry's "The Lady's Not For Burning," G. B. Shaw's "Saint Joan" opens Oct. 11, being directed by Joseph Millo-Pacovsky, Tel-Aviv, who did the Zurich performance of "Death of a Salesman" last year.

This season's legit schedule also includes Tennessee Williams' "Summer and Smoke," the new Sartre play "The Devil and God" both for the first time in Germany; the Italian comedy "Counterfeit Money" by Giovanninetti. It also includes four world preems, Gerhart Hauptmann's posthumous work "Herbert Engelmann," adapted by Carl Zuckmayer; Spanish 16th century author Medrano's "Love, Friend's Duty and Honesty", Max Brod's adaptation for the stage of Franz Kafka's novel "The Castle" (published 1926), and finally a satirical musical play by Swiss author Walter Lesch, with music by Paul Burkhard, entitled "The Little Niederdorf Opera."

Remainder of the legit schedule will consist of Sophocles' "Oedipus," Shakespeare's "Richard II" and "Taming of the Shrew" as well as classics by Molière, Lessing, Schiller, Kleist, Grillparzer and Georg Buechner's "Death of Danton," and plays by Strindberg, Carl Zuckmayer and Spanish playwright Alejandro Casona.

The opera season opened Aug. 25 at Stadttheatre with a revival of Puccini's "Tosca," followed by Verdi's "Forza del Destino" and two operettas, Leo Fall's "Divorcee" and Oscar Nedbal's "Polish Blood." Ranking high on this year's opera schedule are the first German performance of Igor Stravinsky's "The Rake's Progress," following its world-preem of the Venice Biennale in September and world preem of a new Mozart opera.

India Group Asks 3-Yr. Freeze on British Pix

Bombay, Aug. 28

Film interests in India have suggested to the central government that it impose a ban on the exhibition of all English pictures within next three years.

While opinion is divided among top filmites themselves, one section has brought up the proposal that profits made by foreign film interests in this country should be invested in India for betterment of the local film industry.

Some Scot Exhibs Cut Prices

Edinburgh, Sept. 4

Some Scot exhibs are cutting admission prices at time when Britain's latest entertainments tax is forcing most others to up charges.

At most of the reduced-price houses, to get attendance is being chalked up.

Mexico City, Sept. 11.

[illegible] of the 10 current top box-office champs are foreign productions, six U. S. is conceded to significant right now, when a fight is being waged against the new law that forces 30% to 50% playing time for Mexican films.

Top leader of the seven is "On the Riviera" (20th), which garnered $26,813 in its first 14 days at the Cine Alameda. The contesting topper is the Italian pic, "With Empty Hands," which did $34,715 at the Cine Arcadia in 42 days.

"Mutiny" (20th) grossed $19,888 in two weeks at the Cine Mexico. "Breakthrough" (W) hit $9,816 in two stanzas at the Cine Marisscala. For a seven-day exhibition there was almost a dead heat between "Three Guys Named Mike" (M-G) $9,351 at the Cine Roble, and "Abbott & Costello Meet Invisible Man" (U) $9,311, at the Cine Chapultepec. "Bright Victory" (U) did $17,437 in 21 days at the Cine Olimpia.

Mexican leaders are "History of a Heart," $11,100 in seven days at the Cine Metropolitan; "Billy Poly," $17,300 in 14 days at the Cine Palacio Chino, and "Mary Islands," $24,175 in 21 days at the Cine Orfeon.

The new cinematographic law which demands 30-50% playing time for Mexican pix ran into its first court snag when Federal Judge Ignacio Burgoa here granted a group of exhibitors here and in the provinces (some of them majors) a temporary injunction against the measure. Exhibitors argued that the law is unconstitutional in that it violates the Magna Charter's guarantees of freedom of trade and freedom of work by forcing them to devote half of their 364-day year to Mexican product. Cinemas in Mexico operate 364 days yearly as they are compelled to skip May 1, Mexican Labor Day, a rigidly observed holiday.

Injunction is being fought on the grounds that exhibitors failed to prove their contention on the law's unconstitutionality by a producers' group that Jose Arrhundia heads.

SEE PEAK NEAR FOR ARG. LEGIT THIS YEAR

Buenos Aires, Sept. 4

Although there is no sign of legit grosses sloughing off yet producers in Buenos Aires are slightly nervous over the possibility that the peak in the legitimate boom has been passed. They also wonder whether new American films available once more, may not cut into their boxoffice take. Most shows are still doing terrific biz and all theatres are booked in into the 1952 season. This creates some hardship for playwrights and auditions young actors. The hits enjoy such extended runs that no houses are available for new entrants and producers are not on the hunt for new vehicles or fresh talent.

F. B. by Eugenio Suarez de Deza, at the El Nacional Theatre, which was produced by Narcisa Ibanez Menta already has grossed $100,000 since it opened in June. The Elino (Torino) Vittorio Fasman Co., imported from Italy, has done terrific trade at the Odeon Theatre. Mecha Ortiz will take over the house soon for a production of "El Mal Amor" by Maria Luz Bermejo and Manuel Villalba. This setup by actress has selected Carlos Cores, a film actor just back from two years' work at Mexican film studios, as her leading man in this play.

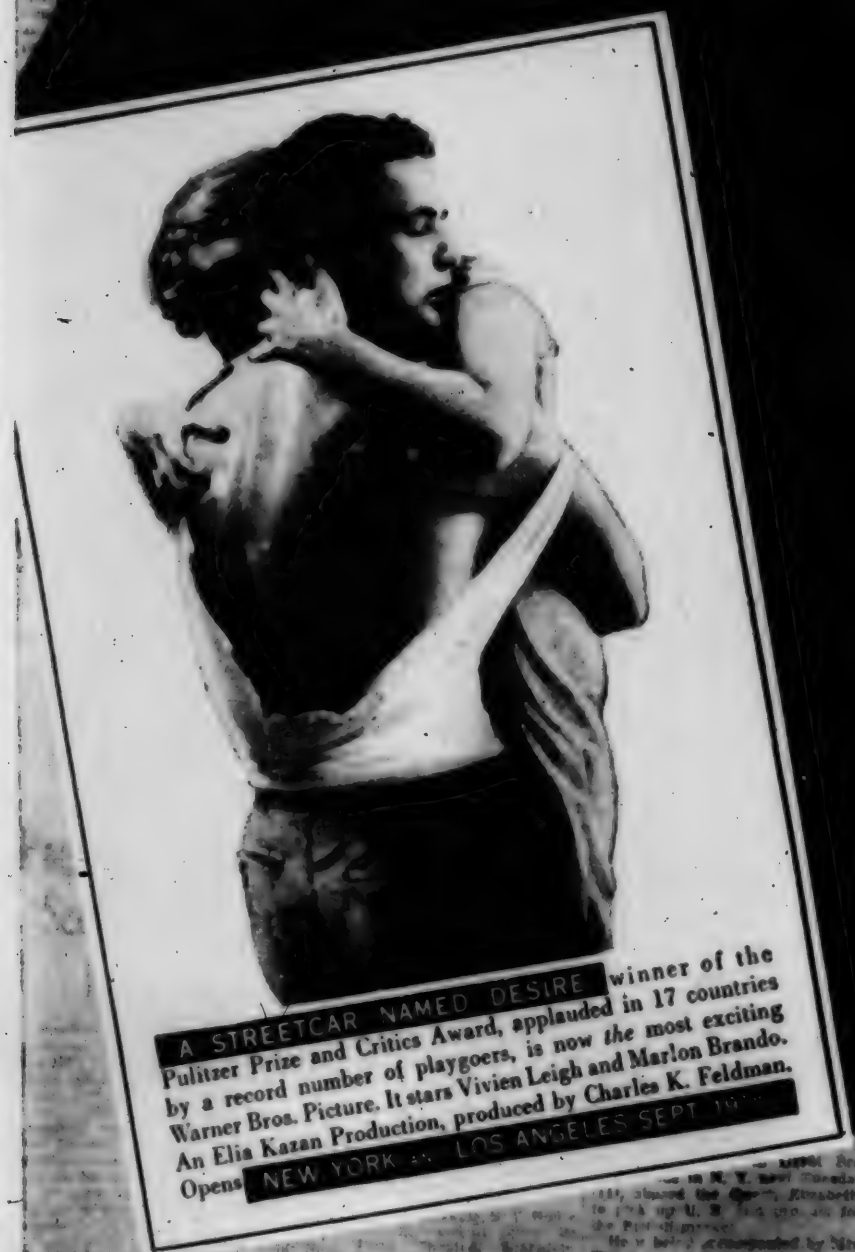
Story of a "Star Emerges" by Spanish author [illegible] which Juan Carlos [illegible] and may tour.

Ex-Disneyite to Make Vidpix in Mexico City

Mexico City, Sept. 4.

Cinematographic shots for TV [illegible] here by Eduardo Santos, formerly with Walt and Juan Garcia Esquivel. Trio are dickering with Dan MacManus of the Disney staff to come here to draw for them.

Santos came to Mexico 20 years ago as part of the song-dance team of Santos & Lee. Lee continues in vaude, and on radio with his daughter, Alicia, as partner.



The Show News
that Overshadows
all the rest

Amusement Stock Quotations

For the Week Ending Tuesday, Sept. 11

	Weekly Vol in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	100	12½	12⅛	12¼	+⅛
CBS "A"	53	29½	29⅛	29⅛	—⅜
CBS "B"	48	29⅞	28¼	28¼	—1
Decca Pic	39	13⅞	13	13⅞	+½
Loews	466	18⅝	17⅛	18¼	+⅞
Paramount	133	27⅞	26½	27	—⅜
RCA	566	23	22¼	22¾	+⅛
RKO Pictures	9 6	4⅛	4⅛	4⅛	+⅛
RKO Theatres	441	4½	4	4½	+⅛
Republic	6 8	5⅛	4½	5⅛	+½
Rep. pfd	65	11⅝	10¼	10½	+½
20th-Fox	320	20¼	20⅛	20⅛	—⅛
Par Pan Th	298	21⅛	20	21⅛	+1½
Univ	289	12¼	10⅝	11½	+1⅛
Univ pfd	5	60	57½	60	+2½
Warner Bros	285	14⅛	14⅛	14½	
N. Y. Curb Exchange					
Monogram	177	4⅝	3⅞	4⅛	+⅜
Technicolor	47	20⅛	19⅞	20¼	+¼

Over-the-counter Securities	Bid	Ask
Cinecolor	3⅞	4
Pathe	3⅞	5⅛
UA Theatres	7	8
Walt Disney	9½	10½

(Quotations furnished by DREYFUS & CO.)

PIX DIVIDENDS OFF IN FIRST 7 MONTHS

Washington, Sept. 11

Although corporate dividends as a whole were 13% higher during the first seven months of this year than in 1950, they were down again in motion pictures.

The film industry stockholders received a total of $18,575,000 from January through July, 1951. Last year the figure was $20,930,000 for the same period.

Dividends for July amounted to $3,500,000, a decline from the $3,930,000 paid in July, 1950. Department of Commerce, which released the figures yesterday (Mon.), says that publicly reported dividends in amusement industry amount to about 60 or 65% of all dividends paid in that industry.

Pix-Stocks

(Continued from page 1)

$2 per annum rate with a 50c divvy declared last Thursday, payable Sept. 28 to holders of record on Sept. 19.

Upbeat tone of film stock trading on the N. Y. Stock Exchange for the most part, however, reflected something of a reappraisal of the business by the public, according to the trade's economists. One spokesman called it a belated realization that the pic shares had been widely undervalued.

Library Liquidation

Investors, it's said, also are considering various of the outfits in terms of liquidation of their libraries of old product. Films which have been played off the conventional exhibition market are carried on the books at $1. Proceeds from the sale of these to television syndicates would constitute all profit.

Another factor behind the fact film shares have become favorites of course is the continuing upsurge in business and prospects for the future. Upswing, which began last July 1, has yet to show any signs of leveling off, particularly in view of the assortment of outstanding pix which show box office strength from various of the companies.

In any event, majority of the film issues within a recent period have reached a new high or have come close to high marks for the year. See chart on page 15.

Paramount climbed to a new peak of 27 ... RKO Pictures, at 4⅛, also was at its highest level for the year.

Republic, which had been down to 4½, was at its high for the year mark at 5¼. Warners, which hit 14½ when the company put in a bid to buy 1,000,000 of its own stock, has been remaining at about that figure.

Wall St. sources reported this week an unusual heavy amount of West Coast investors' interest in Universal Par, Loew's and 20th-Fox issues. The financial men became those on the buying spree are close to the industry and immediately acquainted with its upbeat prospects.

Majors Advised

(Continued from page 3)

agreements referred to in the complaints contained a schedule of admission prices and a provision that during the exhibition period of the motion pictures licensed thereunder the admission charges should be no less than the prices listed in the schedule.

"The defendant's contention that every such price fixing agreement, standing alone, is a violation of the Sherman Act and illegal per se seems untenable in the light of the principles clearly stated by Chief Justice Taft writing for a unanimous court in U. S. vs. General Electric Co., et al., 272 U. S. 476, which was followed by Chief Judge Parker in a unanimous opinion of the Court of Appeals of the Fourth Circuit in Westinghouse Electric Corp. vs. Bulldog Electric Products Co., 139 F. (2d) 139.

"The principles applicable to license contracts for the use of patents would seem equally applicable to license contracts involving copyrights, and hence under these authorities it seems quite clear that license contracts for the exhibition of copyrighted motion pictures containing price maintenance provisions for admission to such exhibitions, with nothing more to condemn them, are reasonable and normally adapted to secure to the copyright owner the pecuniary reward to which he is entitled under his copyright monopoly and are not in violation of the Sherman Act nor otherwise illegal."

Three plaintiff distrib in the action are represented by Evans L. DeCamp, Cincinnati; Clinton M. Hathison, Lexington, and Edward A. Sargus & Stein, N. Y. J. Harry Stamper, Lexington, represents the defendant theatre.

Yank Pixites

(Continued from page 7)

Rio for on-the-spot huddles with the Brazilian government. Rickard is said to best understand problems and people in the S. A. market and his absence is being felt.

Eric A. Johnston, who's skedded to return shortly to the MPAA presidential post from which he's been on leave, has been talking on S. A. trip for the past couple of years. With his return to MPAA from his Economic Stabilizer's job in Washington he may decide finally to hop southward for a swing of the various S. A. capitals some execs in N. Y. suspect.

The Brazilian situation could prompt Johnston to finally map specific plans for such a tour. It would be in the interest of good will generally but doubtless he would also tackle specific trade problems.

Company presidents and foreign department heads met in N. Y. yesterday (Tues.) but this session concerned itself primarily with Japan. Motion Picture Export Assn. bows out of that country Jan. 1, at which time the American companies will begin competitive operations.

20th's 7G Net for 5 Mos.

Breakdown on 20th-Fox earnings sent to stockholders in advance of the Oct. 4 meeting on divorcement, shows the picture company's net profit for the first five months of this year was down to $7,000. This compared with a net of $851,000 for the same period last year.

Commenting on the downbeat, prexy Spyros P. Skouras said an upward trend set in during the summer and is presently continuing.

Theatre company, figured separately, would have earned $1,242,000 for the first five months of this year, as against a net profit of $2,026,000 in the corresponding 1950 period.

Roxy in Red For 84G in 1st 5 Months of '51

N. Y.'s Roxy Theatre, vaudfilm showcase owned by 20th-Fox, was in the red for $84,000 for the first five months of this year. House operated at a profit, applicable to common stock, of $68,000 in 1950, $150,000 in 1949, and $113,000 in 1948.

Theatre receipts amounted to $4,327,000 in 1948, $3,967,000 in 1949, $3,580,000 in 1950, and $1,419,000 for the first five months of this year.

Figures were given in 20th's proxy statement sent to stockholders preliminary to the N. Y. meeting on Oct. 4 for a vote on the company's plan for divorcement.

While 20th's financial reports have been about the most informative of statements from all the film outfits, no breakdown on the financial ups and downs of the Roxy was made before. Theatre as of last June 2, had current assets of $757,088, including $621,559 in cash. Property, plant and equipment were listed at $3,618,529.

Current liabilities (including $70,000 first mortgage 4% bonds) amounted to $230,736. Stockholders' investment totalled $1,766,598, via $774,000 in preferred stock, $650,000 in common stock, and $342,598 in earned surplus. Under the corporate setup there are two leases with terms expiring subsequent to Dec. 31, 1954. Fixed minimum annual rental is $60,000.

Must Lease Theatre

Under the program of divorcement and divestiture of theatres, 20th is free to continue its ownership of 100% of the Roxy's common stock but must lease the house to a second party. National Theatres, 20th's theatre subsid, which splits with the pic producing-distributing outfit on or before June 7, 1953, is permitted to take the lease. National also receives 5,038 shares of Roxy preferred stock under the divorcement terms.

Plan, which requires a two-thirds vote for approval, separates the pic company from domestic exhibition but the film outfit will continue ownership of interests in 487 foreign houses. National, now comprised of 544 theatres, must divest itself of at least 91 of these and possibly 57 others contingent on competitive conditions in the future.

When they come into being the two new outfits are expected to have an authorized common stock issue of 3,000,000 common shares. All of 20th's preferred securities recently were redeemed by the corporation at a cost of $11,210,000, as a means of simplifying the capitalization structure.

Present stockholders will receive one share in each of the two companies in exchange for each share held in the present parent company.

Separate balance sheet shows the pic outfit, as of last June 2, had total current assets of $84,357,000 and current liabilities of $16,588,000, leaving working capital exceeding $67,000,000. Total assets amounted to $108,054,000.

New theatre outfit had current assets of $15,200,000, including $11,250,000 in cash. Current liabilities were $9,356,000, leaving working capital of about $6,000,000.

Nat'l Boxing Assn. Seeks Cuts From Theatre TV for State Units

Chicago, Sept. 11.

The National Boxing Assn. launched a drive to cut its member state athletic boards in on theatre-TV revenues. NBA national conclave here yesterday (Mon.) voted to seek a means to tax the boxoffice take on big-screen fights. Group will huddle with theatre and network TV interests for complete discussion.

Beef is that video has practically eliminated small fight clubs thereby seriously limiting lucrative farm systems. As most boxing commissions operate with state funds, NBA's plans to tax theatre-TV gate is seen as a punitive action aimed at the International Boxing Club. IBC's lucrative video runaper has not set well with many segments of the fight industry.

Initial test of the state group's power to levy a theatre fight tax is underway in New Jersey on the Robinson-Turpin match tomorrow night (Wed.). NBA Commissioner Abe Greene, head of New Jersey fight board, has alerted the Asbury Park Theatre that a 5% tax will be imposed on the fight. Legal argument, which will also likely be followed in other states, is that a televised bout is billed as a "live" event, subject to regular commission tariff.

In drawing a bead on trevep, NBA's guns are aimed primarily at theatre tie-ins. This thinking is that with the introduction of another boxoffice middleman, operating in various states, individual state levies are legally feasible. Also, eventual expansion of theatre TV may eliminate commercial network fightcasting.

Theatre TV

(Continued from page 4)

the required exclusive channels. As with any other allocation of air channels, the FCC must decide on whether they will be operated "in the public interest, convenience and necessity." Theatre TV exhibs hope such pub service uses will answer that point.

First exclusive football pix is the N. Y. Giants-Los Angeles Rams contest, at the Polo Grounds, N. Y., Sept. 20. This, too, has public service aspects since the game is being sponsored by the N. Y. Herald Tribune Fresh Air Fund. Theatres, of course, will get their standard percentage of the gross, but the profits derived by the Herald Trib are for charity purposes. There will be no home TV of the game and it will not be televisable to theatres in the metropolitan N. Y. area as a means of protecting the in-person gate at the 19G.

Pitch for Pix B.O. Bally Via More Video Trailers

New York.

Editor, VARIETY:

Your reviewer did a good job of reviewing the premiere of "What's Playing?" with Maggi McNellis, but I think he went off base when he contended that TV was "getting the short end of the deal" because our program "would tempt people out of the house and back to the theatres," which they have allegedly deserted for the same entertainment.

It's our attitude that nothing will ever replace the motion picture theatre as a source of group entertainment, relaxation from the home, and the showplace for major film productions. It's our attitude also that a TV show that entertains and serves will sell products. "What's Playing?" is the marriage of the two.

Which brings me to my real feelings about the entire movie-TV situation. I think the worry-warts attitude stems from a closed-eyes viewpoint. I'm reminded of the days when the record industry worried about being kaput because of the advent of radio. Without radio, the record business would never be in the successful spot it has been for the past few years. I'm reminded also of a job an associate of mine, Dr. Ernest Dichter, the psychologist, did for one of our most prominent home-movie distribution outfits. They were worried sick about TV's effect on the home movie business. Psychologically they were about ready to give up. Dichter studied the situation, conducted thousands of interviews, and came up with the discovery that, rather than hurting the home movie field, TV has made people more visual-entertainment-conscious. The home movie outfit heeded his words, launched a campaign along the lines he and the ad agency suggested, and they're making money now.

TV we will find, has only whetted appetites for pictures.

I sincerely hope that our WJZ-TV show and its spread on a syndicated basis around the country within a month will be the start of better relations between the theatres and TV. I don't believe either can replace the other. They can each increase the interest in the other's medium if they're as far-sighted as the pic company who are cooperating with "What's Playing?"

Emanuel Demby
(Producer, "What's Playing?")

G&O Chain Acquires 2 More F-WC Houses

Los Angeles, Sept. 11.

Two more Fox-West Coast houses, the Tower in Fresno and the Ritz in Hanford, were taken over by Gamble & O'Keefe Theatres. The Ritz, a 657-seater, was an outright buy. The Tower, seating 935, was taken under a long lease.

F-WC had been ordered to dispose of both houses under the 20th-Fox consent decree. Their acquisition makes a total of five California theatres in the new Gamble & O'Keefe chain.

Nachbaur Back to France

Lucien Nachbaur, sent by French Pathe to New York last spring to supervise temporarily its interests in the U. S. following resignation of Jacques Chabrier, returned to France aboard the Liberte last week. He'll go back to his post as manager of Pathe's Paris flagship, the Marignan.

Nachbaur installed Duncan McGregor as Chabrier's successor in charge of all Pathe interests including the Paris Theatre, N. Y., which continues in charge of Lillian Nadell Gerard.

House Built in One Month

Regina, Sask., Sept. 11.

Built in one month, 350-seat Park Theatre was opened late last month at Waskesiu, northern Saskatchewan summer resort. Owner-manager is William Zaparanuk of Prince Albert. Rustic-styled house has a balcony and air-conditioning.

TOA's Convention

(Continued from page 4)

[illegible] connected with TV [illegible] better [illegible] of both fields.

Big Advertising Power

Second thing [illegible] advertising power of TV could be put to use in behalf of theatres, according to Wolfson. A [illegible] operation [illegible] WTAJ, Moline, Wolfson said, and results are based on the [illegible] in [illegible].

He related an incident [illegible] happened to the Lincoln [illegible] the first time [illegible] successful [illegible] in the affirmative [illegible] two pictures over the PA system [illegible] independently [illegible] [illegible] of [illegible] [illegible] leave, talk it [illegible] which he will [illegible] the TOA [illegible] Wolfson [illegible] TV [illegible] some sort of [illegible] to its program. The theatre TV bug could be so [illegible] well-fixed that it [illegible] for outdistance standard [illegible] in the entertainment values it could deliver, he offered.

EXTRA SHOWMANSHIP that gets EXTRA PROFITS!

DIE-CUT NOVELTY ACCESSORIES

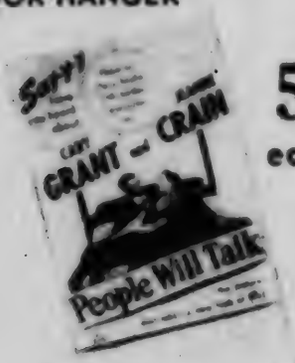
...at LESS than the *Cost of Printing!*

Here's a great BARGAIN in SHOWMANSHIP! 20th Century-Fox, to prove the value of NOVELTY Accessories . . . has prepared the colorful, die-cut exploitation items you see on this page! Each NOVELTY is an item of outstanding *value* and *eye-appeal!* And each item is priced *far below* the actual cost of *printing*. In fact . . . 20th Century-Fox is absorbing a sizeable portion of the printing cost . . . and NATIONAL SCREEN SERVICE is charging NOTHING for the sale and distribution services being rendered!

That gives YOU . . . these sensational exploitation values . . . at just a *fraction* of what they actually *cost to print!*

You can't afford to pass up this *money-saving* opportunity, to MAKE MORE MONEY with these 20th Century-Fox Hits! Use these NOVELTY Accessories to put the "BUSINESS" back in SHOW BUSINESS! Ask at your local 20th Century-Fox or NSS exchange.

THE "PEOPLE WILL TALK" DOOR HANGER



5¢ each

colorful hanger for door-knobs, milk bottles, telephones, car doors, etc.

THE "BATHSHEBA" PROCESS-COLOR COUNTER CARD

10¢ each

stands on its own easel in your boxoffice, or merchants' windows, on counters, soda fountains, bars, restaurant tables, etc.

THE 4-COLOR "BELVEDERE" BELL

5¢ each

for streamers and hangers, in lobby, under marquees, or away-from-theatre, in merchants' windows, over soda fountains, bars, doorways, etc.

● Each novelty contains space for imprint of theatre name and play dates.

NATIONAL Screen SERVICE
PULSE BEAT OF THE INDUSTRY

Inside Stuff—Pictures

Gene Autry, in the past 17 years, has partayed his show biz name into a multi-pronged commercial empire—with 49 manufacturers licensed to turn out Autry products in the U. S. and 10 signed for Canada. First license was granted in 1934 for a cap pistol, of which 1,000,000 have since been sold. Since then the list of licensed products has been expanded to include toys, togs and trivia—including the famous cowboy suits, holsters, spurs, 10-gallon hats, plus balloons, pitchfolds, pencil cases, photographic kits, bicycles, bedspreads, drapes, toys, frozen foods, ice cream, marionettes, buttons, books, boots, drums and dolls. In addition, there's a comic book published by Dell.

The cowpoke radio-tele-film-disk star's enterprises are so many-faceted, that one North Carolina store owner sponsors the Autry vidpic show on TV, advertises Autry merchandise on the stanza and promotes the show with Autry displays. Licensing negotiations are handled by Mitchell J. Hamilburg.

Remark in VARIETY recently by Richard Thorpe, director of Metro's forthcoming "Ivanhoe," that there was another "Ivanhoe" before his has brought from the J. of Wisconsin word that there have actually been two previous celluloid versions of the Sir Walter Scott classic. Saymon St. Deptula, of the university's extension division, writes:

"The Thorpe production of 'Ivanhoe' is the third filmed on British soil, not the second. Aside from the three-reel Imp version directed by Herbert Brenon that was released in the U. S. in the fall of 1913, that same year saw also a six-reel version likewise produced in Britain. This was released under the title of 'Rebecca the Jewess.' Its vast-included casts of such distinction as Edith Brackwell, Hubert Carter and Nancy Bevington. It was distributed in the U. S. a little later than the Imp version) by World's Leader Features."

Jack Skirball's recent departure from RKO is understood to have been over disagreement with production chief Howard Hughes over size of the budget Skirball's indie unit was planning for "Appointment in Samara." Producer had Gregory Peck lined up and was posing at a big pic with financing by RKO.

When Hughes refused to advance the coin for a budget of the size Skirball wanted, latter pulled stakes and is now headquartering on the Samuel Goldwyn lot. No release has been set for "Samara" now. RKO now has in 27th week of distribution Skirball's Bette Davis starrer, "Payment on Demand." Pic started out strongly with a Radio City Music Hall, N. Y., date, but has failed to sustain the pace in smaller towns.

Oil industry will make a dishrect pitch to theatres for exhibition of its new Technicolor cartoon, "Man On the Land." Pic, made by United Productions of America ("Gerald McBoing Boing") was previewed for the press in New York Monday (10). The 16-minute short was produced under supervision of Film Counselors, Inc., N. Y.

Fairly entertaining and with the plug well buried, Oil Industry Information Committee hopes for fair theatrical representation as well as normal 16mm release. Robert Flaherty's "Louisiana Story," financed by Standard Oil, was given regular theatrical release (with exhibs charged for it), while OIIC's previous two films, "24 Hours of Progress" and "The Last 10 Feet," played some 600 houses on a for-free basis.

Evidence of the coziness that has developed between major film companies and other mags as a result of Life's recent downbeat view of the industry is seen in the Sept. 23 issue of Look. Columbia will be heavily represented in it. First is a four-page layout reviewing "Saturday's Hero" as "the movies' first great football story." Then, in the "Beautiful Women" feature, Maria Toren is highlighted in Col's "Sirocco."

Also, Col has a full-page ad in color on "Sunny Side of the Street," and Look is mailing proofs to key exhibs, together with data showing how the periodical aids in selling theatre tickets. It is also outfitting Col salesmen with kits showing the mag's penetration in each territory.

Delay in the lensing of "Singin' in the Rain" at Metro is likely to push back the start of "Huckleberry Finn" on the same lot, and indirectly affect the filming of Samuel Goldwyn's "Hans Christian Andersen." Gene Kelly will costar with Danny Kaye in "Finn," but can't get going until he completes his top role in "Rain," which still has two elaborate musical sequences to shoot. In case "Finn" can't start on schedule, Metro may ask Goldwyn to postpone "Andersen," now slated to roll Dec. 1, with Kaye starring.

Chaplin, Lloyd TV Holdouts

Continued from page 3

when he formed the Charles Chaplin Film Corp. to produce his own starring films. Prior to that year, he appeared in pix for Keystone, Essanay and Mutual. For three years his two reelers and feature, "The Kid," were distributed by First National, but since 1920 his releases have gone through United Artists, of which he is part owner.

Chaplin's refusal to allow old silents to be steered into TV is not surprising. He has continually turned down deals to re-issue his old two-reel silents, including the famous "Shoulder Arms," to theatres. During the past several years, however, he personally re-issued "The Gold Rush" and "City Lights" through UA.

Lloyd is virtually in the same position, owning outright all of his pictures made since 1917, with the exception of "The Milky Way," in which he starred for Paramount in 1935, and the recent "Mad Wednesday," which he made for Howard Hughes. Comedian, however, sold some footage of the silent "The Freshman" for inclusion in "Wednesday."

Some years ago, Lloyd, who was originally in partnership with Hal Roach in production of his two and five-reel silents bought out Roach's interests in the pictures. This move was made to prevent the films from hitting the reissue market in competition with his then-current releases. Like Chaplin, Lloyd plans to continue theatre re-release of his sound features, having issued "Movie Crazy" several years ago for moderate returns. He's currently prepping his initial talkie, "Welcome Danger," for another round of theatre datings. But he has no intention of making his library of old silents available for telecasting.

Silent starrers of Buster Keaton, another top comic of the 20's, are still missing from the TV screens. These films were produced by Joseph M. Schenck. However, series of sound two-reelers Keaton later made for Educational, are currently going the rounds of the TV stations.

Wolfson-TOA

Continued from page 3

public relations, Earl J. Hudson, United Theatres, Detroit; national legislation, A. Julian Brylawski, Washington, D. C.; state and local legislation, Morris Loewenstein, Majestic Theatres, Oklahoma City; 16mm, Sam B. Kirby, Little Rock, Ark.; concessions, Harold Fitzgerald, president of Fox Wisconsin Theatres; building and safety codes, Henry Anderson, United Paramount; legal advisory council, Herman M. Levy, general counsel, TOA; theatre equipment and maintenance, Joseph J. Zaro, Nashville; film jubilee, Sam Pinanski, president TOA, Boston drive-ins, Jack Brannagel, Commonwealth Theatres, Kansas City.

Convention agenda and list of industry leaders scheduled to address TOA members have not yet been completed.

EXHIB BACKERS MULL COLOR FOR COWAN PIC

Syndicate of exhibs financing a film production by Lester Cowan will determine this week whether the pic will be made in color. It is being filmed in cooperation with the American National Theatre & Academy from a script by Robert E. Sherwood.

Circuit ops chairmanned by Sam Pinanski, of Boston, met on the project in New York last week to discuss the title (which isn't yet decided on), director and other problems. It is understood a deal has been made with a Coast director, who is due in New York this week for contacts.

Shooting is expected by Cowan to get under way in a couple of months. With a number of Broadway names lined up by ANTA which, it is expected, will give the pic good marquee values, exhib board decided last week to consider the possibility of throwing in the extra coin needed for Technicolor. Pic will be filmed in the east.

U-I Returns

Continued from page 3

U-I's present grade of releases. It will thus serve a double purpose in increasing playing time.

Paradoxically, while U-I is endeavoring to change the scope of its product to meet that of other majors, latter are moving toward carbons of the U-I films that have proved so profitable in smaller houses. The other companies are attempting to come up with pix that in subject matter and budget can compete with U-I for the 8,000-theatre market it dominates.

U-I previously went into big budgeters after the merger of Universal and International in 1947. Studio immediately went into production of prestige-type pix that proved almost disastrous to it. It wasn't until all such production was stopped and the company found its metier in the "Ma and Pa Kettle" and "Francis" type product that it hit the profit column with force. These have all been made with low-cost casts, either feature-player vets or youngsters whom U-I has developed and nurtured.

New star-emphasis type films on the U-I production schedule include "Bend of the River," with James Stewart; "World In His Arms," with Gregory Peck; and "Against All Flags," with Errol Flynn; "Steel Town," with Ann Sheridan, and "Great Companions," with Dan Dailey.

Daff on Foreign

Continued from page 3

better." In connection with this he urged the setting up of counterparts to the Council of Motion Picture Organizations throughout the world. Patterned after COMPO in the U. S., the trade outfits in each country would be designed to improve public and trade relations and contribute generally to the biz uplift. Demonstrating the need for a COMPO in various global spots, said Daff, is the vast amount of misinformation in circulation.

Some exhibs, on the basis of erroneous reports of television's effects on U. S. theatres, actually have been figuring on bowing out of exhibition when TV hits their respective countries. Situations as this an outfit like COMPO could correct, Daff observes.

General feeling Daff encountered abroad is that the quality of Hollywood pix is on the upgrade. He said he heard comments to this effect from numerous exhibs.

Daff next month goes to London to attend Odeon Theatres and General Film Distributors conventions.

Brother Fired

Continued from page 7

Kans. The NLRB examiner said that the brother, Sid Caraway, business agent for IATSE and Laborers' Union locals in Coffeyville, had his brother shifted from projectionist to maintenance man then got Kenneth Caraway's union card withdrawn, and finally had him fired.

The examiner's report cited not only Fox but also the Coffeyville locals of IATSE, the laborers and Painters, as well as the Central Labor Union of the town.

Top-Priced Novels

Continued from page 3

was reported to have obtained this week for $80,000 plus $20,000 more if it wishes to keep the rights at the end of seven years.

"Caine Mutiny" is already on the best-seller list. It's about a Navy destroyer in the Pacific during the last war. "President's Lady" is slated for publication by Doubleday next month. It concerns Andrew Jackson's wife. Du Maurier novel will be a five-part Ladies Home Journal serial and Literary Guild choice for March, 1952. It's a suspense story, somewhat reminiscent of the author's successful "Rebecca."

Grosses hit by such big-budgeters as "Great Caruso," "Show Boat," "David and Bathsheba," "Capt. Horatio Hornblower" and "Place In the Sun" are the primary reason for the renewed Hollywood interest in bestsellers. Such interest had previously tapered off about 1947 when Hollywood went on an economy binge. It sought not only low-cost story material but yarns that by their very concept made possible low-cost pictures.

Now studio and distribution chieftains are convinced that the answer to TV as a threat to films lies in making pix of such scope and production quality that tele shows look sick beside them. And since they've found recently that the public will readily pay for such product, schedules are being reshaped in that direction.

Real moneymakers have proved to be big pictures or little ones. Heaviest losses have been suffered on the medium-class product. 20th-Fox is a prime example. It's bought two novels for expensive pix now after several years of costly experimentation with middle-budgeted "gimmick" films.

Among others, it bought four New Yorker mag stories at $10,000 each as subjects for these gimmick pix. Paradoxically, every one of them was turned into an entertaining film that won acclaim from the critics but not one paid off at the b.o. Among them was "U.S.S. Teakettle," later "You're In the Navy Now" and "Fourteen Hours."

Aside from the type of pix Hollywood is seeking, there are also lesser reasons for the return to the story marts. One is that studio shelves have been pretty much decimated. Piles of stories that had accumulated over the years were raided when the economy wave hit and studios sought to avoid buying.

Secondly, studios are making more pix now than during the war and postwar years. Thirdly, there's a generally better feeling about the industry among the companies. Pessimism has now turned to at least limited optimism with an attendant desire to return to more showmanly product. Highly successful books provide the opportunity to make big films.

N.Y. Exhibs

Continued from page 7

try as well as the N. Y. theatremen have expressed enthusiasm for the project, particularly since it would be a major factor in the continuation of "Movietime U.S.A."

N. Y. exhibitors already hold a lease on the Grand Central Palace for the March date, but at present lack of funds prevents the go-ahead sign. It was explained to the board that the exposition would be self-supporting if present plans are carried out. In addition to special booths for all phases of the industry, the plan calls for the construction of actual "studio" sets, on which actual scenes would be filmed for the public. Personal appearance of prominent Hollywood stars also is planned.

The board pointed out that inasmuch as Hollywood help is particularly called for in set construction and the appearance of stars and technicians, Coast toppers would have to be consulted. The board will meet next week to discuss the project further.

Exhibitor delegation included Harry Brandt, Leonard Goldenson and Joseph Vogel, who also spoke in behalf of the exposition. MPAA executives present were Ned E. Depinet, Austin C. Keough, Barney Balaban, J. Robert Rubin, Spyros Skouras, Arthur Schneider, Sam Schneider, Jack Cohn, Joyce O'Hara and Sidney Schreiber.

Report 20th Buy Of Du Maurier Novel for 80G

Twentieth-Fox was understood this week to have acquired screen rights to the new Daphne du Maurier novel, "My Cousin Rachel." Price, as reported in trade circles, would make this one of the major deals of the season. It is said to call for a flat $80,000 payment, plus $20,000 more if 20th wants to retain its rights after seven years.

While the figure is a substantial one in the current market, it is considerably below that asked by agent Alan Collins, of Curtis Brown Ltd., in a letter to all major companies about six weeks ago. Collins asked $100,000 plus 5% of the world gross for a seven-year lease.

It is understood that 20th nixed any percentage arrangement or any lease that did not permit the company to hold on to the rights at the end of seven years. Reportedly, it was able to win the points, since there were no other major company bidders. Only competition came from David O. Selznick.

High price asked by Collins scared off other studios despite assurance by story editors that book will be a bestseller and is surefire pic material. Miss du Maurier is author of a number of previous books which became top screen hits, including "Rebecca."

Book is already a bestseller in London and begins five-part serialization in The Ladies Home Journal in the U. S. in November. It will be the March, 1952, selection of the Literary Guild. Doubleday is publishing.

Miss du Maurier, who lives in England, reportedly will be paid by 20th in blocked sterling. Final consummation of the deal is said to await solution of certain tax problems in England by the author's attorneys.

Stockholder Unit

Continued from page 3

shares to vote with the dissidents against the management in December. Asked how many shares the group might vote, including their own and via proxies which they are hoping to obtain, spokesman said "plenty." Hughes has 929,020 shares. Greene and his own clients have about 300,000. Other Wall Streeters in the confederation are said to bring this amount up to about 800,000 and the out-of-towners should push it up much farther.

Three new members are to be elected to the board. Greene group wants a hand in naming them all. It would compromise, however, if it could name one or two and the third man was felt to be satisfactorily neutral.

Committee which Greene and his cohorts are now forming will consist of big stockholders plus technicians. Latter will include a real estate man, since RKO Theatres has, of course, large realty holdings, a theatre expert and a financial expert (Greene).

The 10c dividend declared last week was the circuit's first. It has been in existence as an independent corporation only since last Jan. 1, when divorcement from the production-distribution end became effective. Greene group's feeling on the divvy is that it was only an effort by the management to keep minor shareholders happy so that when the new committee begins to solicit proxies they won't find such fertile soil in which to operate.

Par Demands

Continued from page 7

managers regarding various deals involving top films. Sales heads in N. Y. believe revision of contracts are in order. For one, they want a reduction in split figures reduced so that the company will share in the gross at a greater rate when a lesser amount of gross is reached.

Par's entire selling policy is expected to be taken up when the company's division chiefs go into a three-day N. Y. huddle with film toppers beginning tomorrow (Thurs.). A. W. Schwalberg, v.p. in charge of sales, will preside. All department heads are slated to attend.

Film Reviews

Continued from page 6

The Medium

has told them these are fakes; the scene where Mme. Flora studies the pseudo-sleeping Toby, to learn if she were the mysterious choker, while drippings from her candle fall onto the terrorized boy's eyes.

Miss Powers, who did a distinguished job on the stage as the phony charlatan, repeats here. In addition to an excellent acting performance she has a rich, deep and effective contralto. It blends especially well for the "Black Swan" number with Monica. The soliloquy towards the end, "Am I Afraid?" is a really powerful work.

Miss Alberghetti plays the frail Monica with grace and distinction. The moment before the mirror, playing at love and being grownup with Toby, is a highspot, as is the staircase scene with her crazed mother. Her singing is also top-drawer.

Coleman has much more to do here than in the stage version, and makes fine opportunity of his pinning moments to portray the tormented abused mute. His terrorized scene in the rain, or when supposedly asleep as the medium studies him, or when he creeps into the laugh where he's trapped, stick in one's memory.

Subordinate parts are also well cast and performed, namely Beverly Dame and Donald Morgan as a set of deluded parents keeping in touch with their departed child through Mme. Flora, and Belva Kamer as a timid newcomer to the séances. Accompanying music, played by the Symphony Orchestra of Home, and conducted by Thomas Schippers is first-rate. Both vocal and instrumental scores come off the soundtrack favorably. Film shows a tightened budget without cheapness of quality.

Brog.

Hills of Utah

(SONGS)

Gene Autry in routine western; okay where oaturers are liked.

Columbia release of Armand Schaefer production. Stars Gene Autry. Directed by John English. Screenplay, Gerald Geraghty, based on story by Lee Savage. Jack Swarthout; camera, William Bradford; editor, James Sweeney. Tradeshown in N. Y., Sept. 7, '51. Running time, 78 MINS.

Gene Autry	Gene Autry
Dusty Crawford	Pat Buttram
Regret McQueen	Elaine Riley
Nola	Donna Martell
Jayde McQueen	Onslow Stevens
Bowie Friends	Denver Pyle
Weaber	William Fawcett
Ryan Fey	Harry Lauter
Ingo Hubbard	Kenne Duncan
Marshal Duffield	Harry Harvey
Bin	Randy Sanders
Major Donovan	Tom London

Gene Autry plays a "doctor on horseback" in this new oats opus and aside from slightly slowing down his customary antics and pacing his ballading to a minimum it differs little from previous Autry hoss operas. "Hills of Utah" should be an average draw for Autry fans.

Autry portrays a medico fresh out of school riding right into the middle of a feud between some copper miners and cattlemen arising out of copper dredging that pollutes the streams and kills the cattle. Autry establishes a hospital in the cowboy community, uncovers the real slayer of his father, is shot at by the mine-owner because he's blamed for his son's death, and finally brings the outlaw cattlemen to justice after a rip-snorting gun battle.

Yarn follows the customary cowboy film plot with a few slight variations. Role of the cook who acknowledges killing the miner's son and then stalks into the blazing guns to bring down the two badmen is nicely done by William Fawcett. Naturally, the story rings in the slant that Autry must give his services to everyone as a physician, no matter which side is to blame.

Autry, who rides his pet horse Champion, at the usual breakneck pace, has several fist fights and the familiar gun battles. His best songs are "Happy Easter Day," which is dragged in forcibly, and "Back to Utah." Pat Buttram, as the town's postmaster, goes along on all the adventures as Autry's sidekick. Elaine Riley suffices as the usual stilted looker, while Donna Martell steals the femme honors as a half-breed Indian. Onslow Stevens adds some topflight acting, per usual, as the mine owner.

Gerald Geraghty's screenplay is routine as is John English's direction. Lensing of William Bradford is a highlight.

Wear.

Corky of Gasoline Alley

Minor comedy for young market; good exploitation possibilities.

Columbia release of Wallace MacDonald production. Features Scotty Beckett, Jimmy Lydon, Don Beddoe, Gordon Jones, Fritz Brady, Susan Morrow, Kay Christopher, Madelon Mitchel, Dick Wessel. Directed by Edward Bernds. Screenplay, Bernds; camera, Henry Freulich; editor, Thomas Thomas; musical direction, Martha Sacksteinoff. Previewed, Sept. 5, '51. Running time, 80 MINS.

Corky	Scotty Beckett
Sparky	Jimmy Lydon
Walt Walker	Don Beddoe
Richard Martin	Gordon Jones
Phyllis	Patti Brady
Hope	Susan Morrow
Connie	Kay Christopher
Phyllis	Madelon Mitchel
Pudge McKay	Dick Wessel
Harry	Harry Tyler
Lawrence	Ralph Volkman
Jackson	John Demetrio
Sheriff	Charles Williams
Gus	Lester Matthews
Ed	Jack Rice
Dr. Hammerschlag	Ludwig Stossel
Jackson Jay	John Dehner
Hall	Lewis Russell

Corky of Gasoline Alley second in Columbia's series based on the Frank O. King comic strip, is a creditably weak comedy, even for the low budget. However it has good exploitation possibilities, and due to the large circulation and acceptance of the veteran funny-page feature, it should have a pre-sold audience, particularly for the juve set.

For aficionados of the "Gasoline Alley" strip, all the major characters that have peopled it for years are included in the pic. That's an advantage, but a hurdle too, in that the large cast clutters the opening scenes.

Story is somewhat heavy-handed. Chiefly it's the family's vicissitudes on the moving in of Hope's Corky's wifey black-sheep cousin Edward. Latter, a drifter and the Baron Munchausen type, wants to sponge on the Wallets. Most of the humor stems from his raiding the icebox, spoiling the kids' games, blowing up the stove in Corky's diner and finally wrecking Skeezix's Fixit-Shop with some chemical pills he hopes will triple the octane rating of ordinary gasoline.

After causing all this damage, he feigns a back injury so that he can continue his mooching. Latter part of the pic concerns the efforts of Corky and sister Judy to unmask the unwelcome guest. There are a few bright moments, but by and large it's stock stuff. Trimming down from its present 80-minute running time could help.

Scotty Beckett and Jimmy Lydon register well as Corky and Skeezix, respectively with Susan Morrow and Kay Christopher doing okay as their wives. Don Beddoe and Madelon Mitchel are cast as Uncle Walt and Phyllis, and Patti Brady does a good job as Judy. Gordon Jones plays the obnoxious relative role well, and Dick Wessel gets over the Pudge McKay part.

Lensing and editing are par for the course.

Brit.

Joe Palooka in Triple Cross

Okay entry in series based on comic strip. For supporting bookings.

Hollywood, Sept. 7.

Monogram release of Hal E. Chester production. Stars Joe Kirkwood, Jr., James Gleason, Cathy Downs. Features John Emery, Steve Brodie, Don Harvey, Rafe Davis, Jimmy Wallington. Directed by Reginald LeBorg. Screenplay, Jeff Trotes, story, Harold Rancroft, based on comic strip by Ham Fisher; camera, William Sickner; music, Darrell Calker. Previewed Sept. 5, '51. Running time, 60 MINS.

Joe Palooka	Joe Kirkwood, Jr.
Knobby	James Gleason
Ann	Cathy Downs
The Professor	John Emery
Durfee	Steve Brodie
Chuck	Don Harvey
Kenny Smith	Rafe Davis
Jimmy Wallington	Jimmy Wallington
Mrs. Reed	Mary Young
Gaylord	Eddie Gribbon
Lucas	Sid Tomack
Bob	Dickie Lorne
Bill	Jimmy Lloyd
Sheriff Mahn	Cliff Clark
Farmer	Hank Worden

This is slated to be the series kickoff for Monogram's group of programmers based on the Ham Fisher comic strip. It pars the course set by its predecessors and will serve its purpose as lowercase material.

Some of the edge may be taken off, however, by video's screening of some earlier entries in the series. Initial telecasting of an early entry occurred in the L. A. area this week, and others will be hitting home screens at intervals.

Pict works in formula suspense around a situation that finds Palooka, his wife Anne and manager Knobby kidnapped by escaped convicts while returning from a fishing trip. Heavies use the trip as cover while they dodge police. One gets the idea to rub out his fellow-escapees (once Palooka to throw his upcoming fight and collect plenty of coin. Things are going as the heavy, disguised as Anne's widowed aunt, has it figured until Joe gets himself knocked out of the ring long enough to finish off the crook and get back in to finish off his pugilist opponent before the count of 10. Yarn is not plausible but is sufficiently interesting to fill release intentions.

Joe Kirkwood, Jr., is a reasonable facsimile of Fisher's cartoon character, living up to the physical requirements of the character. James Gleason adds considerable spark as Knobby, and Cathy Downs is an acceptable Anne. Heavy work is adequately performed by John Emery, Steve Brodie and Don Harvey. Sundry other cast members are okay in light demands.

Reginald LeBorg directed the Hal E. Chester production for Monogram, with Jan Jeffries doing the scripting from a story by Harold Rancroft based on the Fisher strip. Lensing and other technical credits are standard.

Brog.

Les Mains Sales

(Soiled Hands)

(FRENCH)

Paris, Aug. 30.

Eden Productions release of Raymond Rivers production. Stars Pierre Brasseur, Daniel Gelin, Claude Nollier, Monique Arfar. Directed by Rivers. Screenplay by Jacques Bost and Rivers, from Jean Paul Sartre play; additional dialog by Sartre; camera, Jean Barbaut. At Marignan and Marivaux Theatres, Paris. Running time, 115 MINS.

Hoederer	Pierre Brasseur
Hugo Barine	Daniel Gelin
Olga	Claude Nollier
Jessica	Monique Arfar
The Prince	Jacques Castelot
Karski	Marcel Andre
Barine	Georges Chamarat
Bodyguard	Raymond Bailly
Bodyguard	Rudy Rosum

There was nary a clamor from the Paris Red Belt as bluecoated gendarmes saw the film version of Sartre's "Les Mains Sales" off to a successful start. This supposedly anti-Red film about the inner workings of the Cause must have found the comrades rightly unimpressed, for it lacks the zip that its American stage twin, "Red Gloves," had.

Rather, this edition follows stodgily the officially-blessed stage version of Jean-Paul Sartre's original, and the camera, fascinated too much by closeups, fails for painful minutes to give even the tri-dimensional depth of the stage.

Though the names of Pierre Brasseur and Daniel Gelin may prove somewhat attractive in the art circuit, and an additional boost is conceivable in exploiting Sartre's name and the anti-Communist aspect of the film, there are enough stretches of a parochial kind of verbal fencing (in which the camera is virtually motionless) to cause interest to flag and to impair the chances of "Les Mains Sales" for wider distribution.

Told in flashback, the story deals with wartime resistance in an unnamed Central European country and has enough action to keep a Balkan armament factory humming, that is, if the action were well-paced. Hugo, played by Gelin, is an idealistic young Communist who still believes in political virginity and has come to believe that necessity is the mother of assassination. As secretary to Red Chieftain Hoederer, Hugo is commissioned by a rival Red faction to bump off his boss in the name of revolutionary purity. Hoederer, it seems, has been advocating the strategy of joining with the reactionary political leaders of their country against the Nazis.

The film concentrates on delineating the character of Hugo and the reasons for his drive to assassinate. There is the young cub's desire for a shortcut to all weighty problems. There is a feeling of inferiority for his aristocratic background. There is his sense of puerility before his wife's craving for excitement.

Despite the fact that he is unconvinced by Hoederer's opportunism, Hugo is drawn to and conquered by Hoederer's personality. It is only when Hugo's wife Jessica, a frivolous young thing in this version, is herself drawn to Hoederer that Hugo finds the necessary conviction to shoot his chief down in cold blood. In dying, Hoederer, obviously reading from a corny script, does the noble thing in trying to absolve Hugo. He ascribes the act to a justified jealousy.

Ultimately, Hugo finds that his party mentors and fellow-plotters have switched to Hoederer's policy line and that he is now considered guilty of having assassinated a revered party leader. Now that it is too late for he is to be executed, Hugo has finally cut his intellectual grinders in realizing that all parties deal with power and not with principle. Hence, the title, "Soiled Hands," in literal translation.

Though Gelin isn't sufficiently fanatical in the part, he makes a sympathetic, credible Hugo. This emphasis on Hugo, however, robs the role of Hoederer of much of its power. Brasseur makes a tough and paternal Hoederer but though he gives his character lots of quizical looks, he doesn't achieve the intellectual stature and even the personal charm that made Charles Boyer's stage Hoederer impressive. Actually existentialist though Sartre may be, his writing of the character of Hoederer demands a lace-filled 18th century gallantry which Brasseur manages to convey only as flabby sentiment. The Boyer knight-without-armor version is preferable both in the author's intent and from the boxoffice viewpoint.

Watt.

Le Journal D'Un Cure De Campagne

(Diary of a Country Priest)

(FRENCH)

ARDC release of UGC production. Features Claude Laydu, Nicole Ladmiral, Jean Riveyre, Martine Lemaire. Directed by Robert Bresson, screenplay by Bresson from novel by Bernanos. Camera, L. H. Burel; editor, Paulette Robert. At Venice Film Fest, genuine. Running time, 120 MINS.

Priest	Claude Laydu
Count	Jean Riveyre
Chantal	Nicole Ladmiral
Louise	Nicole Maurey
Countess	Madeine Arbell

This film has won the French critic award even before release and has been demanded as an entry in the Venice Film Fest over the objections of the director. A conscientious rendering of a literary study of the spiritual anguish of a shy, young priest, the film has ponderous dignity. Made with taste and reverence pic is slow-moving but impressive. Its subject and ascetic approach make this likely only for special art house slotting. Picture will need tactful exploitation and spotting. Word-of-mouth and crix should help it.

Film uses the thrice-told method to concentrate on the internal struggles for the ailing, anguished priest. It shows his entries in the journal, underlines it with his soliloquies and then shows it through images. This leads to a slow pace, but leads to an impressive effect as the priest suffers the hostility and misunderstanding of the townspeople. Suffering from a severe stomach ailment, he subsists on bread and wine. The hostile villagers soon take him for a drunkard. All his attempts to win the confidence of his flock lead to failure except in the eyes of the curate who understands his internal suffering. He leaves his parish to consult a doctor and finds he has cancer.

Director Bresson has ruthlessly stamped out any incident not in keeping with the mood and feeling of the young priest. The camera dwells on the priest for interminable closeups. All facets of his character and reactions are fully explored. Lensing is contrasting in keeping with the mood. Editing helps maintain the slow, inexorable pace. Film may border on boredom for general runs and will need a lot of pushing to get the attention it deserves.

Mask.

UA Benefits

Continued from page 7

There has been a weekly net of about $10,000 consistently for the past 13 weeks, on gross rentals which have been steadily hitting over $350,000 per week, it's reported.

Also on the plus side so far as this year's operation is concerned is the fact the company has no early obligation to meet under the deal by which Eagle Lion Classics was acquired from Pathe Industries.

Purchase price included a payment of $500,000, but this is not due until the spring of 1954, and no installments in the interim are required. Thus, there will be no outlay of cash this year such as might have impaired chances of finishing the year in the black.

High Court Review Possible

Chicago, Sept. 11.

Possibility looms that major film companies and circuits will carry recent U. S. Circuit Court decision on Milwaukee's Towne Theatre antitrust case into the U. S. Supreme Court. Although attorneys for the majors are not prone to state either way, an appeal to Circuit Court jurists last week was mixed by Judges Major, Kerner and Finnegan.

Only alternative for the film companies is to carry the fight to the Supreme Court, or else pay off its $941,000 damages to the Towne.

Recent plaintiff reverses in antitrust cases over the nation may spur an appeal to a higher court.

B'way Bistros

Continued from page 1

helped up trade at other rooms. Leon & Eddie's, in a marked business upturn, had one of its best weekends, with a strong showing at its midnight guest party on Sunday (9). The rhumba addicts also helped the Havana Madrid along.

The New York situation would be even better, were it not for the difficulty in getting liquor licenses in new spots. Recent legislation by the Alcoholic Beverage Control Board that a liquor license may not be granted until a spot has been operating for 90 days as a straight eatery is stymieing other prospective openings. For example, Harry Steinman, former operator of the Latin Casino, Philly, has been dickering for the Diamond Horseshoe, but doesn't see his way clear to start without the necessary liquor sales.

This situation doesn't apply to the Gilded Cage, opening Sept. 20, for which Latin Quarter boniface Lou Walters is producing the show. Beverage permit was never surrendered by concessionaire Abe Ellis, who holds the title of the spot. There are also some nibbles for La Martinique, but its license status is speculative.

The effect of the license curb on current cafe ops is one of optimism, however. They hold that it limits the field to the extent that those currently operating can virtually be assured of profitable going for the time being.

The three months starting September are regarded as the best time of year for cafe men. This year's openings, according to the operators, are above last season's level and indicate a good year.

Venice Prizes

Continued from page 2

Est Mon Royaume" ("The Night Is My Kingdom"). Named best actress was Vivien Leigh for her performance in "Streetcar." These theaping laurels are known as the Giuseppe Volpi prizes in honor of the Venice festival founder.

Award for the best scenario went to "The Lavender Hill Mob," a J. Arthur Rank-Michael Balcon production which T. E. B. Clarke wrote. In this classification no division is made between story and screenplay.

Prize for the best cameraswork was carried off by L. H. Burel for his lensing of "Le Journal." Award in the best art bracket was won by the British-made "Murder in the Cathedral" while Par's "Carnival" triumphed in the best music category.

Italian Critics Assn., whose members present at Venice customarily distribute their own laurels at the conclusion of the voting for official Festival prizes, were deadlocked on "Le Journal" and the Japanese "Rashomon." The O. C. I. C., a Catholic reviewing group, acclaimed "Le Journal."

'Doc' Merman

Continued from page 7

isphere rights and RAP the eastern hemisphere. As part of the deal, unit will provide services of Miss O'Hara as star of at least one of the pix.

Femme will also play the lead in "Paradise," a cattle yarn to be shot on a ranch in Hawaii. Unit will be offered its facilities for free.

Merman and Nasour have been in Europe on the British deal. They are expected back in New York over the weekend. Merman will head for Honolulu as soon as distribution and financing on "Paradise" are set.

Met Adding

Continued from page 2

success prompted the special touring company this season.

Guthrie, better known as a legit director, has staged operas before. He put on a "Carmen," among other works, for the Sadler's Wells Opera Co. He's been with the Old Vic since 1933, has directed Shakespearean productions at Stratford-on-Avon, and put on classical plays in Europe and Israel. In 1946 he staged his wife's adaptation of Andreyev's "He Who Gets Slapped" for the Theatre Guild in N. Y.

COMPO Problem

Continued from page 7

one from their own ranks at COMPO's helm now that a film company topper (Depinet, of course, is president of RKO), has had the job.

Whether O'Donnell wants the post could also decide the next candidate's selection. As general manager of Interstate Theatres, largest chain in the southwest, he has been giving much of his time to his Dallas headquarters. Taking over the COMPO operation would require much work in N. Y. This could present problems.

Next COMPO prexy will be named by the board at a meeting set for the first week in December. It's reported Depinet has about decided on a nominating committee but he has yet to identify its members.

Task of filling the 1st v.p.'s spot now occupied by Mayer may be less difficult. There's some feeling that incumbent may be "pressured" into staying on despite his present thoughts on resigning.

Over past months Mayer has been unhappy with the lack of support given the all-industry outfit. He threatened to exit frequently but always was influenced to remain.

Now it's apparent Mayer has undergone a change in attitude, leading to the possibility that he may continue. The widespread and vigorous exhib cooperation toward "Movietime" has had a particularly heartening effect upon Mayer.

Would Exact Aid Pledge

It's thought probable by some in the trade Mayer might consent to stay with COMPO if there's a pledge of continued support from all of the outfit's member groups. He'd likely take a holiday of a couple of months, however, before resettling in the 1st v.p.'s spot.

Only name offered by tradesters for the job, in the event Mayer is determined to bow out, was that of Robert W. Coyne, who now serves as COMPO's special counsel. He's been in industry organization work since he left a U.S. Treasury Department post at the end of World War II, having been executive director of American Theatres Assn. and its successor, Theatre Owners of America, before joining COMPO.

Incidentally, unlike the prexy's post, the job of 1st v.p. is appointive, that is, named by the prexy and then subject to board approval. COMPO president is elected by the board directly.

Clearance Blues

Continued from page 5

pix from first-run to subsequent engagements.

Will Be Less Timid

While there's little chance the companies will make any substantial effort to widen present clearances, it's apparent they will be less timid in handling future exhib requests for a moveup of run. Heretofore there has been an inclination to bending over backwards when theatremen demanded an earlier run. Outfits have been plenty burdened with lawsuits and made every effort to pacify exhibs via better clearance breaks rather than risk further court bouts.

Fact that quick playoffs has impaired business has been stated by some exhibs themselves. Leonard Goldenson, president of United Paramount Theatres, recently noted under the present system a pic can play an entire area so quickly there's insufficient time for word of mouth to build and the campaign to sink in.

Also proving detrimental is the increased number of theatres playing pix on a first neighborhood-run basis. Angle here is that the public has a correspondingly decreased number of films from which to choose since the same film is playing so many houses.

Seeks Clarification

Los Angeles, Sept. 11.

Enlargement upon and clarification of several statements in Judge Yankwich's Fanchon & Marco opinion have been requested by Homer J. Mitchell, attorney for FAM.

In a letter to the jurist, Mitchell declared inaccuracies appeared in the opinion where first-run theatres were identified in L. A. He also questioned Judge Yankwich's statements on first-run theatres in surrounding towns.

'Veil,' 'Behave' to Get Sneaks; M-G's Plans

That distributors are giving new emphasis to tradeshowing of their bigger pix was further shown this week with plans set by RKO and Metro.

"The Blue Veil" and "Behave Yourself," RKO's first two from the Jerry Wald and Norman Krasna unit, will be shown to exhibs for the most part only at sneak previews in theatres this month. Pix will be shown unheralded, excepting as concerning the theatremen, who will have reserved seats. Press-exhibitor showings are set for the Paris Theatre, N. Y., and the Carthay Circle, L. A.

M-G is out to insure maximum exhib viewing of its "Angels in the Outfield" via a sked of 42 screenings in addition to the regular tradeshows. The extra non-exchange showings are designed for the convenience of the theatremen, who would not be too likely to attend the regular tradeshowing. Invitations have gone out to non-M-G accounts as well as the company's regular customers.

'At Will' Pact Upheld; Hal Walker Must Pay %

Los Angeles, Sept. 11.

Pauline Nightingale, Deputy Labor Commissioner, ordered Hal L. Walker, screen director, to pay $2,268.33 in commissions to Hallam Cooley, agent, thereby upholding the validity of a contract drawn up on a "termination at will" basis. Walker held that the contract was void because it failed to specify the length of term, as provided by the Administrative Code.

Deputy Commissioner ruled that "failure to specify length of term of the contract is not material where testimony of the artist establishes that it was terminable at will and also was terminated by him subsequent to procurement of his contract of employment with Wallis-Hazen, Inc., and the rendition of services by the artist manager."

Superior Court has agreed to hear Walker's appeal.

Film Biz-TV

Continued from page 3

NBC's "Show of Shows," with Sid Caesar and Imogene Coca, CBS' "Ken Murray Show" and NBC's "Hit Parade."

Sunday returners included NBC's "Comedy Hour" with Eddie Cantor, CBS' "Toast of the Town," in which emcee Ed Sullivan had as guests Lena Horne, Robert Merrill and Mitzi Benzell, CBS' "Fred Waring Show," with June Havoc guesting, CBS' "This Is Show Business" and ABC's "Paul Whiteman Show."

Monday afternoon saw Kate Smith return to NBC, while that evening Robert Montgomery came back with his hour dramatic show. Also, Frances Langford and Don Ameche started a new cross-the-board hour on ABC Monday.

Next weekend will see no additional returnees, but Milton Berle comes back the following Tuesday (18). "Studio One" goes back on Monday (17). Kate Smith starts a new one-hour variety show Wednesday (19) and Rudolph Halley, Congressional crime investigator, begins a new show, "Crime Syndicated," on Tuesday (18). (See box in Television Section for complete listing of shows returning to the air and new shows going on in the next 10 days.)

Another encouraging sign to film men with one eye on TV was the fact that theatre grosses weren't jarred at all when coast-to-coast tele became a reality last week with a Presidential speech from the Japanese peace conference in San Francisco.

INDIE HORROR PIC

Hollywood, Sept. 11.

New indie company, Pergor Productions, started its first picture, "Tarantula," a horror film, on the Chaplin lot with Herbert Tevos directing. Outfit, organized by G. W. Perkins and Melvin Gordon, is lining up a program of low-budget exploitation films.

First picture is financed privately, with a release outlet to be sought when the feature is completed.

N.Y. NCA Meet to Be Forum For 'Momentous Decisions'; Members Urged to Attend

Minneapolis, Sept. 11.

North Central Allied's heads will use their influence at the national Allied convention in New York Oct. 30-Nov. 1 to get that body to bend its efforts toward a "still better understanding and higher degree of cooperation throughout the industry." So says the current NCA bulletin, which urges as many members as possible to attend and make their presence felt in this respect.

The bulletin declares that northwest exhibitors must attend "fired with the determination to fight for recognition of motion pictures as the finest entertainment to be had, and to restore the business to its rightful position as the most profitable of them all."

A preview of the forthcoming convention, given in the bulletin, states provision will be made for the discussion and solution of their problems by exhibitors at clinics to be held every morning.

One of the convention's unique features, according to Kane, will be a small studio where every exhibitor and manager will be invited to make a short talking picture to be run in his theatre, just ahead of his trailers, saying he has just returned from the Allied convention in New York and that while there, he saw some of the new motion pictures which he will be privileged to show in his theatre. He'll name the pictures and their trailers will follow as part of the "Movietime U.S.A." campaign, Kane explains.

Big Co-op on Copper Salvage

Washington, Sept. 11.

All segments of the film industry are cooperating in the drive to save copper drippings from projection carbons to aid national copper salvage, reports Nathan D. Golden, director of the motion picture photographic products division of the National Production Authority.

792G Miami Trust Suit Names 16 Cos. And 51 Individuals

Some 16 corporations and 51 individuals were named defendants in a treble-damage antitrust suit brought in N. Y. Federal Court last week by Lester, Charles, Alvin and Ethel Walder, as trustees for the owners and operators of the Tivoli Theatre, Miami. They seek to recover $792,361 from United Paramount Theatres, Paramount Pictures, RKO, 20th Fox, Warners and Columbia.

Defendant companies, the complaint asserts, violated the antitrust laws by conspiring to discriminate against the Tivoli from 1928 to 1936 in regard to clearance and product. Failure to get pictures from the five distribs until five to seven months after the films were first available allegedly cost the plaintiff losses of $186,000.

Lack of suitable product, the Walders charge, forced the Tivoli into a 10-year partnership with Paramount Enterprises in 1937. In this stretch the house earned over $232,000. But, the plaintiff trustees contend, the theatre was compelled to shell out $77,890 in dividends to Par Enterprises. They ask that this sum be returned. Number of subsidiaries and affiliates of the defendant distribs are named defendants as well as officers and directors.

SCHINE GETS EXTENSION

Washington, Sept. 11.

Schine theatre chain has been granted an extension until Sept. 23 to unload seven theatres in accordance with its antitrust decree. This is the second extension given Schine to sell these houses. Original deadline was in July.

The seven film theatres are included in a group the circuit is obliged to get rid of during the second year of the three-year divestiture program.

Clips From Film Row

NEW YORK

Beverly Ott formerly on staff of the Dell Publications West Coast office joined 20th-Fox in N Y as fan magazine contact, effective Sept 17. She will work with Robert Faustet chief of N Y mag department.

Paramount marks the 25th anniversary of its branch office in Cuba with a reception and dinner to be held in Havana Sept. 15. Attending from N Y will be prexy Barney Balaban and foreign department chief George Weltner. Latter, incidentally was Par's homeoffice rep in Cuba when the branch opened in 1926.

Will Voten handling publicity for 1951 Theatre Owners of America convention and trade show at Hotel Astor N Y, Sept. 23-27.

Harris Burger Warners advertising manager for the Pittsburgh zone named district manager to succeed James Totman who was transferred to district manager of Warners' New England Theatres. Jacques Kahn formerly assistant to Burger takes over as advertising manager and Phil Katz, manager of the Enright Theatre, Pittsburgh has been assigned to assist Kahn.

Lux Films "Bitter Rice" which recently closed a long run at the World Theatre N Y, hits a half dozen circuits in the N Y metropolitan area Monday (17). Some 70 houses of the RKO Shoneas Brandt, Century and J & J loops will open the Italian import day-and-date. National Legion of Decency last month changed the film's classification from "condemned to "B".

Specialty Pictures Corp., headed by Jules B. Weill set distribution deals on 10 Pine-Thomas features in 13 exchange areas. Among the pix are "Shaggy," "Caged Fury" and "Fear in Night".

CHICAGO

With top-quality pix flooding the Loop lately, the price standard at downtown houses is fast becoming a major problem here. Six months ago the Chicago Theatre eliminated price changes and boosted its tariff to a straight 99c top. Indie Oriental followed suit shortly thereafter with the RKO Grand on its tail. Since then the question of how much a pic is worth at the boxoffice has been puzzling downtown operators. Chicago and Oriental both are still without set prices, but the former in several instances, e.g. the Martin-Lewis pix and Milton Berle-Dagmar vaude package have prompted $1.25 tops. Grand's policy has been the most flexible. House uses a matinee levy for the low-budgeters, then changes the sign at the wicket for high rental pics to 99c top.

Chicago film censor viewed 100 pix last month and 524,000 feet of film. One foreign pic was rejected and three imports were labeled for adults only.

Theatre tax collections for August this year were $99,922 as compared with $103,524 for same period in 1950.

Essex Theatre which shuttered six months ago, will reopen Sept 17.

Westside Century Theatre kicks off with Mexican film policy this week. Weekends will feature domestics.

Leonard Levinson and David Flexer, Impossible Pictures top-pers in town this week on buddies.

Sidney Gunther, associate of Jackson Park Theatre attorney Tom McConnell, ankled law firm of McConnell, Van Hook and Lukin last week.

LOS ANGELES

Herb McIntyre took an extended leave of absence as western district sales chief for RKO to recover his health. Cross Smith will function as punch hitter until he returns.

M. A. (Andy) Anderson after 17 years as manager of RKO Hillstreet here, upped to the post of West Coast division manager for RKO theatres. He started his career 37 years ago as projection boy at the Orpheum in Portland, Ore. In addition to his theatre duties, Anderson is president of Board of Fire Commissioners here.

British-made picture "Gypsy Blood" will be released in the Western Hemisphere by the Selznick Releasing Organization this winter, with Powell - Pressburger holding the Eastern Hemisphere rights. Picture starring Jennifer Jones, was co-produced by David O. Selznick, Michael Powell and Emeric Pressburger last autumn.

Donald Gillin, salesman in Universal's exchange here, promoted to branch manager in Seattle, succeeding George DeWaide, resigned.

Republic is sending six films into national release in the next four weeks, starting Sept. 15 with Havana Rose, followed in order by "Adventures of Captain Fabian," "The Sea Hornet," "Utah Wagon Train," "South of Caliente," and "Honeychile."

PITTSBURGH

Jimmy Totman, Erie district manager for WB, elevated to the New England zone as assistant to Harry Feinstein, who was until recently head booker and buyer for the circuit here. Henry Burger, head of publicity for Warners, takes over Totman's old berth, with Jack Kahn, previously Burger's chief aide, moving into his spot.

Katie Swigert, one-time Par division head and more recently UA boss in Washington, joined RKO as a salesman for Main Line territory (Altoona and Johnstown). Swigert succeeded in Washington by Art Levy, formerly with Columbia and UA in Pittsburgh.

George Tice resigned as manager of the Columbia exchange but will stay on as sales chief exchanging posts with Jack Judd, who moves up to the No 1 job.

Blatt Bros circuit promoted A. J. Cannan to manager of Lakewood N Y drive-in. Formerly assistant there, Cannan succeeds Russell Lunetta, who resigned.

Olympic in Verona reopened under the new ownership of Sam Plutis, whose son, Bill, will manage house.

Jack Lange resigned his sales job with Republic to go into insurance biz. Jack Searry, formerly on Main Line for Rep, transferred to West Virginia territory, which Lange previously covered.

Max Edgell and B. H. Williams are new owners of Apline Theatre in Salem, W. Va.

Grand Theatre in Carnegie reopened under the management of Alex Manaut after a lengthy shutdown.

MINNEAPOLIS

Film salesmen contacting every exhibitor in territory to line them up on pledge cards for 100% Movietone U. S. A. participation.

With Minneapolis Federal Reserve bank reporting agricultural income in this area up 23% for first five 1951 months compared to the corresponding period a year ago, and urban dwellers receiving more income, local branch managers feel real boxoffice prosperity is in offing in this territory.

W. L. Crouse, Eveleth, Minn. exhibitor has settled out of court a damage suit against Columbia for alleged contract breach in playdating its "King's Men" into adjacent Virginia, Minn. for a second run ahead of its Eveleth first-run.

Following boxoffice success of Columbia's reissued "A Song to Remember," Century Theatre here has set Republic's oldie "I've Always Loved You" to follow "David and Bathsheba."

Saul Malison, 20th-Fox southern Minnesota salesman, promoted to post of assistant to M. A. Levy, district manager.

After fortnight run in "Springtime for Henry" at Lyceum here, Edward Horton returns to Hollywood for a Metro film, probably "The Merry Widow."

KANSAS CITY

Personal appearance schedules being three players here on two separate stints in same week. Shelley Winters and Farley Granger played in Monday (10) for a round of events plugging "Behave Yourself," with personals at the Missouri, where picture opens Sept. 19.

Forrest Tucker comes in Sept. 12 for meetings with press and radio during the day. His junket plugs "Warpath."

Elmer C. Rhoden, Fox Midwest president, reported that the outlook for fall theatre biz is bullish here.

Television problem still centers in larger cities, and is less a problem for theatres in smaller communities in this area according to Howard Jamieson, president of Commonwealth Theatres, Inc., operating principals in Kansas and Missouri. He spoke at the annual convention of circuit officials and managers held at the Muehlebach Hotel here Sept. 5-6. If television is making any inroads, "it likely will be short-lived. People will continue to like films regardless of television, he said. He pointed out that attendance at Commonwealth's conventional indoor theatres is up nearly 5%, in drive-ins the figure is 14%. Commonwealth, nevertheless, has contracted for installations of television equipment in some it its theatres.

BOSTON

Jerry Pickman, Paramount adpublicity chief, will be guest of honor and principal speaker at joint meeting of Hub's Ad Club and film industry leaders at Hotel Statler Sept. 25. His topic will be "Unique Merchandising with Motion Pictures."

Herman Rifkin, Hub's Monogram district, hosted some exhibs at a cocktail party in Hotel Bradford in honor of Walter Wanger, whose films will be released in the future through Monogram and Allied Artists.

Flame, the German shepherd dog, featured in Universal's "You Never Can Tell," hosted the local press and their pet dogs at a luncheon in the Copley Plaza. Flame was accompanied by his trainer Frank Barnes with the gimmick conceived by U's tub-thumper John McGrail.

PHILADELPHIA

Exhibitor Mike Felt will represent Philadelphia and Pittsburgh at mid-winter meeting of the Variety Clubs in Toronto, Canada, Oct. 4-6.

Warner Circuit queried Local 77 Musicians Union about possibility of booking legit attractions in the Earle asking for reduction in size of house band from present 16 to four men, quota for town's regular legits when offering straight plays. Union vetoed proposition.

Searchlights, Army brass and disabled vets from Valley Forge Hospital marked preem of "Force of Arms" at the Stanley Sept. 7.

SALT LAKE CITY

Gem Theatre (697-seat indie), sold by W. E. Shipley, Los Angeles, to Consolidated Theatres, Inc., local circuit. Shipley owned the Gem for the last 25 years.

M. R. Austin, formerly of Denver, took over as branch manager of local United Artists office, replacing Carroll S. Trowbridge, who died last month. Austin was branch manager for Eagle-Lion and UA in Denver.

Gem Theatre sold three weeks ago to Consolidated Theatres, Inc., has reopened after being closed for two weeks for facelifting.

'Show' Stout $13,000 In Buff; 'Groom' $12,000, 2d

Buffalo, Sept. 11.

Town is filled with holdovers this stanza and some of newcomers are not so big. "Meet Me After Show" is rated torrid at Century but "Law and Lady" is slow at the Buffalo. "Here Comes Groom" still is big in second Paramount week.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Law and Lady" (M-G) and "The Strip" (M-G). Slow $11,000. Last week, "People Against O'Hara" (M-G), $12,000.

Paramount (Par) (3,000; 40-70)—"Here Comes Groom" (Par) and "Two Dollar Bettor" (Indie) (2d wk). Still big at $12,000 or over. Last week, $19,000.

Center (Par) (2,100; 40-70)—"Jim Thorpe" (WB) (2d wk). Hefty $8,000. Last week, $13,000.

Lafayette (Basil) (3,000; 40-70)—"Mark of Renegade" (U) and "Yes Sir, Mr. Bones" (Lip). Trim $8,000. Last week, "Iron Man" (U) and "Mademoiselle" (U), $12,000.

Century (20th Cent) (3,000; 40-70)—"Meet After Show" (20th). Torrid $13,000. Last week, "That's My Boy" (Par) (3d wk), big $10,400.

DENVER

(Continued from page 9)

Engagement (20th) and "14 Hours" (20th), $3,500.

Orpheum (RKO) (2,600; 40-80)—"His Kind of Woman" (RKO) and "Murder Without Crime" (Mono) (2d wk). Holding at $10,000. Last week, sturdy $16,000.

Paramount (Fox) (2,200; 40-80)—"Mask of Avenger" (Col) and "Hurricane Island" (Col). Fair $8,000. Last week, "Comin' Round Mountain" (U) and "Yes Sir, Mr. Bones" (Lip), $8,000.

Tabor (Fox) (1,967; 40-80)—"Iron Man" (U) and "Two Gals, a Guy" (UA) also Aladdin, Webber. Fine $8,000. Last week, on reissues.

Webber (Fox) (750; 40-80)—"Iron Man" (U) and "Two Gals and a Guy" (UA), also Aladdin, Tabor. Stout $4,000. Last week, "Comin' Round Mountain" (U) and "Yes Sir, Mr. Bones" (Lip), $3,000.

Picture Grosses

BOSTON

(Continued from page 8)

"Kon-Tiki" (RKO) (10th wk). Okay $2,000. Last week, $2,500.

Fenway (NET) (1,373; 40-85)—"Passage West" (Par) and "Tomorrow is Another Day" (WB). Fair-ish $4,500. Last week, "Jim Thorpe" (WB) and "Heart of Rockies" (Rep), $4,000.

Memorial (RKO) (3,500; 40-85)—"Flying Leathernecks" (RKO) and "Big Gusher" (Col) (2d wk). Neat $16,500. Last week, $28,000.

Metropolitan (NET) (4,367; 40-85)—"That's My Boy" (Par) and "When I Grow Up" (UA) (3d wk). Still in chips at $16,000. Last week, $23,000.

Orpheum (Loew) (3,000; 40-85)—"Rich, Young, Pretty" (WB) and "Painted Hills" (M-G) (2d wk). Good $15,000 after $21,000 for first week.

Paramount (NET) (1,700; 40-85)—"Passage West" (Par) and "Tomorrow is Another Day" (WB). Average $11,000. Last week, "Jim Thorpe" (WB) and "Heart of Rockies" (Rep), $13,000.

State (Loew) (3,500; 40-85)—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) (2d wk). Good $7,500. Last week, $11,500.

Trans-Lux (T-L) (800; 44-85)—"Kind Lady" (M-G) (3d wk). Okay $5,000 after $6,500 for second.

'Belvedere' Rings Bell In Mont'l., Big $19,000

Montreal, Sept. 11.

Four holdovers in deluxers will drop off returns this week. "Belvedere Rings Bell" at Capitol looks hottest of new entries being big. "Strangers on Train" is only okay at Princess. "Iron Man" still is sturdy in second Orpheum week.

Estimates for This Week

Palace (CT) (2,626; 34-60)—"Moonlight Bay" (WB) (2d wk). Steady $17,000 following sock first at $20,000.

Capitol (CT) (2,412; 34-60)—"Belvedere Rings Bell" (20th). Big $19,000. Last week, "Sirocco" (Col) (2d wk), $12,500.

Princess (CT) (2,131; 34-60)—"Strangers on Train" (WB). Okay $13,000. Last week, "Big Carnival" (Par), $12,000.

Loew's (CT) (2,855; 40-65)—"On Riviera" (20th) (4th wk). Fine $18,000 after big third at $21,000.

Imperial (CT) (1,839; 34-60)—"Comin' Round Mountain" (U) (2d wk). Down to $8,000 following socko $13,000 opener.

Orpheum (CT) (1,048; 34-60)—"Iron Man" (U) and "Variety on Parade" (U) (2d wk). Holding at $8,000 after big $11,000 first week.

'Thorpe' Tasty $11,500, Seattle; 'Iron Man' 8G

Seattle, Sept. 11.

Final ironing-out process will bring "name" stage attractions back to John Danz's Palomar for one week each month. This week is hefty with holdovers. Top new entry shapes as "Jim Thorpe" at Orpheum. "Iron Man" looms good at Liberty.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Cyrano" (UA) and "First Legion" (UA) (4th wk). Good $4,000 after $5,200 last week.

Coliseum (Evergreen) (1,877; 65-90)—"Take Care Little Girl" (20th) and "Let's Go Navy" (Mono) (2d wk). Held at $9,000 after huge $16,000 opener, tops at this house.

Fifth Avenue (Evergreen) (2,200; 65-90)—"People Will Talk" (20th) and "Hard, Fast, Beautiful" (RKO) (2d wk). Solid $9,500 after big $12,000 last stanza.

Liberty (Hamrick) (1,650; 65-90)—"Iron Man" (U) and "Havana Rose" (Rep). Good $8,000 or near. Last week, "People Vs. O'Hara" (M-G), $8,900 in 9 days.

Music Box (Hamrick) (850; 65-90)—"Sinners" (Indie). Great $6,000. Last week, "4 in Jeep" (UA) (2d wk), $3,000 in 9 days.

Music Hall (Hamrick) (2,200; 65-90)—"Holmblower" (WB) and "Benny Dap" (UA) (3d wk). Nice $6,000 in 6 days. Last week, $11,000.

Orpheum (Hamrick) (2,600; 65-90)—"Jim Thorpe" (WB) and "Ft. Dodge Stampede" (Rep). Big $11,500. Last week, "Cattle Drive" (U) and "This Is Korea" (Rep), $8,500.

Palomar (Sterling) (1,350; 65-90)—"Alice in Wonderland" (RKO-Disney) and "Cockeyed Wonder" (Col) (2d run). Okay $4,000. Last week, "Katie Did" (U) and "Fugmen" (20th), $4,600.

Paramount (Evergreen) (3,039; 65-90)—"Here Comes Groom" (Par) and "Guy Came Back" (20th) (2d wk). Great $10,000 after last week's solid $15,700.

'DAVID' SOCK $18,000, TORONTO; 'BOY' 13G 2D

Toronto, Sept. 11.

Canadian preem of "David and Bathsheba" is smash opener and topping city this week with "Big Carnival" also big. Rest of first-runs are cluttered with holdovers now in third stanzas but still doing well. "Meet Me After the Show" and "That's My Boy" loom as top pix in third rounds.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 608; 694; 35-60)—"Cattle Drive" (U) and "Fairer Takes the Air" (Mono). Light $10,000. Last week, "No Questions Asked" (M-G) and "Home Town Story" (M-G), $10,000.

Eglinton, Shea's (FP) (1,080; 2-396; 40-80)—"That's My Boy" (Par) (3d wk). Big $13,000. Last week, $19,000.

Imperial (FP) (3,373; 50-80)—"Big Carnival" (Par). Hefty $15,000. Last week, "Here Comes Groom" (Par) (2d wk), $16,500.

Loew's (Loew) (2,743; 40-70)—"Show Boat" (M-G) (3d wk). Good $11,000. Last week, $15,000.

Norlown, University (FP) (959; 1,558; 40-80)—"Belvedere Rings Bell" (20th) (2d wk). Fair $10,000. Last week, $12,500.

Odeon (Rank) (2,390; 50-90)—"Meet After Show" (20th) (2d wk). Nice $11,000. Last week, $16,000.

Towne (Taylor) (693; 50-70)—"Kon Tiki" (RKO) (3d wk). Still capacity $5,500. Last week, $5,600.

Uptown (Loew) (2,743; 40-80)—"Little Egypt" (U). Light $6,500. Last week, "Tall Target" (M-G) and Ink Spots heading stageshow, $12,500.

Victoria (FP) (1,140; 40-80)—"David and Bathsheba" (20th). Smash $18,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), light $4,500.

'Drive'-Vaude 24G, D.C.; 'Twist' Boff $10,000, 2d

Washington, Sept. 11.

Cool weather, with resultant shopping boom, is blamed by some for mild biz along town's mainstem in current session. Sole standout is "Oliver Twist," at bandbox Dupont where wow in second round. "Prowler," at Trans-Lux, is above average while "Cattle Drive," hypoed by screen star Arlene Dahl onstage, is brisk at Capitol. "Peking Express" at Warner looms okay.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Cattle Drive" (U) plus vaude headlined by Arlene Dahl. Pleasing $24,000. Last week, "Young As Feel" (20th) plus Going Native revue, $25,000.

Dupont (Loper) (372; 50-85)—"Oliver Twist" (UA) (2d wk). Still sock $10,000. Last week, record breaking $12,000. Working in extra morning show daily.

Keith's (RKO) (1,939; 44-80)—"Flying Leathernecks" (RKO) (2d wk). Sharp drop but still fancy $11,000 after big $19,000 last week.

Metropolitan (Warner) (1,164; 44-74)—"That's My Boy" (Par) (m-o) (2d wk). Very strong $5,500 for fourth consecutive midtown week. Last week, torrid $9,500, far above hopes.

Palace (Loew's) (2,370; 44-74)—"People Against O'Hara" (M-G). Mild $14,000. Last week, "Rich, Young, Pretty" (M-G), $21,000.

Playhouse (Loper) (485; 55-$1)—"Bright Victory" (U) (2d wk). Holding at $4,800. Last week, nice $6,000. Holds again.

Warner (WB) (2,174; 44-74)—"Peking Express" (Par). Okay $12,000. Last week, "Jim Thorpe" (WB) over hopes at $16,000.

Trans-Lux (T-L) (654; 44-80)—"Prowler" (UA). Bright $7,000. Holds. Last week, "M" (Col) (2d wk), $6,000.

Indiana Drive-In Sues To Halt Local 466 Pickets

Fort Wayne, Ind., Sept. 11.

Charles M. Loudenslager, Jr., and Leona M. Loudenslager owners and operators of the Hillcrest Drive-in Theatre near here, have filed suit for an injunction to halt picketing of the drive-in by Local 466, Moving Picture Machine Operators, IATSE.

The Loudenslagers charge they have no labor quarrel with the union, but that the owner is operating the equipment. He offered to join the union, but was refused membership, and charged that the union insists he hire two members at a cost of $180 a week.

'Movietime' Optimism Soars

Continued from page 7

cause of lack of support at the local level. Experience with exhibs in the past had been that they're great for keeping their hands in their pockets and their seats glued to a chair while letting someone else bear the brunt of business-getting.

Practical-minded industryites are still critical of the lack of planning and the dearth of inspired ingenuity that's going into the campaign for an industry that is supposedly built on showmanship. They're similarly critical of the lack of quantity and quality of manpower that drive leaders Robert J. O'Donnell, Arthur L. Mayer and Charles E. McCarthy, have been provided with.

Outlook Different

But whereas three or four weeks ago, these shortcoming plus expected exhib inertia were seen as sufficiently dominating factors to make the whole campaign just a gesture, the outlook now is completely different. Plans have progressed much better than anticipated, partly because enthusiasm among the planners—primarily the pub ad chiefs of the major companies—has increased. And that, in turn, has been caused by the great grassroots reaction.

Going back still a step farther, credit for the interest in "Movietime" on local levels must be given to Life for its "Hollywood Is in Colossal Trouble" yarn. Exhibs were shaken from the lethargy by this potent blow against industry public relations. More important, they were made angry by it. And they had a ready-made concrete way of exhibiting their anger—support of "Movietime."

Result has been most astounding the industry has ever seen in the cooperative effort being put into the drive in the field. Three-thousand film workers and their families turning out for the tea-off meeting in Atlanta, 2,500 in New York and similar healthy mobs in other exchange cities has never happened before. What's more, exhibs are putting up coin in sizeable chunks to back up in their own areas the $650,000 which has been contributed by the majors for national financing.

Plenty Conflicts

There are still plenty of jealousies and conflicts, so that the cynics are not completely confounded, but on the whole the scheme appears highly promising for arousing public interest. What's giving the scoffers their biggest gripe is the attitude of exhibs in some areas in refusing to go along with the campaign because of ire at the distribs for alleged gouging on picture terms. Theatremen in these instances are still acting as though "Movietime" were a plot and solely for the benefit of the distributors. There's no acknowledgement that the campaign's effects will redound to the benefit of the exhib.

These instances, however, are far rarer than anticipated. One of the reasons, aside from the Life article, is the guiding hand of O'Donnell as chairman. Holding mutual respect of exhibs and distribs, he's been able to do a lot of both personal and telephonic nerve-soothing.

Curb TV Appearances

Albany, Sept. 11.

Stars who will fan out from the capitals of the 48 states Oct. 8 for "Movietime U. S. A." can be used for television appearances only if they are employed by producing companies which permit them to appear on video, Robert J. O'Donnell, national director of the drive, told 350 exhibitors and sales representatives at an organizational meeting last Wednesday (5).

O'Donnell said that Metro and Paramount positively will not permit their players to appear on television, but "Universal looks with approval on the idea." He pointed out that Universal's Piper Laurie and Tony Curtis filled television dates throughout the country on their recent p.a. tour. He stated that there would be no ban on radio dates.

Recreate Pic Scenes on Radio

Sixteen Hollywood stars, recreating scenes from hits of eight major studios, will take part on the Lux Radio Theatre salute to the film industry Sept. 24, 9 p.m. (EDT) over CBS. The salute will be staged with the joint cooperation of the film industry, CBS and Lever Bros., sponsors of the radio dramatic series.

A program to reach theatre audiences through local clubs and civic organizations by use of selected speakers in each exchange territory has been formulated by Leon J. Bamberger, RKO sales promotion manager, in charge of the speakers' bureau committee for "Movietime U. S. A."

Conn. Committees

New Haven, Sept. 11.

Allied Theatres of Connecticut and Motion Picture Theatre Owners of Connecticut will jointly sponsor "Movietime U. S. A." in that state. Committees named are: Steering, Harry F. Shaw, Harry Feinstein, Albert Pickus, and Maurice Bailey; publicity, Lou Brown, John Hesse, Franklin Ferguson, and James Darby; finance, Dr. Jacob Fishman and George H. Wilkinson, Jr.

Philly Mass Meet

Philadelphia, Sept. 11

All phases of the industry will be represented at the mass meeting slated by "Movietime U.S.A." at the Boyd Theatre tomorrow morning (Wed.). All exchanges in Philadelphia will be closed until noon and circuits as well as indie exhibitors will do their best to marshal a big turnout.

Whole-hearted support has been given the meeting by the Greater Philadelphia Council of Motion Picture Exhibitors, already launched on its own drive, the first general and concerted effort to combat the boxoffice slump ever made in this city. Sidney E. Samuelson, president and business manager of Allied of Eastern Pennsylvania, whose insurgent group nixed COMPO and has been ousted from National Allied, is acting for the meeting's committee on arrangements.

Speculation as to whether the "Movietime" meeting would end the Greater Philadelphia Council's private campaign was scouted by Albert M. Cohen, theatre attorney, who is acting as chairman for the Council's drive.

"Everybody connected with our campaign will want to hear the 'Movietime' plan," Cohen said, "but there is not the slightest chance that it will be discontinued. Our collections have come up to expectations, and the Philadelphia drive has generated too much impetus that we could not afford to lose."

Consensus along Film Row was that the Council would handle the Philadelphia area but that the "Movietime" drive would be needed for the other sections in Eastern Pennsylvania and the upstate cities, none of which is included in the drive by Cohen's group.

Minn. Maps Celebrations

Minneapolis, Sept. 11.

With such celebrations as a huge and colorful outdoor buffalo meat barbecue participated in by Indians and cowboys, and bringing together top governmental officials and leading citizens, the local level under E. R. Ruben, Harry H. French and Ted Mann's chairmanship is going to glamorize and dramatize "Movietime U.S.A." in the biggest and most colorful ways possible.

The buffalo barbecue will be held at South Dakota's capitol, Pierre, Oct. 8, during the visit of the Hollywood's celebrity unit for the drive. It has been arranged by three of the state's leading exhibitor figures, Leo Peterson, Woody Praught and Joe Floyd. It's hoped the affair will attract newsreel and national press coverage.

For the Twin Cities there's being planned, on the Oct. 8 occasion of the "Movietime U.S.A." Hollywood celebrities' visit, an enormous fish fry in the Auditorium at St. Paul, the state's capitol, with the governor and other prominents in attendance and the public looking down on scene from the balconies. As befits this state of "10,000 lakes" there'll be tanks stocked with fish that are in abundance in Minneapolis waters and honor guests will be provided with hook and line to catch their own which then will be fried in open pits on the floor for them. To provide atmosphere, lumberjacks, typical fishermen, Indians, etc., will roam the hall.

In North Dakota at the state capitol, Bismarck, a similar pheasant feast is under consideration.

SHOWMANSHIP FOLIOS GO OUT ON 'MOVIETIME'

Distribution of 35,000 "Movietime" showmanship campaign portfolios to state chairmen of "Movietime U. S. A." committees began Monday (10). Followup folios and publicity material will follow throughout the drive.

The book, the cover of which may be spread into an 18- by 37-inch display hanger for lobbies or windows, is divided into three main sections: "The Facts About It's Movietime U. S. A." "Exploitation," and "Publicity."

The first section tells the complete story behind the drive presented by the Council of Motion Picture Organizations and outlines the overall plan. Complete list of accessories from 24-sheets to one-sheets is offered. The second section tells "how to sell 'Movietime' in your town," detailing countless exploitation ideas, promotions, tie-ups. The third is devoted to publicity stories, including features by top name byliners.

Briefs From the Lots

Hollywood, Sept. 11

Ethel Barrymore with costar with **Bing Crosby** and **Jane Wyman** in "Famous" at Paramount, with **Elliott Nugent** directing . . . **William Holden** drew the top spot in Paramount's "A Likely Story," an **Irving Asher** production. "Sailors Beware" is the new tag on the **Martin-Lewis** picture, "At Sea With the Navy," currently shooting at Paramount. . . . **Mort Briskin** closing deal with **Rhonda Fleming** to star in his forthcoming production, "The Legend," to be filmed in Paris and Vienna. . . . Benagoss production, "The Green Glove," originally titled "The White Road," will be released by United Artists in England as "The Green Gauntlet." . . .

Russell Metty signed a two-year cameraman ticket at U. . . . Metro bought "Landlording It," story idea by **Harriet J. Welling**. . . . **Stanley Stafford** will psychoanalyze a mule in U's "Francis Covers the Big Town." . . . **Robert Conte** drew a role in "The Merry Widow" at Metro . . . New Allied Productions will tee off Sept. 23 with "Frightened City" on the Goldwyn lot. . . . **M. Adil Oukaptan** will play a lead in "Five Fingers" at 20th-Fox, in addition to functioning as technical adviser. . . . **Frank Planer's** fourth lensing job for **Stanley Kramer** will be "The 5,000 Fingers of Dr. T." . . .

Penny Edwards plays femme lead in the **Rocky Lane** starrer, "Captive of Billy the Kid" at Republic . . . "The Police Story" as **Scott R. Dunlap's** next production for Allied Artists, because of the postponement of "My Wife Is Mine" . . . "Too Many Wives" is the final tag on "Private Wives," starring **Leon Errol** at RKO . . . **Gene Nelson** checked in at Warners for his top role in "She's Working Her Way Through College" . . . **Robert Ryan** bought **Charles Bennett's** newspaper yarn, "The Man Outside," hoping to star in it for RKO . . . **Lloyd Bacon** will play the role of his father . . . **Frank Bacon**, in "The I Don't Care Girl," which he will direct.

Richard Carlson will costar with **Frank Lovejoy** in the **Milton Sperling** production, "Retreat, Hell!" at Warners . . . **Bud Fraker** succeeded the late **A. L. (Whitey) Schafer** as director of still photography at Paramount . . . **Willard Cline** will handle Technicolor photography on Warners' "She's working Her Way Through College." . . . **Drew Cahill** drew a role in the Martin-Lewis picture, "At Sea With the Navy." . . . **Elizabeth Fraser** joined the "Death of a Salesman" cast at Columbia . . . Warners signed **Lillian Bronson** for "Room For One More," costarring **Cary Grant** and **Betsy Drake**.

Charles Lamont will direct "Ma and Pa Kettle Go to Paris," starting this month at U with **Marjorie Main** and **Percy Kilbride** in the title roles . . . **Eugenie Leontovich** signed with U for a key role in "The World in His Arms." . . . **Tom Greenway** drew a role in **Stanley Kramer's** "High Noon," starring **Gary Cooper** . . . First production by the Hedy Lamarr Corp., starring **Hedy Lamarr**, will be "The Gentle Killer," with **William Rowland** directing in Mexico . . . Paramount signed **Will Sheppards**, TV actor, for a role in **George Stevens'** "Shane." . . . **Pamela Stanley**, Miss Long Beach of 1950, makes her film debut in "The Big Sky," a Winchester production for RKO release.

Flock of B.O. Stunts, Ideas Accent 'Movietime in Texas' Campaign Book

Tinters Dominate

Hollywood, Sept. 11

Out of 40 pictures currently in work on the Hollywood lots, 21 are in color, tending to carry out the prediction that all films will eventually be tinted.

Metro leads in the color scramble with six.

VARIETY CLUBS SET TORONTO MEETING

Toronto, Sept. 11

Mid-year conference of the Variety Clubs will be held at the Royal York hotel here Oct. 4-6, according to Marc J. Wolf, international chief barker. Tent No. 28 of Toronto will host the visiting delegates.

While the agenda for confab has not been disclosed it's understood that the recent decision of the tents to give active support to the Variety Clubs' Will Rogers Hospital Christmas Salute Campaign this winter will be a highlight.

Ferrer, Salemson To Europe on 'Cyrano'

Harold Salemson, director of exploitation for Stanley Kramer Productions, flies to Europe tomorrow (Thurs.) to handle openings of "Cyrano" in London and Paris. He'll be joined there next Wednesday (19) by José Ferrer, star of the pic, who'll be accompanied by his wife, actress Phyllis Hill.

London preem is Sept. 28 at the Carlton. From there Salemson and the Ferrers go to Paris. Ferrer will do two days of interviews before returning Oct. 1. Salemson will stay several weeks to work out a campaign. Opening date's not set yet.

'Snow White' Reissue

Walt Disney has completed preparation for reissue of "Snow White and the Seven Dwarfs" in the U. S. next year. Reissue has already started in France and Belgium and is racking up about 70% of current "Cinderella" biz there.

Pic was originally released in 1937 and was probably Disney's most successful feature, though not the biggest moneymaker in terms of gross, since prices were generally much lower then. New prints have already been completed for U. S. and an ad-publicity campaign is now being plotted.

City Investing

Continued from page 7

hopes to have one of the Stanley Kramer unit's pix ready. They include "Death of a Salesman," "Six Convicts," "Happy Times" and "Member of the Wedding."

Kramer product will probably be split between the Astor and Victoria. Also on the Col production slate and aimed for either of the two houses is the Judy Holliday starrer, "The Marrying Kind" and a new Rita Hayworth pic.

Bijou is currently in its 24th week with "Tales of Hoffmann." Reserved-seater has picked up again after a seasonal letdown and is now expected to go at least until Jan. 1. Another Sir Alexander Korda pic will be ready by that time, it is anticipated, under the deal by which Lopert Films books the house. Lopert distributes Korda product in the U. S.

Song-Sharks

Continued from page 7

in regular type and the names of their amateur collaborators written out in ink. The same names keep recurring among the entries, and it's no difficulty weeding them out.

A California publishing house is also working a song-shark angle. Company promises publication of the amateur tunes, for a fee, and then submits the sheet music to programs advertising for such material.

Asserting "hamburger stands and drugstores are doing a better job of showmanship than we are," sponsors of the "It's Movietime in Texas U.S.A." campaign sent an extensive press book to Texas exhibs last week. It's full of stunts and ideas which it is expected theatremen participating in the "Movietime" campaign in other states will find useful.

Co-chairmen of the Texas drive, Robert J. O'Donnell and H. A. Cole, declared the purpose of the campaign is: "1) To bring in much-needed dollars at your boxoffice; 2) to sell the public on the motion picture industry in general, and each individual exhibitor's theatre in particular."

The campaign book offers numerous ideas, old and new, on advertising in radio, television, newspapers and on exploitation and promotion. It also offers accessories including trailers, 24-sheets, three-sheets, banners and lobby displays. Chief among the campaign stunts suggested are:

Denver's Block Parties

Theatre block parties, originated in Denver by Hall Berry, district manager of Fox Inter-Mountain, and successfully used in many Colorado theatres. A brochure explains how the theatre staff divides up homes in two- or three-block areas, with each individual calling on those residents assigned him. The theatre representative introduces himself and invites the entire family to a special program at a specified time and date presenting them with a specially printed card to serve for free admittance.

Free baby-sitting and arrangements for getting invalids to the theatre are offered. A followup visit is made on the day of the party, and a message is given to each femme in the family. Each family is personally welcomed as it arrives at the theatre. Seats are reserved for them. Then there are followup visits to the families who serve as a permanent roll for further promotions, such as Christmas cards, direct mail pieces, etc.

Coffee and Cakes Newsreel

Another stunt is a coffee and cakes newsreel show. Free coffee and doughnuts are offered during the showing of newsreel and shorts from 7 to 10 a.m.

A takeoff on radio quizzes calls for an employee of the theatre to telephone 10 homes every evening at dinner time, offering passes to individuals who can name the feature currently playing.

In addition, the campaign book includes a digest of exploitation ideas which have been submitted by Texas theatremen, such as fat folks show with a special program on the subject, girls invite boys to midnight shows, bicycle giveaways for kids shows; special teenage night guessing contest in windows, beans in bottle, time clock stops, how long candle will burn; pet contest for kid matinees; local magic show for amateur magicians; amateur nights; poster contests for schools; puppy give-aways; quiz shows, treasure hunts, and numerous others.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ½ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
GREGORY PECK • VIRGINIA MAYO
"CAPTAIN HORATIO HORNBLOWER"
Color by TECHNICOLOR
A Warner Bros. Picture
Stage Spectacular Stage Presentation

ROBERT MITCHUM
JANE RUSSELL
"HIS KIND OF WOMAN!"
JAN MURRAY
TOM ADER
RAY COLLINS
PARAMOUNT

NBC's 500G Buy of Old Vitaphone Brooklyn Studios in TV Expansion

NBC this week purchased the old Vitaphone studio in Brooklyn from the Warners, at a cost of $500,000, thereby gaining additional television studio space to ease the cramped situation confronting the video networks. Web plans to use the studio, which is one of the most completely equipped in the east for production of both live and film shows. Deal was negotiated by Frank M. Folsom, pres of RCA, WB's parent company, with Harry M. Warner, WB prez.

Acquisition of the Vitaphone studio pushes a step nearer reality NBC's projected establishment of a "Little Hollywood" in and around N. Y. for TV programming purposes. Web is currently on the prowl for further space it can convert into video studios inside the city and in neighboring suburbs in Westchester and Long Island. Plum studio would be the old Paramount lot at Astoria, L. I., but that is still being used by the Army Signal Corps. Warners still owns a smaller studio across the street from the one purchased by NBC in Brooklyn but the film company will keep that one to be used for storage space.

Fact that NBC, as well as the other TV webs, are still scouting for studios indicates that they envision considerable programming continuing to originate in N. Y. despite the current hoopla about shows moving to Hollywood. NBC of course, with its projected daytime programming to start at 7 a.m. Monday through Friday, is especially in need of new space. CBS was also interested in the Vitaphone studio but only on a leasing arrangement. Official Films had also been interested, before it decided to specialize in distribution of vidfilms, rather than production, after it was singed in its recent abortive acquisition of the Jerry Fairbanks studios on the Coast.

Vitaphone studio, which is only 30 minutes from Manhattan by car and just a block from the subway, marks the second RCA-WB deal. RCA-NBC previously bought 30 acres of ground from Warners behind the film company's studio in Burbank, Calif., which it is now converting into TV studio space. Vitaphone is particularly adaptable to video programming, since the Warners converted it to sound film production. Shuberts have an old studio in Fort Lee, N. J., which they hope to lease for TV purposes but it was built for silent pix and the Shuberts are now in the process of converting it for sound.

Brooklyn studio now has one large stage but NBC will convert it into three smaller ones. In addition, it has a number of dressing rooms, a carpenter shop, scenery shop and 12 exec offices.

Ken Murray's 4G Budget Hike as Rift Is Settled

Dispute between CBS and Ken Murray was settled late last week prior to Murray's initial telecast Saturday (8). Network upped the comic's budget by $4,000.

Murray had complained to the chain on excessive charges on use of scenery and studio facilities. Murray also asked for an increased ad budget and more coin so that he could buy some highpowered guests.

Chi's RTDG Pact With Web O&O's Rules Out Kickback

Chicago, Sept. 11

Final details on the first pact negotiated between the Radio-Television Directors Guild and ABC and NBC covering video personnel here were wrapped up last week with the two-year contract containing a precedent-making non-recapture clause. Clause, which is effective only during the first year of the agreement, prohibits the kickback to the stations by the directors any commercial fees for their services charged the advertisers.

This is the first time the RTDG has succeeded in writing in its non-kickback demands into a contract with a web-owned station. Earlier the guild had set a similar deal with indie WBKB.

However, the victory on the non-recapture clause may be only temporary. Agreement stipulates that in July, 1952, a commercial fee recapture setup based on the formula worked out between the RTDG and the New York video stations will go into effect unless there have been negotiated changes in the Gotham kickback schedule in the meantime. In which case the local pact will be also reopened for further bargaining.

Under the New York formula stations may hold back 25% of the directors' commercial fees from their base pay. But the base pay cannot be reduced below $72.50. In other words, the Gotham director who, with six months' service gets a house scale of $140 weekly, a maximum of $62.50 of that salary can be charged off his fee revenue.

With the wedge driven against fee recaptures by the Chi pact, it's expected the guild will strengthen their campaign against kickbacks

(Continued on page 29)

JOHN CARROLL
VERSAILLES, NEW YORK
Opening tonight Sept. 19

"He adds up as another potent entertainer for the class listeners . . . has a plus new personality . . . His [illegible] puts the promotional competition on his screen reputation, make him virtually and vocally a starring TV hot item"—Variety.

Management:
CHARLES V. YATES AGENCY, Inc.
545 Fifth Ave., New York 17

Amsterdam Roof Goes to NBC-TV

NBC-TV this week expanded its N. Y. studio space further by acquiring from WOR-TV, N. Y., indie outlet, the lease on the New Amsterdam Roof Theatre. NBC also bought from WOR-TV all the TV equipment which the local station had already installed in the theatre, thereby acquiring a completely-equipped studio. Web plans to begin actual operations from its new site at the end of the month. Property is owned by Max A. Cohen's Cinema Circuit.

Located atop the New Amsterdam Theatre on W. 42d St., just off Times Square, the roof was used by NBC in the early days of radio as one of its first AM studios. It seats an audience of about 500. Web plans to tag it the "NBC Times Square TV Theatre." It has not been decided yet which shows will originate from there, since considerable reshuffling of the present operations schedule must first be worked out.

Ralston's Local Buy

Ralston-Purina, which is backing "Space Patrol" on ABC-TV Sunday at 4:30 p.m. on a skip-a-week basis, will back the show locally on WJZ-TV, N. Y., on the alternate weeks.

Local sponsorship, however, would be relinquished by Ralston if ABC gets a national client. Agency is Gardner.

NBC-TV Sittin' on Sports Throne Via World Series-Rose Bowl Pacts

NBC-TV's double-pronged maneuver last week whereby it copped a four-year exclusivity on Gillette sponsorship of the World Series and a three-year Gillette deal on the Rose Bowl New Year's Day grid classic throws into sharp focus a reversal of the NBC vs. CBS tide on commercial sports programming.

Just as, a few years back, Columbia let loose with both barrels to move in and dominate the radio programming sweepstakes in the Bill Paley acquisition of Jack Benny, Amos 'n' Andy, Edgar Bergen, Bing Crosby, Red Skelton, et al, the trade was also cognizant of the CBS leadership in grabbing the AM rights to virtually all the major sports events, including the AM exclusivity on the Rose Bowl, etc. The big play had been taken away from NBC, just as in the comedy sweepstakes.

It remained for TV to alter the picture, with NBC now also riding herd in the sports pastures. Last week's pacting of Gillette for the two-way World Series-Rose Bowl spreads solidified NBC's move-in. Only two weeks previously the network had grabbed off the Westinghouse $1,000,000 sponsorship on the NCAA football package.

CBS still has an important video stake in the boxing picture, via its Wednesday night Pabst-sponsored package as opposed to NBC-TV's Friday night Gillette bouts.

WTMJ-TV Beams to Kids At Home in Polio Threat

Milwaukee, Sept. 11

With the opening of the city's schools delayed at least a week because of the polio threat, WTMJ-TV and the board of education have launched a daily half-hour school program beamed at the youngsters at home.

Public school teachers are taking part in the show which features science demonstrations.

NBC Neatest Trick Of Year in Gillette Sports Swap Deal

Swap deal between NBC-TV and Gillette Safety Razor, whereby NBC obtained an exclusive on Gillette's World Series sponsorship four years in return for bringing the safety razor firm in as bankroller for the three years' rights it has to the Rose Bowl, was a simple one involving no loss of money to either party, NBC execs said this week.

For the Bowl games, to which NBC won rights by outbidding its competitors, Gillette will pay the web the $400,000 it is laying out for the rights this year, along with shelling out the full card rates for station time. While NBC's bid of $400,000 for the first year and $500,000 for the second and third years on the annual grid classic was decried by some in the trade as being too high, the web insisted this week that it's not absorbing any of the costs, indicating Gillette will pay for the entire affair.

On the Series, Gillette and Mutual control the rights for another six years, with the razor firm reportedly having paid $1,000,000 per year for the rights. For the baseball classic, Gillette has worked a deal with NBC for station time, whereby the stations carrying the Series are guaranteed their full card rates for two hours per day on the first four games. If the Series runs more than four days, or if a game takes more than two hours to play, then the stations must contribute their time gratis. Last year, when the Series was carried on a four-network pool basis, all stations contributed their time. Mutual, per usual will carry the games on radio this year.

NBC, in getting the Rose Bowl rights, also won rights to the Tournament of Roses parade preceding the New Year's Day game. Gillette reportedly is mulling the idea of picking up the tab for a half-hour's coverage of the parade. This would permit NBC to sell more time on the parade, if it can find a sponsor willing to go along for that. Both the Series and the Rose Bowl are to be carried from coast to coast for the first time this year, on NBC's full interconnected network of 52 stations.

$4,000,000 Gillette Nut

Gillette's pacting with NBC-TV to sponsor the Rose Bowl pickup for 1952 puts the safety razor firm far out in front of the TV sports bankrollers. With the Friday night fights on NBC, the World Series and now the Rose Bowl game, the outfit will be shelling out close to $2,000,000 in rights alone for the three events this season.

Friday night boxing costs Gillette approximately $500,000 for a 39-week season, while it has bought TV rights to the World Series for $1,000,000 per year for six years. It reportedly is absorbing the full price of $400,000 which NBC paid for rights to the Rose Bowl this year. Since both the Series and Bowl game are to be carried from coast to coast this year, Gillette's charge for station time will run at least another $2,000,000 for the three events, bringing its total time and production outlay to about $4,000,000 for the year.

NBC-TV's SRO In Kate Smith Sale

That "so-near-and-yet-so-far" SRO sign, which NBC-TV has been pursuing for some time, was finally captured by the web this week for its Class A evening time, with the sale of the final half-hour segment of the "Kate Smith Evening Hour." B. T. Babbitt, through the Weintraub agency, pacted this week for a half-hour alternate weeks on the show, which means that the NBC-TV sales staff for the rest of the season can virtually sit back and clock the house.

Miss Smith's show, which preems in the Wednesday night at 8 period next week (19), will have four sponsors, each of which will bankroll a half-hour alternate weeks. Previously signing were Norge, Reynolds Metals and Congoleum-Nairn. Program will air directly opposite the high-rating "Godfrey & Friends" on the rival CBS web.

LEVER BROS. EXPANDS ON 'HAWKINS FALLS'

Chicago, Sept. 11

Brightest spot in the generally gloomy Windy City network origination picture is the momentum displayed by NBC-TV's Chi-anchored daytime serial, "Hawkins Falls." Web has not only wrapped up another renewal from Lever on the strip but the soap firm has decided to pick up the remaining open segment.

Lever will bankroll the Tuesday show, as of Oct. 1, giving it five-times-a-week ride on "Hawkins." Bankroller started with the show last April on a three-times weekly basis and bought the Thursday segment during the summer.

N. W. Ayer handles for Lever.

NBC's Special TV Show As Grid Season Kickoff

NBC-TV will trailerize its upcoming coverage of Saturday afternoon college football games in a special half-hour show Sept. 22 at 7 p.m. Titled "Football Kickoff 1951," the show will present sportscaster Mel Allen interviewing Columbia U. coach Lou Little, Princeton coach Charley Caldwell and Yale grid scout Jack Lavelle on prospects of the various college teams for the new season.

NBC's schedule of telecasts for the games, which it is carrying under the National Collegiate Athletic Assn.'s experimental plan this year, tees off the following Saturday (29). Westinghouse sponsors all games on the NBC web.

CBS Buying Out Hummert Shows?

Reports are widespread around the trade that CBS has been negotiating with Ann and Frank Hummert for the acquisition of their Air Features packaging operation. All told there are a dozen shows involved, most of them currently riding the CBS airlanes, and including a flock of the lucrative daytime soap serials.

Such a deal would obviously entail a multi-million-dollar expenditure since the Hummert belt-line programming operation has been one of the most fabulous and lucrative in AM annals.

Status of James Sautter, who spearheads the Air Features operation, in the event of the sale has cured some speculation. His contract with the Hummerts has a year to go and it's anticipated that it would be bought up.

Fact that the Hummerts in recent years have been willing to settle for the AM status quo without any aspirations toward converting their valuable properties to TV has for some time led to conjecture that their package mill is up for sale.

Parties involved either refuse to comment on or deny the reported negotiations.

Television Premieres

(Sept. 12-22)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Sept. 12-22).

Sept. 13

Ellery Queen. Whodunit. DuMont, 9 to 9:30 p.m. Kaiser-Frazer, through the Weintraub agency.

Sept. 15

Olsen & Johnson Show (All Star Revue). Variety. NBC, 8 to 9 p.m. Participating.

Sept. 16

Spike Jones Show (Colgate Comedy Hour). Variety. NBC, 8 to 9 p.m. Colgate, through Sherman & Marquette; Ted Bates.

Sept. 17

Paul Winchell-Jerry Mahoney. Comedy. NBC, 8 to 8:30 p.m. Speidel, via SSC&B.

Studio One. Drama. CBS, 10-11 p.m. Westinghouse, via McCann-Erickson.

Sept. 18

Texaco Star Theatre. Variety. NBC, 8 to 9 p.m. Texaco, via Kudner.

Crime Syndicated. Drama, with Rudolph Halley. CBS, 9-9:30 p.m. Schick, via Kudner.

Sept. 19

Kate Smith Evening Hour. Variety. NBC, 8-9 p.m. Participating.

Arthur Murray Party. Variety. ABC, 9-9:30 p.m. Arthur Murray, via Ruthrauff & Ryan.

Sept. 20

Alan Young Show. Comedy. CBS, 9-9:30 p.m. Esso, via Marschalk & Pratt; Kroger, via Ralph H. Jones.

Sept. 21

Versatile Varieties. Variety. ABC, 9:30-10 p.m. Bonafide Mills, via Gibraltar.

Sept. 22

One Man's Family. Drama. NBC, 7:30-8 p.m. Manhattan Soap, via Scheideler, Beck & Werner.

CHANGING PATTERNS IN RADIO

The Eyes on the World

TV's historical closeup on the Japanese Peace Treaty proceedings from San Francisco this past week make the Kefauver, MacArthur and kindred "shows" look like road companies. Here was a big-power, parliamentary procedure that was the real thing. It was impressive in its unfolding, and almost awesome in its potentials.

Video's omnipotent spotlight on public officials or the gimlet eye on suspected criminals in recent months—already remarkable as milestones in the technological progress of the new medium—were quickly capped by the first trans-Continental hookup which networked the country. It put power politics into sharp focus. It made Americans proud of our statesmanship. It spotlighted the hope that a world family of nations may yet be made to work. Just as it pinpointed a defeated aggressor swallowing its medicine, hoping to regain its economic position with dignity. And, above all, the iconoscope exposed the brashness and chicanery of the Soviet bloc for what it was—a dishonest, obstructive but shrewd enemy who knows that we know his game, and also knows that we know that we must go along playing that game until we are better equipped to play the only other game a militant power understands—a superior force of arms.

All that General Sarnoff predicted about "entertainment being but one segment of television" was never so fruitfully and dramatically depicted as via the proceedings from the San Francisco Memorial Hall. For in that same weekend, on all major TV networks, the viewers were offered sports, talent, and important public events of the calibre of the Jap Peace Treaty.

Showfolk hyper-attuned to the dramatic, are the first to be heard exclaiming that they are "still amazed by the magic" of the telephone, the phonograph, the radio, aviation, or any other modern science development. TV's showcase of life, in all its manifestations, must remain a never-ending marvel. It may be added that TV's progress from the very beginning has been made more palatable under the aegis and flavoring of a show-wise treatment and presentation. A quarter of a century of public service in the other 20th century wonder, Radio, has redounded most beneficially to TV, even from its earliest pioneering stages.

Abel

Jap Treaty Parley Provides Sock Christening of Micro-Cable Span

By BERT BRILLER

Choice of the Japanese peace treaty conference to inaugurate the coast-to-coast coaxial-microwave link provided a socko launching ceremony that had the impact of a Rose Bowl game kickoff. It was a more fitting christening of the micro-cable span than the all-star gala originally planned could have been.

By giving millions of viewers a window on the parley in San Francisco, the video cameras focussed on the central issue of our time—world peace or war. It put the political struggle into terms that made good viewing. Aside from the diplomatic drama, there were the human interest sidelights, such as President Truman noticing that some of the dignitaries on the platform were uncertain when to leave at the conclusion of the opening night's ceremony and his giving the "come-on" gesture, trying to make it unobtrusive but looking as big as life on the tele screen. Or the cameras trained on Ambassador Dulles, seemingly intently taking notes, while another camera sneaked up over his

(Continued on page 40)

Color TV Premiere

(Sept. 12-22)

Following is a list of new shows teeing off on color television during the next 10 days (Sept. 12-22).

Sept. 17

Mel Torme Show. Variety. CBS, 4:30-5 p.m., Monday-thru-Friday. Sustaining.

Ch'field Makes Bid For Crosby in TV Mating With Hope

With Bob Hope as the only personality thus far committed, Chesterfield is wrestling with the problem of lining up additional stars to rotate in the Sunday 7 to 7:30 p.m. NBC-TV spot. Hope will only do one a month, if that, with the remaining weeks still a blank.

Chesterfield, which hankrolls Bing Crosby on radio, is reported trying to line him up for an occasional TV shot. Thus far he's shunned video. There's a question, too, as to whether his CBS deal will permit him to go TV for NBC, in which case he'd be restricted for guesting on Hope's show, ditching their two-network exchange shots on radio.

Fred Allen is also reported under consideration for a permanent rotating berth on the ciggie show. NBC has a flock of talent under contract without program commitments, such as Jerry Lester, Jack Carter, Dave Garroway, etc., and it's expected that they'll all get a crack at the 7 p.m. showcase.

MAIL POUCH GRID BUY

Mail Pouch Tobacco has bought RCA's syndicated football series, "Touchdown Tips With Sam Hayes," for 20 major radio markets. Deal was set via Charles W. Hoyt agency.

Purchase brings number of stations airing the transcriber to over 150.

Miles in Deal For Garroway on TV

Chicago, Sept. 11

Miles Labs decision on buying NBC-TV's "Garroway At Large" to put in the Friday night period occupied by "Quiz Kids" is due the latter part of this week. Geoffrey Wade, Wade agency topper, was off to New York today (Tues.) for conferences with NBC execs on finalizing the plans. Deal now hinges on whether the web is willing to shave display's $18,500 production tab.

Fact that NBC is strongly pitching a daytime TV show at Garroway if the nighttime show dies, may forestall any cut rate deals on the latter spread.

Both Miles and the net are reportedly dissatisfied with "Quiz Kids" with the web hinting sponsor wants to find a stronger program.

AM'S 'NEW ORDER' HITTING PAY DIRT

The attempts of the major networks to resolve new sales patterns for radio—which has witnessed a year of unprecedented activity in the discarding of old formulas and inviting fresh sales techniques—are beginning to pay off. Around the webs there is a new-born confidence as to radio's place in the new order—a confidence predicated on agency and client alike manifesting increased interest in the AM program wares. If they're not all buying, at least they're asking questions and for quotations. Last year, a network radio salesman couldn't even approach them.

This week's pacing of four clients under the new CBS formula of one-time sponsorship starting off with the Red Skelton show (a new sales approach which may ultimately embrace the top personalities in AM) has already convinced Howard Meighan, prexy of the Columbia radio network, that he's hit on something that may eventually spark a whole new "go radio" trend among clients who, either for TV or other reasons, have been shunning the medium. The Meighan concept is a broad one, designed 1) to rekindle interest in all radio through the formulation of patterns which other webs could also be enticed into embracing, 2) in preparing for the era, probably only a year from now, when a Lucky Strike or a Chesterfield will consider a $40,000 weekly tab too stiff for a Jack Benny or Bing Crosby AM stanza and thus invite a multiple sponsorship of these radio kingpins, and 3) perhaps the toughest job of all—to convince the Bennys, the Crosbys, etc., that it's no disgrace to remain pre-eminent in radio in the years ahead, whatever their future in TV.

Meighan is also pitching up a CBS version of the "Tandem" sales concept and has under wraps a "secret weapon" approach which he'll spring on the Columbia Affiliates Advisory Board when it meets later this month in New York.

At NBC and ABC enthusiasm runs equally high, with their assorted sales patterns to fit the purse of any and all sponsors. Today the webs will ad lib a sales formula on a "you-name-it-we'll-evolve-it" basis. The networks, after a year of groping, have learned their lesson. Instead of fighting

(Continued on page 40)

Agencies Trading Like Mad in Shift Of Key Men; Wage Freeze Seen Factor

The personnel trading among agencies continues unabated with the past week or so witnessing an almost unprecedented activity involving key radio-TV execs identified with accounts pouring many millions into AM and TV coffers annually. There's considerable trade speculation as to the precise reason or reasons for the east turnovers and shuffling, with the wage stabilization seen as one of the major factors in the moving around for more lucrative pastures. The jockeying among agencies for a firmer foothold in the television programming sweepstakes is seen as another factor.

Highlighting the multiple-agency maneuvering of the past few weeks, of course, was the collapse of the Duane Jones agency and his $1,000,000 suit threat against his ex-aides, who went out on their own, taking along some of the DJ accounts. In the wake of the Foote, Cone & Belding reorganization, Erwin, Wasey reportedly has one on tap, with Jim Douglas resigning from Colgate to move in as radio-TV director for the agency. He succeeds the exiting C. H. Cottington.

Al Robey, brand account man for Colgate on the toothpaste product has checked off the Colgate payroll and is joining McCann-Erickson to handle the Pepsodent account. McC-E only recently acquired the Pepsodent biz from Foote, Cone & Belding.

Bernard Kliman radio-TV man for Gruen Watch via McCann Erickson, which slices a nice ad melon among the radio-TV stations, has checked out to open his own agency.

Bill Templeton, aide of Myron Kirk at Kudner agency as producer on the Milton Berle show and handling Texaco biz, has resigned to move in as radio-TV director at Sherman Marquette. That's the post Stu Ludlum has resigned to open his own talent agency.

Cleve Carey has resigned as advertising director of Rexall to join Grey agency on Sept. 17 in an exec capacity. He'll have general charge of local and national advertising for Owl, Liggett, Lane and Rentro chains as well as for Rexall franchised druggists.

This week's revamped production setup at Young & Rubicam, with Nat Wolff entering the picture (see separate story), further reflects the heightened tempo around the agencies.

Y&R Revamp Moves Into High; Nat Wolff Named Production V.P.

NBC Public Relations Veep

William F. Brooks

Details his views on

Networks' Responsibility on the Public Service Front

• • • •

An editorial feature in the

NBC SILVER JUBILEE

edition of

VARIETY

Anticipated reorganization within the radio-television framework of Young & Rubicam agency rolled into high this week with the announcement by Everard Meade, v.p. and radio-TV director, that Nat Wolff was moving in as veepee in charge of production. Move is the second within recent weeks designed to strengthen the Y&R setup in the wake of some program cancellations and shift of accounts to other houses, with George Gribbin designated as veepee in charge of commercials a couple weeks back.

New post puts Wolff up front on the commercial TV firing line in masterminding talent, show and script acquisitions as Meade's No. 1 aide. He moves east permanently as soon as he winds up his Coast commitments. As an indie operator, he's been identified with the Schlitz-sponsored "Halls of Ivy" package as director and occasional scripter. One of the key talent men in radio, later moving into the writing-directorial sphere, Wolff also played a major role at one time in bringing a number of radio writers into the Metro pic studios.

In addition to Wolff, Meade revealed appointment of Edward S. Snowden, formerly engaged in opera management, as a radio-TV supervisor. A number of new appointments and shifts designed to strengthen the agency's supervisory setup is reported on tap.

Red Erickson, currently manager of the radio-TV department, is expected to be moved out of that spot into a new sphere of operation, with possibility that David Levy will become executive assistant to Meade. Other changes are also believed imminent.

Van Camp Cancels Dinah, But P&G Starts Wooin' Her

Dinah Shore's video show for NBC under Stokeley-Van Camp sponsorship, scheduled to tee off in October, blew up last week when the client served notice on the network that it was cancelling out and dropping the time. The singer was scheduled to take over the Tuesday and Thursday 7:30 to 7:45 p.m. segments for a Coast-originating program.

However, there's a strong possibility that Procter & Gamble, which sponsors Miss Shore on CBS via the 15-minute cross-the-board Jack Smith-Shore-Ginny Simms radio show, may step in and buy the Monday-Wednesday-Fridays 7:30-7:45 time in which to showcase the singer. In that case it would leave the Tuesday-Thursday period open for new sponsorship. Latter segments are being pitched up to NBC by Bernard L. Schubert as a two-a-week showcase for Hildegarde.

After negotiating with NBC for Miss Shore's TV show, Van Camp expressed some unhappiness over station clearances for the program and this is believed to be the major factor in the decision to cancel.

St. Louis Blues For Budweiser

St. Louis, Sept. 11

George Burbach, manager of KSD-TV, the St. Louis Post-Dispatch video operation here and basic NBC affiliate, found himself on the horns of a "loyalty to a local industry" dilemma which was finally resolved only by knocking off the Ken Murray Saturday night show.

The Murray show is sponsored by Budweiser Beer, one of St. Louis' major prides. KSD had no compunction about carrying the show last season and brushing aside the opposition Jack Carter show on NBC, despite the station's allegiance to the latter network.

This season the "All Star Revue" moved into the opposite Murray time on NBC. One of its three sponsors is Pet Milk, another St. Louis enterprise. It was toughie for Burbach to resolve, with the local station last week deciding to throw in its lot with "All Star Revue" and doing a late Saturday night delayed kine on Murray.

ABC MULLING DAYTIME 'STOP MUSIC' AM STRIP

ABC is talking to the Louis G. Cowan office about a daytime radio version of "Stop the Music," which would also keep its Sunday evening hour and on the radio web and its Thursday evening hour on AM-TV.

Program veepee Edward Rees wants to put the show on cross-the-board at 3 p.m., just ahead of the web's upcoming 3:30-4:30 p.m. soap opera lineup.

The daytime strip would be adapted for the femme listener with different features from the evening shows. It's likely that Jimmy Blaine, vocalist on the nighttime shows, would handle the emcee chores instead of Bert Parks, who has a heavy sked, including "Break the Bank" on the network.

'Kine Circuit' to Rule Out Film Properties for Montgomery Show

Robert Montgomery, whose "Lucky Strike Theatre" has utilized adaptations of screenplays until now, will be forced this year to forego stories which have been previously screened. While this will eliminate some preferred properties Montgomery said, it has also opened up a new string of stories, which has permitted him to line up shows to carry him halfway through the season.

Stories previously produced on film are out this year because American Tobacco, his sponsor, has bought the full network, necessitating the use of kinescopes for some markets. (Last year, Luckies had the show on only the interconnected affiliates, all of which carried it live.) Since the film companies claim that kines represent another form of film, they insist their film rights to properties precludes use of those properties for TV.

Series, which resumed Monday (10) in the alternate Monday night 9:30 to 10:30 period, preemed with "Bubbles," which was adapted from a short story by Wilbur Daniel Steel and will star Richard Derr. Previously announced was George Bernard Shaw's "Cashel Byron's Profession," which will mark the first presentation of any Shaw work on American TV. Montgomery said he and his staff were surprised to find that the play is now in public domain. Other stories lined up so far for the season include properties by Edward Pope, William Irish, Wilkie Collins, J. B. Priestley and an original biography of Louis Pasteur to be scripted by Thomas W. Phipps.

Montgomery plans to star in two stories this year, but so far has not selected the ones he would like to do. In addition, he'll narrate the action on the Irish story, "I Wouldn't Be in Your Shoes," utilizing the narrative technique he used once last season. He said he would also like to use the subjective camera technique, such as he spotlighted in his "Lady in the Lake" film for Metro several years ago, but has not found a story yet which can be adapted for it. Montgomery has no plans for lensing any musicals this year.

Show's budget has been upped several thousand dollars over the

(Continued on page 29)

NBC 'Chime Time' Sale Gets Heave

NBC has finally abandoned its plan to sell its "chime time," whereby spot advertisers would actually latch on to the station-break chimes for an identification. Mathematically, NBC had it all figured out that it would add an additional $6,000,000 annually into the web coffers.

When NBC initially tipped its plan, as part of a concerted effort to pour additional coin into radio, the station reps registered loud squawks. However, NBC says that the station rep opposition was not the reason for killing the project and that the major affiliate stations, in fact, were all in favor of it. Inability to find a formula which would be suitable to all clients cued the decision to let the chimes continue to ring on a sustaining basis.

BALLANTINE REPACTS FOR YANKEES IN '52

Ballantine's this week renewed its option to bankroll telecasts of all N. Y. Yankee baseball games for the 1952 season, and for half of the radio games. TV pickups are carried by the N. Y. Daily News' WPIX, while the AM coverage is handled by WINS, Crosley outlet in N. Y. Agency for Ballantine's is J. Walter Thompson.

White Owl shared the AM pickups with Ballantine during the season now winding, but it looks as though the cigar outfit may bow out after this year. As a result, the Yanks will have to seek another sponsor to pay for the remaining games on radio next year.

RCA Board Chairman
Brig. General David Sarnoff
details how
TV Has Moved Miraculously Since Its '39 Debut
• • •
an interesting editorial feature in the
NBC SILVER JUBILEE SPECIAL EDITION
of
VARIETY

Ernie Simon Exits Chi for WOR Pact

Chicago, Sept. 11.

Ernie Simon, one of the Windy City's busiest radio-TV personalities, has succumbed to the blandishments of Manhattan and is inking these parts for a pact with WOR and WOR-TV. During his five-year tenure on Chi stations, the same comic cut a wide swath with AM-TV audiences here and his departure set for Oct. 15 has given rise to a hectic search for replacements on his various broadcast enterprises.

Simon has inked a year pact, with five-year options, at WOR. He's to do a half-hour cross-the-board afternoon larvee show and will work the 11:15 p.m. to 12 midnight shift on radio.

Comic has just been set by WMAQ to take over its nightly "Chez Show" this week so now program director Homer Heck is hanging out the auditioning flag again. Same is true at indie WJJD where Simon currently is filling 18 hours weekly with his morning show. WJJD chief Art Harre, seeking a complete switch, is auditioning femme disk spinners to fill part of the segment.

WBKB's program director Sterling Quinlan is likewise screening new emcees to take over Simon's role as "Curbstone Cutup." Gabber has been handling WBKB's nightly curbside remote for the past four years.

Eigen to Chi

Jack Eigen, Gotham gabber, arrives in Chicago tomorrow (Wed.) to take over Aust duties on WMAQ's late-evening remote from the Chez Paree. Eigen, who filled a similar role some 18 months ago from the Copacabana via WMGM, moves into the Chez berth Friday night (14).

Henny Youngman's TV Philly Marathon Nets 81G for Cerebral Palsy

Philadelphia, Sept. 11.

The marathon television program to aid the Cerebral Palsy fund which started at 10:30 p.m. Saturday and wound up 15½ hours later at 2 p.m. Sunday afternoon over WFIL-TV netted a total of more than $81,000 for the campaign.

Show was telecast from Town Hall here and emceed by Henny Youngman. Among the entertainers taking part were Peggy Lee, Al Bernie, Harry (Lifty) Lewis, Florian Zabach, Claudia Pinza, Jimmy Blaine, Eddie Roecker, Christopher Lynch, Richard Hayes and Peggy Anne Garner.

Every hour the television audience was taken to Atlantic City where 20 minutes were telecast from the Boardwalk at Steel Pier. Heading the resorts list of entertainers were Gus Van, Johnny Long and his orchestra and the Atlantic City String Band. Youngman had to leave the show at 12:30 p.m. Sunday to act as a judge in the Mrs. America contest at Asbury Park. Frank Brookhouser, columnist for the Inquirer, took over as mc when Youngman left.

Captive Kids

Rhinelander, Wis., Sept. 11.

Station WOBT here has found itself a goodsized captive audience. Some 2,000 school kids riding the Oneida County school buses are "forced" listeners to a daily 7:30-8 a.m. "beneficial information" show beamed by the station.

Bus drivers are under strict orders to tune in the airing as they hustle them to their schools.

CBS 'Grid Via Tint' Schedule for Chi

Chicago, Sept. 11.

Apparently determined to give a new hypo to its "pioneering tradition," WBKB has decided to beam the CBS schedule of color football telecasts. General manager John Mitchell notified the web last week that the indie would carry the nine-game tint package which tees off Sept. 29.

It'll be CBS' first opportunity to get its networked color shows into Chicago, indie, which is tied up with Columbia as an affiliate in the absence of a CBS-owned station here, will have to knock off its own black and white programs during the beaming of the tinted shows.

Because of the network's interest in displaying its color fare to the Windy City audience, it's believed that CBS will assume most of the costs attendant to WBKB's transmission of the grid contests. The "audience" for the telecasts will be limited to department store setups and other promotion exhibits arranged by CBS. The home viewership will be practically nil because of the absence of the necessary supplementary units needed to convert the monochrome sets to tint reception.

Sponsor, McConnell Sail For 'Big Show' in London

Richard S. Reynolds Jr., president of Reynolds Metal Co., sponsors of a half-hour of the NBC Sunday night "Big Show," sailed last week on the Queen Mary, accompanied by NBC prexy Joseph H. McConnell, for the London-Paris originations of the program. They were accompanied by their wives.

McConnell expects to be gone a month. Taped version of "Big Show's" Palladium performance on Sept. 16 will be broadcast in this country on Sept. 30 as the season's curtain-raiser.

Jack Kuney to WLIB

Jack Kuney, director formerly with NBC and WNEW, N. Y., has joined WLIB as production manager. His work will include shows beamed to the indie's second-generation Jewish-American audience, based on his having directed "Eternal Light" on NBC and a series recorded in Israel with Ben Grauer in 1948.

WLIB, which also has programs slanted to the Negro market, last night (Tues.) covered the preview of United Artists' "The Well" in Harlem.

Radio Premieres

(*Sept. 12-22*)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Sept. 12-22).

Sept. 13

Romance. Drama. CBS, 11:30 p.m. to midnight. Sustaining.

Sept. 16

My Friend Irma. Situation comedy. CBS, 6:30-7 p.m. Sustaining.

Jack Benny Show. Comedy. CBS, 7-7:30 p.m. American Tobacco, via BBD&O.

The Choraliers. Music. CBS, 10:30-11 p.m. Longines-Wittnauer, via Victor A. Bennett.

Sept. 18

Tums Hollywood Theatre. Drama. NBC, 8:30-9 p.m. Tums, via Dancer, Fitzgerald & Sample.

Sept. 21

Mr. District Attorney. Drama. ABC, 9:30-10 p.m. Bristol-Myers, via Young & Rubicam.

DuMont Unveils 'DuMatic Switch' Adapter for CBS Colorcasts

Availability of CBS color television to the public took another step forward yesterday (Tues.) with news that DuMont will soon market a special adapter which will enable viewers to receive CBS colorcasts in black-and-white on their present sets. Adapter, which changes the standard 525-line transmission to CBS color's 405 lines, will sell for $19.95.

Fact that DuMont is following Philco, Admiral and other major manufacturers into the marketing of adapters is considered particularly significant, in view of their being among the chief opponents of the CBS system in the recent FCC hearings. Dr. Allen B. DuMont told VARIETY shortly after the hearings that his company would manufacture the equipment whenever public demand was sufficient. Thus, it's believed that some of DuMont's customers have asked to be enabled to receive the CBS colorcasts.

According to Walter L. Stickel, national sales chief for DuMont receivers, the company has no plans at present to manufacture a converter. It's the converter that would make it possible for present setowners to receive the CBS colorcasts in color. If DuMont ever markets the converter, which

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UHF Converter

DuMont Labs yesterday unveiled a new ultra-high frequency converter, which will permit the owners of any present DuMont receiver to pick up commercial UHF telecasting as projected by the FCC. Converter, similar to that recently displayed by Crosley, works with DuMont's continuous tuning system and covers the full 475-890 mg. range set aside by the FCC for future UHF broadcasts.

Unit can be installed in present sets with no sacrifice of existing very-high frequency stations, and will receive signals from as many UHF stations as are set up in any area. DuMont has designed the converter in advance so that it will be available to the public ahead of the first UHF programming.

An Early Star of Radio
Jessica Dragonette
recalls
Some Memorable Highlights
• • •
one of the many interesting features in the
NBC SILVER JUBILEE SPECIAL EDITION
of
VARIETY

Battle of Vitamin Peddlers Spreads

Chicago, Sept. 11.

The battle of the vitamin merchants which funnelled some $600,000 into Chicago radio and teevee during the past summer is set to continue into the winter season on even a broader spread. American Vitamin Assocs. are moving into the network picture, having purchased the Wednesday night 7 to 8 (CDT) hour on ABC-TV. Coast pill outfit will fill the segment, starting Sept. 19, with a filmed version of "Frosty Frolics," TV ice revue which has been beamed locally on KTLA, Los Angeles.

Meanwhile, the Vitamin Corp. of America which met AVA's heavy summer ad drive in Chicago and other major cities with an ambitious radio-TV campaign of its own, has kicked off a saturation spot spread here and in Los Angeles. Test campaign will use 600 radio spots and 100 TV blurbs.

Although the details still aren't completed, Vitamin Assocs. will continue their expansive local schedule in the Windy City. AVA likely will continue its cross-the-board half-hour nighttime strip on WGN-TV and is eyeing packages to insert in the afternoon periods when the baseball season ends. Vitamin outfit is bankrolling WGN-TV's entire baseball schedule, including both the Chi Cubs and White Sox home games. WBKB's Cubs telecast is sponsored by the competing vitamin company.

Pic, Radio Commitments Force Stafford to Nix CBS Daily TVaudeo

Hollywood, Sept. 11.

Film and radio commitments here have forced singer Jo Stafford to nix a CBS-TV offer to head a one-hour daily televariety show but the web expects to renew its offer in the spring after she completes her film deal.

Net had proposed a New York-originated layout to cost $2,000,000 for 40 weeks.

Miss Stafford, however, is bound here by two film and two radio deals. General Artists Corp. prexy Tom Rockwell said negotiations for the chirp's services may be resumed later.

The songstress' Club 15 and Carnation Hour will keep her occupied here for CBS radio until well into 1952, while she's set to do her first film, "My Fine-Feathered Friend," costarring Dennis Morgan, in late December. The latter is for Fidelity Pictures, and so is her second pic, as yet untitled, which starts shooting in April.

WLOU's Negro Slant

Louisville, Sept. 11.

WLOU here returns to the air Oct. 1 with a 100% slant for the Negro market.

Outlet was recently bought by Robert W. Rounsaville, who also owns WQXI, Atlanta. Both stations are to be repped by John E. Pearson Co.

LBS Drops Shirer, Harsh; Pacts Flynn

Joseph C. Harsh and William Shirer are being dropped by Liberty Broadcasting System on Sept. 20, and John T. Flynn, conservative economist, launched a cross-the-board series on the web last evening (Tues.).

Departure of Shirer and Harsh, who had been alternating in a commentary strip, brings to three the number of commentators who have left Liberty in recent months. This summer Raymond Swing exited to join Voice of America. A fourth gabber, John W. Vandercook, remains.

It's reported that signing of the right-winger Flynn was suggested by H. R. Cullen, Texas oil millionaire, who recently bought heavily into Liberty. Flynn will originate from his Bayside L. I., home.

CBS Station Relations Post for Bill Schudt

William A. (Bill) Schudt, Jr., has been named director of stations relations for the CBS Radio Division. Formerly eastern division manager of the CBS radio stations, he'll operate under Herbert V. Akerberg, stations relations veepee for both CBS Radio and CBS Television.

Fritz Snyder had previously been named chief of TV stations relations under Akerberg. Ed Scovill, one-time CBS'er who has been business manager for Kenyon & Eckhardt's radio-TV department, moved back to CBS this week as a field rep for the radio stations relations. Tom Frank is replacing him at the agency.

B'CASTERS GANG UP ON ANA

Radio, Pix Keeping Company

In sharp contrast to the not-so-distant days when the film studios were giving radio the brush, there's a widespread courting of AM by the Hollywood pix moguls today. The romancing of radio by the filmsters stems directly from Hollywood's recognition of TV as Enemy No. 1, with video inheriting AM's anetime status as something to stay away from.

The pix-radio alliance rolls into high momentum on Sept. 24 when eight of the major studios put their stars and properties at the disposal of "Lux Radio Theatre" for the special hour of hoopla celebrating the Council of Motion Picture Organizations' "Movietime U.S.A." campaign. Scenes from such new product as "American In Paris" (Metro), "Distant Drums" (Warners), "People Will Talk" (20th), "Here Comes the Groom" (Par), "Saturday's Heroes" (Col), with such personalities as Gary Cooper, Bing Crosby, Cary Grant, Jeanne Crain, Gene Kelly, etc., will get a showcasing, with the Lux stanza also having access to all the properties for full hour presentations later in the season.

As the major dramatic property in radio through the years, the Lux show has always established a working liaison with the pix studios, but getting key properties didn't come easy, invariably involving some deal or other. But with COMPO now using radio to perpetuate the film industry as opposed to TV, it's a case today of "take what you want."

Everybody Wants to Establish An East-West Micro-Cable 'First'

While Eddie Cantor and the "Colgate Comedy Hour" get the nod on preeming the first west-to-east commercial show with the opening of the coast-to-coast micro-cable, indications are that the first transcontinental sponsored show will get a N. Y.-to-Hollywood transmission in advance of the Sept. 30 Cantor date.

Currently there's a scramble on to establish the "first," now that A T & T has moved up the schedule to make the micro-cable available for clients on Sept. 28. There's a strong possibility that the Sept. 29 telecast of NBC-TV's "All-Star Revue" will get the inaugural nod for an east-to-west transmission.

Meanwhile, the TV production heads of the four networks are exploring the possibility of doing an all-network commercial show on Sept. 28, from 11 to midnight, if the webs can get off the programming hook and wrap up clients for the event. A T & T doesn't want to pick up the tab, having abandoned its own inaugural four-network sponsorship deal when the State Dept. okayed the transcontinental relaying of the ceremonies attending the signing of the Japanese Peace Treaty. However, A T & T agreed to the opening up of the micro-cable on Sept. 28 if the webs programmed the hour.

RCA Research Engineer
Dr. Alfred N. Goldsmith
Deeply impressed with the tremendous strides of the new medium details
TV's Four Highways of Growth
. . . .
An upcoming editorial feature in the
NBC SILVER JUBILEE edition of
VARIETY

Philly Throws Curb On 'Piped-In' TV

Philadelphia, Sept. 11.

An ordinance will be introduced in City Council Thursday (13) requiring payment of a $1,500 license fee by establishments that exhibit piped-in telecast of sporting events for profit.

Bill is expected to win heavy support in Council because of widespread complaints on the part of TV set owners who no longer get the big fights and other sports events on their receivers.

Special target is the boxing fights which have been selling all TV rights to agencies which in turn page show to subscribing theatres that charge as much as $2.60 admission.

Councilman James G. Clark, who will introduce the new ordinance in conferring with the city solicitor's office as to its possible enforcement.

Pearson Into Mpls.

Minneapolis, Sept. 11.

Due to the increased importance of Minneapolis as a centre of advertisers in the spot radio field, John E. Pearson is opening a branch office here on Monday (17). Move is timed with the opening of the Minnesota Broadcasters Assn. confab here next week (19-20).

More Violence Flares, Grid Snag In KSTP Lockout

Minneapolis, Sept. 11.

Erupting again as pickets once more parade in front of the Twin Cities TV and radio station, the KSTP 18-month old technicians' strike, which has developed into what's now claimed to be a lockout, may prevent it from televising the Minnesota-Nebraska football game this fall, although it's one of seven slated for KSTP here as part of the NCAA's "test tube" video program.

Last year KSTP was barred by the university from broadcasting its football games because of the strike which would have caused the stadium to be picketed if the station had been allowed to send the contests over the ether from the broadcasting booth along with other stations. Whether the university now will let down the bars to permit KSTP to broadcast and televise hasn't been indicated yet, but the belief is it won't.

Despite the fact that the Minnesota-Nebraska game is being played here, NCAA selected it for the TV program in this area in the belief that it will attract a capacity crowd of homecomers and Cornhusker

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Melton Sliced in Half

Ford Motors this week had practically decided to trim the James Melton (NBC-TV) "Ford Festival" from its present hour-long format to a half-hour. Show is presently aired Thursday nights at 9, which means the 9.30 to 10 period that night is now available for sponsorship.

Decision will not affect NBC's SRO position on its evening schedule, however, since the web has a dozen or more bankrollers waiting in line to move in as soon as Ford makes the half-hour available.

DOSSIER SCORED AS 'SUPERFICIAL'

Assn. of National Advertisers' third report on "Impact of Television on Radio Listening," released last week, is bringing angry replies from the AM sector of the industry. Radioites were particularly incensed because the report comes after all four major webs have slashed their rates 10-18%, a move which some broadcasters felt was an unnecessary capitulation to price-cutting pressures.

Broadcast Advertising Bureau prez William B. Ryan referred to the report as "incomplete and superficial" and said BAB is launching a thorough study of the document.

While most industry leaders were not commenting officially on the latest ANA report, they privately expressed resentment at ANA, saying it was basing its position on "unfounded assumptions."

One reason why the latest ANA dossier is less comprehensive than the previous publications is that A. C. Nielsen declined to give the bankroller group his data except on a cash basis. A spokesman for Nielsen said that data wasn't given, as it had been in the past, on a quiffo basis, since it requires a great deal of special work and would in effect be "giving away our stock in trade." C. E. Hooper furnished the ad group with some material as a dollar-a-year consultant.

ANA said that without the Nielsen material it was unable to say whether "the decline of about 1½% per month in audience ratings of evening programs," which it found in the previous reports, was continued. However, ANA declared, the rate of decline is pegged to the increase of TV set circulation, and tele ownership expansion between October, 1950, and April, 1951, "was much larger than in any previous six-month period."

AM proponents answered that while TV set ownership continued up, the novelty factor is wearing off in older TV families and AM listening in these homes is increasing.

While ANA didn't get Nielsen figures directly, it cited his data in the trade press that over a three-year span 7-10 a. m. radio audiences showed no decline, 10 a. m.-1 p. m. audiences were off 10%, 1-5 p. m. audiences dipped 16%, 5-8 p. m. audiences were off 22%, and 8-11 p. m. audiences dropped 25%.

Defenders of AM retorted that Nielsen "underestimates" the radio audience by failing to measure out-

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Fore-Aft Sponsors For NBC-TV Grid

NBC-TV capitalized further on its exclusive college football part this season by snagging sponsors for 15-minute programs both before and after each game on the 10 Saturdays of football. General Tire and Rubber has bought the pre-game show, through the D'Arcy agency, while Prestone took the post-game series, through the Ruthrauff & Ryan agency.

Pre-game warmup, which will probably be slotted at 1:45 p.m. each week, will feature Ted Husing in an interview with one of the top college coaches, who will describe the particular game or games to be televised that week. In addition, film clips of the two teams in action the preceding year will be screened. Interviews are to be filmed in advance, to permit the coaches to appear.

Post-game series will spotlight a roundup of scores from all parts of the country, with N. Y. Daily News' sports editor, Jimmy Powers, probably drawing the assignment. He'll also do a live interviews with a name college player each week. Time of this series is indeterminate, depending on what time each game finishes.

Industry Slugfest Looming On Benton Bill Establishing AM-TV Citizens Board; Fear Censorship

Veteran Maestro
B. A. Rolfe
Who remembers 'way back when' waxes nostalgic about radio's diaper days with
Little Did They Suspect
. . . .
An interesting byline feature in the
NBC SILVER JUBILEE edition of
VARIETY

Washington, Sept. 11.

A knock-down drag-out fight on the Benton resolution to establish a National Citizens Advisory Board on Radio and Television appears to be shaping up as hearings on the measure go into a second week before the Senate Interstate Commerce Committee and Sen. William Benton (D.-Conn.) gathers support for his revised and more acceptable bill.

Fear of the bill's passing prompted the TV Board of National Assn. of Radio and Television Broadcasters, meeting last Friday (7) in Virginia Beach, Va., to dispatch a strong protest to Committee chairman Edwin C. Johnson (D.-Colo.) and Ernest W. McFarland (D.-Ariz.), chairman of the subcommittee holding hearings on the measure.

What particularly irked the TV broadcasters was the fact that Under Secretary of State James E. Webb testified in support of the resolution "at a time when American television, by virtue of private enterprise, has initiated coast-to-coast service on the occasion of a great and vital diplomatic conference."

NARTB, which has petitioned the Committee for permission to testify, has raised the issue of censorship in its opposition to the bill. The association advised the Committee it considers the measure "potentially more dangerous to free expression than any legislation that has been before the Congress in the 30-year history of American broadcasting." It found "implicit" in the resolution "all of the evils of censorship and abridgement of free expression against which this nation's free citizens have fought for generations."

The advisory body of 11 members, to be created under the Benton bill, NARTB fears, would be "but one step" to control of radio

(Continued on page 40)

Still Availabilities For Grid Games On TV, Despite NCAA

Number of college football games, including the annual Penn-Cornell Thanksgiving Day contest, remain available for live telecasting despite the National Collegiate Athletic Assn.'s tight schedule on Saturday afternoon games this season. In expanding on plans for their moratorium experiment this year to determine video's effect on gate receipts, NCAA execs said they're interested in only Saturday afternoon games played between Sept. 22 and Nov. 24. As a result, all other games can be televised however the individual schools see fit.

Colleges playing their games on Friday nights can thus sell rights for live TV'ing. Also available are special Thanksgiving Day games, as well as the post-season games which have not yet been contracted for. While the fact that such contests usually play to SRO biz whether they're televised or not might have figured in the NCAA's decision to eliminate them from its experimental schedule, the association said it bypassed them only because it had to set a boundary somewhere on the games "falling within its purview."

Army-Navy game, incidentally, is also excluded from the NCAA schedule and is thus available for live telecasting on a separate deal. It's believed that it will again be carried this year by NBC, with Gillette Safety Razor sponsoring. NCAA execs insisted, meanwhile, that no top teams were eliminated from the schedule as a means of further testing video's results, as has been charged. They said that teams such as Oklahoma and Tennessee, which are expected to top the country this year, could not be included simply because there are no interconnecting facilities yet to their origination sites.

Gleason's Cincy Marathon

Cincinnati, Sept. 11.

Jackie Gleason appeared Monday on all WCPO-TV live originations and guested for a special 30-minute night program with Paul Dixon, the station's star disk jockey, and Dottie Mack and Wanda Lewis. Dixon supports.

Dixon and the two girls will be guesters on Gleason's "Cavalcade of Stars" Friday night on the Du Mont web.

Mort Watters, head man of Scripps-Howard Cincy radio-TV operations, presented Gleason to the local press at breakfast and cocktail sessions in the ultra plush Terrace Plaza.

GF Sets Rogers For NBC AM-TV

Hollywood, Sept. 11.

General Foods is picking up the tab of the Roy Rogers show under outer star's new NBC radio-video three-year pact. He'll share billing with his wife, Dale Evans, but General Foods has the right to cancel if any Rogers' Republic pix are released to television.

Rogers has instigated suit to prevent the Republic studio from selling his old films to video. Rogers' NBC-TV show hows on Dec. 30, and will be weekly thereafter. Terms of the pact cover live and taped AM airers, and live and filmed vidshows, with guestshots on other GF air-video shows.

Rogers has already finished four half-hour vidpix and has eight more ready. He launches his NBC radio airer this fall.

CBS ALSO SPLITS SPOTS DOWN MIDDLE

CBS' split down-the-middle has been carried over into the spot field. A separate organization to handle TV spot sales, formerly in the province of Radio Sales, has been set up.

CBS Television Spot Sales will be headed by Thomas H. Dawson, it was announced by Merle S. Jones, stations and general services veepee for CBS-TV. Dawson returns to CBS from Edward Petry, station rep outfit, where he has been director of TV. Before that he had been with CBS for 12 years. New outfit will handle all tele stations previously repped by Radio Sales.

KEN MURRAY SHOW
With Art Lund, Laurie Anders, Anita Gordon, Jane Bergmeier, Lillian Farmer, guests, David Brookman Orch, Nelson Case, announcer
Producer: Murray
Director: Herbert Sussan
Writers: Royal Foster, Seaman Jacobs
60 Mins., Sat., 8 p.m.
ANHEUSER-BUSCH
CBS-TV, from N. Y.
(D'Arcy)

Ken Murray's preem for this season is much improved of late has had a rough time. This show opened in the red, but subsequently has recovered to the extent that he knocked off his opposition handily and towards the end of the year was among the leaders in the Nielsen sweepstakes.

Murray's format holds up well and by dusting off the rough spots it's likely that he'll achieve his eminence of last year. The initial show (8) lacked the necessary smoothness and production wasn't keyed correctly but these handicaps are easily overcome.

The difference this season is that he has the most formidable opposition from NBC which is using this time slot for some of its most high-priced shows. He'll have to punch in every direction to overcome the competition.

Most of the elements on the show are the same. The only major change is the substitution of Anita Gordon for Doris Hood in the singing spot. Miss Gordon appears to be a pliable singer to work with in this medium. She clicks up vocally and visually.

Murray loaded the first show with some top talent namely filmster John Derek and Johnnie Johnston latter crooning over in costume from the legitimate "A Tree Grows in Brooklyn." Neither did very much on the first show but at the same time he overloaded singer Patti Page so that her full value wasn't attained. Miss Page, in addition to her own song spot, excellent, was used at the beginning of the show and elsewhere.

The genuine sock of the session was a scene from "Darkness at Noon" with Bruce Hull essaying the role of the revolutionary now in dotage. This particular bit is parts much loaded with every right on the side of the character played by Hull. Nonetheless it didn't mar the dramatic impact with Hull doing an excellent portrayal.

Of course, Laurie Anders, the deadpanned cowgirl returned to do more preening of the wide open spaces, and here again she was overused to give the impression that the gag was being carried too far. Miscellaneous guests included Clark & Brown in a song and dance spot which was well done, and Earl Nichols whose patte didn't particularly fit his slot. Art Lund did okay in one tune.

With that lineup of talent Murray didn't get much chance to do very much on his own. He participated in a card-playing bit as his major contribution.

Given a few Saturdays to get the summer hiatus out of his system, Murray's show should reach the heights of last year and he'll be in a position to compete with his tough opposition. *Jose.*

PUBLIC PROSECUTOR
With Warren Hull, emcee; John Derek, Glenda Farrell, Douglas Anderson, guests; Bob Shepard, announcer
Director: Nat Fisenberg
30 Mins., Thurs., 9.30 p.m
CRAWFORD CLOTHES
WABD, New York
(Al Paul Lefton)

This modest-budgeter has some promise for the armchair detective set, although it needs sprucing up. Format has a panel of three guests view a 15-minute whodunit film, which is interrupted just before the denouement. Panelites then give their guesses as to the killer's identity.

On the preem Thursday (6) guests were thespers John Derek and Glenda Farrell, who were apropos choices in view of their having been in mystery pix, and Douglas Anderson a ventriloquist. Latter got off a couple of gags with his dummy and fitted into the proceedings since the murder involved a ventrip. Opening segment with the guests was a bit too heavy on their various plugs, and could be trimmed. Seating arrangement was cumbersome, and camerawork failed to overcome it.

Film was part of the "Public Prosecutor" series. It was okay for the purpose although the clues were so confusing none of the participants was able to come up with a correct analysis of how the crime was committed. A simpler and more logical puzzler could have produced better gab. The discussion, however, was fairly interesting, with the pix stars exposing some of the formulas of Hollywood mellers. *Bril.*

KATE SMITH HOUR
With Ted Collins, John Butler Ballet Group, Jack Allison singers, Peg Lynch & Alan Bunce, Dorothy Daye, Benny Fields, guest; Jack Miller, music
Producer, Collins
Director: Greg Garrison
60 Mins., Mon. thru Fri., 4 p.m.
Participating
NBC-TV, from N. Y.

"Kate Smith Hour," whose commercial success bulwarked NBC-TV's new 90-minute daytime programming, returned after its summer recess Monday (3) with practically the same cast and format—and numerous gaps patched and spotlighted during last season's ride. It's still a pleasant hours viewing grooved mostly for the housefrau and carries enough production values to maintain its position at the top of the daytime ratings.

Miss Smith, producer Ted Collins and his associate Barry Wood tossed enough varied segments into the new season's opener to retain the "variety" category, even though it was paced unevenly and tended to drag in spots. Such items as the John Butler ballet group as an imaginative routine about circus performers and their backgrounding of Miss Smith's "Hello Young Lovers" could have rated spotting on most evening video shows. But the "Ethel and Albert" dramatic sketch, based on the old radio series and featuring Peg Lynch & Alan Bunce, could have been trimmed to one-third the time for more impact.

Benny Fields guested on the opener singing a medley of tunes in his schmaltzy but hep style. He also plugged "Somebody Loves Me" opening Paramount bioPIX of him and his wife, Blossom Seeley. Miss Smith, in as fine voice as ever, slicked across some pop tunes and of course turned in her usual polished job as emcee of the proceedings. Collins, who does a turn on the show two or three days a week, appeared on the opener only to intro Fields. Dorothy Daye narrated a fashion show adequately, with the models given top production settings.

Cross-the-board program has been SRO since shortly after it preemed a year ago. With participating bankrollers it's to be expected that the plugs will be many and varied. On the show caught there were 19 either straight spots or station breaks and both live and on film. Fact that NBC has a waiting list of sponsors hoping to buy into the show indicates that the commercials pay off. *Stal.*

WE, THE PEOPLE
With Dan Seymour, emcee; Oscar Bradley orch, guests
Producer: Seymour
30 Mins.; Fri., 8:30 p.m.
GULF OIL
NBC-TV from New York
(Young & Rubicam)

"We, The People," returning after a summer hiatus, showed an improvement on the preem (Friday 7). Stanza had a faster pace, used more guests and had a more featurish tone than in previous editions.

Feeling of a lighter touch was evidenced in the first portion in which four human interest quickies were unfolded, all having something to do with cake. The baking angle was a bit contrived, although a cute peg an which to hang the stories of a teenager boy who won a cake-making contest; a couple who got caught on an artillery range, a skid row character who came into a fortune, and a Coast Guard weather ship whose tars conducted a survey to find "Miss Heavenly Voice" and "Miss Heavenly Body," two airline hostesses who were exhibited on the show.

There was a good piece in archeologist Wendell Phillips, the "American Sheik" who excavated the Queen of Sheba's capital. This utilized Phillips' film clips of the historical diggings, the ceremony of his being made a sheik, etc. Device of prerecording parts of Seymour's commentary while he and Phillips were lensed silently was effective.

Aiter worked in some straight entertainment elements via a "Broadway Preview" angle. Tony Bavaar who will be in the upcoming show, "Paint Your Wagon," did a nice job vocalizing "I'm A Fool To Want You." Marilyn Murphy, 16-year-old coloratura who is on the Radio City Music Hall bill registered still with the "Bell Song" aria.

Production-wise show was good, except for a few distracting shadows and a couple of minor slipups. Using the guests in semi-dramatic spots, rather than the straight interview, generally came off well, but at times was hokey. Seymour handled the emcee chores ably and put over the straight commercials for Gulf. Oscar Bradley orch which has been handled by Mrs. Bradley since the death of her husband three years ago, backed the program competently. *Bril.*

THIS IS SHOW BUSINESS
Clifton Fadiman, Sam Levenson, George S. Kaufman, Russell Arms, Dorothy Collins, Hank Sylvern orch, Eva Gabor (guest panelist), Georgie Tapps, Jack E. Leonard, Isabel Bigley
Producer: Irving Mansfield
Director: Byron Paul
30 Mins., Sun., 7:30 p.m
AMERICAN TOBACCO CO.
CBS-TV, from New York
(BBD&O)

"This Is Show Business" returned to its usual Sunday night CBS slot with one essential change. Sam Levenson is now a panel member instead of Abe Burrows. For a program that gives advice to professionals, selection of Levenson is a bit incongruous inasmuch as he is a comparative newcomer to the craft. Levenson usually comes up with a story that illustrates a point that isn't too far from the discussion at hand. His presence can also be regarded as an admission that most of the problems that come up before the panel are generally manufactured, so this can also be taken as admission of that fact.

Clifton Fadiman is still the moderator and does a phrasing job, while George S. Kaufman can always be depended upon for acidulous comment. Eva Gabor was the first panel guest, a very decorative if not too erudite item.

Among the performers gathered for this session Jack E. Leonard dominated the proceedings. This beefy buffoon is one of the more blue buffoons in a good personal course. There were times when the panel seemed to better him, which of course, made for a lively session.

Georgie Tapps, who opened, knocked off a terrific sequence of some artistic tapping. He's an excellent hoofer with ballet overtones and he rated the strong mitt that he obtained.

Isabel Bigley, who recently attained headline status in "Guys and Dolls," bit it off nicely with "Dancing in the Dark."

The Lucky Strike commercials have undergone a change. The jingle is missing and instead Russell Arms and Dorothy Collins in their respective spots, give straightforward pitches for the weed.

"Show Business" remains a good show; but Burrows will be missed. *Jose.*

YOUR HIT PARADE
With Eileen Wilson, Snooky Lanson, Dorothy Collins, Sue Bennett, Raymond Scott Orch; Andre Baruch, announcer
Director: Clark Jones
Producers: Dan Launsberry, Ted Feiter
30 Mins.; Sat., 10:30 p.m.
AMERICAN TOBACCO CO
NBC, from N. Y.
(BBD&O)

The TV version of the Thursday night "Hit Parade" show adds up to a solid musical session. Framed around the same top numbers as its AM counterpart, this session is packaged in a smart visual framework with the impact warranting the obvious stiff budget expenditure. Show carries an unusually large troupe, including some five vocalists, a choral group, ballet troupe and Raymond Scott's oversized orch. The whole personnel is integrated via a flashy production technique which gets the maximum Variety out of this hit tune showcase.

Initial show Saturday (8) did not of course face the series' most difficult problem of presenting a fresh treatment to tunes that stay on top for several weeks. This problem, however, was licked last year and the type of imaginative sequences offered on the kickoff stanza is a good augur for the future. Each of the seven top numbers was accorded an eye-appealing and appropriate production which did not stretch for novelty.

Most of the tunes were dressed up via adept use of the ballet team who executed their routines with zest and precision. Such ballads as "Too Young," "Loveliest Night of the Year" and "Because of You" were given simple romantic settings while the "Come On-A My House" number was flavored colorfully by a street scene setting against Eileen Wilson's vocal. Ballet troupe also did a rocking job on the standard, "Old Black Magic," with the help of some tricky camera angles. Scott's orch also socked across another oldie, "Lazy," with lots of instrumental kicks. Lineup of vocalists on this show performs excellently, vocal and camera-wise.

Plugs are effectively handled via short pitches by the vocalists interspersed among the numbers with Andre Baruch smoothly delivering the continuity. *Herm.*

EDDIE CANTOR SHOW
(Colgate Comedy Hour)
With Cesar Romero, Barbara Ashley, Stanley Praeger, Bill Gray others; Al Goodman orch
Producer-director, Manning Ostroff
Writers: Larry Gelbart, Larry Marks, Hal Goldman, Al Gordan, Phil Sukin
TV director: Jim Jordan
60 Mins., Sunday (9), 8 p.m.
COLGATE
NBC-TV, from N. Y
(Norman & Marquette, Batten)

Eddie Cantor bowed in Sunday night (9) for his second season as one of the rotating star comics on NBC-TV's "Comedy Hour" and provided one of the brightest and zippiest-paced revues he's yet done on TV. First half of the show particularly zipped along and although the second segment dragged slightly by comparison the overall effect was one of top entertainment.

Comedian, who looked younger than he did at the end of last season, opened with a lengthy but socko production number based on a specially-crafted song "This Is My New York," by Jerry Seelen and Sy Miller. Slightly reminiscent of "Manhattan Towers," the number provided a chance for Edith Barstow, who choreographed and staged last year's "Garroway at Large," to demonstrate again her hep versatility. Cantor then teamed with guest Cesar Romero for a youthful adaptation of an old burlesque skit in which Cantor acting out Romero's phone call to a gal-friend wound up loaded. It was hilarious slapstick.

Singers and dancers led by Jimmy Russell and Aura Vainio, also from last year's "Garroway," registered solidly in an imaginative staging of "New Broom," from the Broadway legiter, "Tree Grows in Brooklyn." Romero and Cantor teamed again in a bullfighter skit, based on Cantor's "Kid from Spain" film. Use of the prop bull and cow, with live actors dressed for the parts, was clever but the sketch ran too long.

Cantor then reprised his non-standard nostalgia for a pleasant finale, in a feature titled "Songs to Remember." He and Romero impersonated Van and Schenck doing "Carolina in the Morning." Barbara Ashley, unbilled, scored with "My Man." Cantor mimicked Sir Harry Lauder's "Love a Lassie," an unbilled actor personated the late Al Jolson to a dubbed recording of Jolie's "Swanee" and the number wound with a sock Charleston routine, played against a full nitery set.

Producer-director Manning Ostroff dittoed his fine work of last year in all departments and Jim Jordan imported by NBC from the Coast to work the Cantor show, scored with his camera direction, teaming neatly with Miss Barstow's staging and choreography. Colgate commercials were par. *Stal.*

TV TELEPHONE GAME
With Rusty Arden, George McBryde
Writer: Stuart Wilson
Producer-director: Harry S. Goodman
30 Mins.; Mon.-thru-Fri., 3:30 p.m.
Participating
WOR-TV, N. Y.

"TV Telephone Game," a half-hour cross-the-board afternoon quiz show which began via WOR-TV, N. Y. Mon. (10) has an interesting viewer participation format that should pay off in a fair sized audience. Set-owners write their phone number numerals below the station's call letters and circle the digits in response to questions posed by emcees Rusty Arden and George McBryde. Idea is to succeed in circling all the numbers.

Prizes are nominal. Contributed by participating sponsors, they comprise a pint of ice cream, shoe polish, large package of dog food, etc. However, the loot is a bit more lucrative for the "mystery jackpot." If the viewer identifies the "mystery voice" he (or she) snares an alarm type wristwatch, a year's supply of shampoo and sundry other rewards.

Questions for the opener were relatively easy as per the following sample: Was Gertrude Ederle known for her swimming ability or did she write "Little Women?" Miss Arden and McBryde, for the most part, were competent in reading off the queries. However, in the first 10 or 15 minutes the soft voice of the quiastress was difficult to hear. In another instance both became confused in posing a problem about how deep is two fathoms. Viewers check their results with special phone operators. Production mountings are [illegible]. *Gilb.*

MAMA
With Peggy Wood, Judson Laire, Dick Van Patten, Rosemary Rice, Robin Morgan, Ruth Gates; Billy Nalle, music
Producer: Carol Irwin
Director: Ralph Nelson
Writer: Frank Gabrielson
30 Mins., Fri., 8 p.m.
GENERAL FOODS
CBS-TV from N. Y.
(Benton & Bowles)

CBS-TV's "Mama" returned after a short five-week vacation Friday night (7) with all the warm-hearted atmosphere, neat thesping and production and nostalgic aura that made it a success for the last several seasons. Series, with Peggy Wood continuing to star in the title role and supported by the same cast, should quickly recapture any audience it might have lost during its hiatus and roll pleasantly from that point throughout the season.

Basing his stories on Kathryn Forbes' Mama's Bank Account from which both the film and legit versions of "I Remember Mama" were adapted, Frank Gabrielson is continuing to capture what must have been the flavor of a Norwegian immigrant family in San Francisco at the turn of the century. New season's preem last week boasted no suspense but generated an amusing conflict with the story of a speech to be made by Papa at the annual Sons of Norway dinner. Naturally Papa turned the household into a turmoil preparing for his speech, only to have it eliminated from the dinner at the last minute because the preceding speakers ran overtime. It was a situation with which viewers could easily identify themselves and that's the story factor which makes for good ratings.

Under the deft direction of Ralph Nelson, Miss Wood and her family reactivated their characterizations via the same smooth style they displayed last season. Miss Wood was warm and understanding as the mother, while Judson Laire scored solidly as Papa. Rosemary Rice, as the daughter through whose diary the stories are woven, Dick Van Patten, as the son, and Robin Morgan as the younger daughter registered well, as did Ruth Gates as the neighboring aunt. Carol Irwin, who produces the show for CBS, together with Nelson mounted the production neatly and did a good job parading the speakers across the stand at the dinner.

Plugs were confined to a new animated cartoon for the opening, and then opening and closing integrated spots with Miss Wood preparing the Maxwell House product. They were as easy to take as the show. *Stal.*

HOLLYWOOD JUNIOR CIRCUS
With Paul Barnes, George Cisar, Max Bornstein, Marie Louise and Charles, Bill Hughes and Blackie, Hanneford Family, Bruce Chase orch
Producer: Bill Ryer
Director: George Byrne
30 Mins.: Sat., 9:30 a.m.
HOLLYWOOD CANDY
ABC-TV, from Chicago
(Ruthrauff & Ryan)

Although there's evidence of its limited budget, this circus venture should pass muster with the kiddies in its new Saturday morning slot on ABC-TV. Show rode on NBC-TV last season in a competively tougher Sunday afternoon period. Again this cycle "Circus" operates on a skip-a-week basis with resultant rating handicap.

Format attempts to give the show a backstage flavor with the acts showcased as in rehearsal. Studio moppets are brought onstage for quickie interviews with the performers. Idea should be better developed or discarded as the kiddies' participation on the opening frame (9) was contrived and awkward.

With Paul Barnes displaying adroitly as the ringmaster, the three acts unreeled their turns for fairly strong video impact. Opener, Marie Louise and Charles, come off well with femme trapeze artist drawing lively mitting from the house audience. Bill Hughes and his talking crow, Blackie, amused the kids with the vocal antics of the bird. The Hanneford Family with their horse act likewise was a good touch in the tanbark idiom but seemed overlong as the finale.

Interspersing the acts was Buffo, the clown, who wandered in and out with some giggle-provoking antics. Clown role is handled by George Cisar. Also on hand was Max Bornstein as the midget Zero. Little fellow and his small auto which he drives around the stage are identified with the merchandising items.

Plugs, voice over film, were standard. *Dave.*

YOUR SHOW OF SHOWS
With Sid Caesar, Imogene Coca, Marguerite Piazza, Mata & Hari, Bill Hayes, Judy Johnson, Billy Williams Quartet, Jack Russell, Hamilton Trio, Carl Reiner, others; Wendell Corey, guest; Charles Sanford, music
Producer-director: Max Liebman
Writers: Lucille Kallen, Mel Tolkin, Liebman, Caesar
TV director: Bill Hobin
90 Mins.; Sat., 9 p.m.
Participating
NBC-TV, from N. Y.

Your Show of Shows, hour-and-a-half revue which forms the middle leg on NBC-TV's three-hour Saturday night programming parfait, resumed virtually intact last week (8)—and that's all to the good. With Max Liebman again helming as producer-director and Sid Caesar and Imogene Coca starring, the cast, format and production credits dittoed last year's company, evidencing once more that they can stage a full-scale Broadway revue week after week, with full quality and entertainment values.

New season's preem started rather slowly, with an overlong skeich featuring Caesar and Miss Coca in their varied reactions to a film they had seen. But, after Bill Hayes' solo on "Journey's End," the pace perked rapidly via another skit with Caesar and Miss Coca, this time aided by straight man Carl Reiner, titled "Over a Bottle of Wine." Duo demonstrated afresh their sock comedic talents, with Caesar (who apparently has slimmed down during his vacation) displaying new song-and-dance talents.

Rest of the show comprised highlights on all counts. Hamilton Trio scored with their fine acric terping in a routine about an insurance salesman and two spinster sisters, and Marguerite Piazza, assisted by Jack Russell and the singing and dancing chorus, registered strongly with her "Waltz in Favor of Waltzes." Mata and Hari, now regulars in the cast, looked great with their marionette dance. Billy Williams Quartet wrapped up in fine style "Shanghai" and "I Surrender, Dear." Interspersed with these were other fun-provoking sketches with Caesar, Miss Coca and film actor Wendel Corey, who did a neat job as program host.

Tops for the show, though, was Miss Coca's zany satire on the "Sleeping Beauty" ballet. With choreographer James Starbuck assisting, her parodying, complete with terping and mugging, was sock. Caesar's solo finale, on visiting a sick friend in the hospital, was too obvious for maximum impact. Hayes and Judy Johnson closed the show with an okay rendition of "Out of Breath."

Liebman's production mountings, with sets by Freddy Fox and costumes by Paul du Pont, were tops as always. Camera direction by Bill Hobin (ex-"Garroway at Large") was too tight at times, resulting in some dancers being clipped off the screen. He'll doubtless improve, though, as the season progresses. Charles Sanford and his orch backed the show excellently. Sponsor plugs, with Camels bankrolling the first half-hour, SOS, Benrus and Libby in for the second segment, and Lehn & Fink on the third, were not too numerous nor obstrusive. *Stal.*

SOUND TRACK MATINEE
With Ernie Tetrault
15 Mins.; Sat., 5:45 p.m.
Sustaining
WRBG-TV, Schenectady

This-and-that show features an informal approach and includes a little experimentation. Ernie Tetrault, new member of WRBG staff, weaves a pattern of musical shorts with chatter, program spotlighting, jokes and miscellany. On block viewed, he tried a novelty during a roundelay by Rose Marie and instrumental unit singing and pantomiming, via a superimposition on the film, with her.

Incidentally, Rose Marie emerged most successfully, among those canaries spooled, in photography and projection. Some shots of the others were unflattering and unclear, as is the case with a deal of filmed and kinescoped features seen here. Tetrault achieved moderate success with stories and magazine clippings. He should check his quipping and asiding with Drummen—it is not sound showmanship. Tetrault is a personable chap with possibilities of development into a good video personality. *Jaco.*

FRANCES LANGFORD-DON AMECHE SHOW
With Jack and Cynthia Lemmon, Neil Hamilton, Tony Romano orch; Betty Luster and Jack Stanton, guests
Producer: Ward Byron
TV Director: Robert Massoli
60 Mins., 12 noon, Mon. thru Fri.
CLIQUOT CLUB, DUPONT
ABC-TV, from New York
(Weston, Biff & O)

Television's constantly expanding daytime programming roster of name attractions got a sizable boost on Monday (10) when the "Frances Langford-Don Ameche" 60-minute noontime show preemed on ABC-TV. New five-times-a-week showcase, a king-size assignment on anybody's video yardstick, thus takes its place among the major daytime TV entries which this season include Kate Smith, Bert Parks, Bill Goodwin, Garry Moore, Steve Allen, the upcoming Arthur Godfrey simulcast, etc.

The Langford-Ameche lineup on the basis of Monday's initial stanza, shapes up as a promising addition. Despite some "let's get settled-down" awkwardness and uneveness of the production as a whole and Miss Langford's evident nervousness, the overall format conceived for the hour noontime show, with its heavily-motifed informality and casualness, suggests that the two headliners will make an appreciable dent in jockeying for daytime TV Laurels. In the wake of some thankless nighttime assignments, Ameche, in particular, benefits from this segue into the "let's relax" daytime formula, for here he's grooved to more closely approximate his one-time emceeing of the holiday Elgin shows on radio.

This is one of those shows belonging to the "carefully planned but let's pretend it's ad lib" school of presentations, with a departmental breakdown of sequences to match all tastes for the haustrau with some minutes to spare. There are audience participation (in fact to the degree where the whole auditorium was invited on stage to cut a "premiere cake"), a daily sketch, slots for name guests, plenty of Ameche-Langford bantering, duetting and soloing. There's time for dance inserts, the spotlighting of Tony Romano and his six-piece orch, etc., backgrounded by lush stage trimmings. But it's the basic pattern and the Ameche-Langford projection as pleasing personalities, once they've entrenched themselves into the five-a-day formula, that should make this a socko attraction.

Preem performance had a quickie walk-on by restaurateur Vincent Sardi, a standout dance sequence by Jack Stanton and Betty Luster, who know all the TV tricks, some reminiscing by a Purple Heart set who recalled the Langford-Bob Hope-Tony Romano USO trouping into North Africa back in 1944, with Miss Langford reprising her "wartime circuit" fave, "Exactly Like You," etc. Neil Hamilton also put in an appearance to assist in an informal quiz routine.

Show started sustaining, but Cliquot Club assumes sponsorship starting Thursday, DuPont on Sept. 21, with Cory Coffee Brewer latching on in October. There'll probably be a flock of others soon. *Rose.*

YOUR HOME KITCHEN
With Edith Green
Producer-Director: Randy Larson
60 Mins.; Mon. thru Fri., 3 p.m.
PARTICIPATING
KRON, San Francisco

This culinary marathon, set in a model kitchen, rates acknowledgement as one of the better programs of any type on the local air. Authoritative, authentic, easily paced and loaded with useful copy material for the kitchen brigade, Edith Green's carefully prepared and intelligently presented food seance has acquired a wide following through the process of providing solid step-by-step information pleasantly and convincingly presented.

A former instructor of the cooking art, her assured handling of materials, concoction of unique as well as standard dishes, and grade-school technique of enabling her viewers to see and understand what she is doing, make her a standout in a field that can be abstruse and bewildering.

Almost as rewarding as her program content are her commercials (averaging eight per show) which are adroitly woven into her chatter for excellent effect. Generally of the food category these commercials become part and parcel of the project at hand to give added conviction.

Pert in appearance, working in a house-wife's apron, in front of her stove, refrigerator and other kitchen tools, Miss Green has an easy manner and pleasing voice that score well with the viewers.

Production and direction are superior. Camera work is okay. *Ted.*

ALL STAR REVUE
With Ezio Pinza, Jane Froman, Herb Shriner, Valerie Bettis, Ed Wynn, Jimmy Durante, Jack Carson, Olsen & Johnson, Allen Roth orch
Producer: Joseph S. Santley
Director: Ezra Stone
Writers: Leo Solomon, Jackie Ellinson, Joe Stein
60 Mins.; Sat., 8 p.m.
SNOW CROP, PET MILK, KELLOGG CEREALS
NBC-TV, from New York
(Maxon, Gardner, K & E)

NBC-TV took the wraps off its $4,000,000 Saturday night entertainment parlay last weekend (8) with the bracketing of the star-studded "All Star Revue" with the Sid Caesar-Imogene Coca "Show of Shows" and the Lucky Strike "Hit Parade," all premiering for the 20-52 season. As a three-hour talent production foundation, it undoubtedly has a new high in video values, representing as it does the most concentrated showcasing of week-to-week comedy talent extravaganza in TV annals.

The erstwhile Wednesday night "Four Star Revue" has now been retabbed the "All Star Revue" and moved into the Saturday 8 to 9 segment as the leadoff attraction, with last Saturday's preem being doubly significant in marking the TV debut of Ezio Pinza, who was recently pacted by the network to a five-year radio-TV exclusivity.

As an hour curtain-raiser on the season, it was a show of mixed blessings. One thing emerges as a certainty, however. Based on the initial appearance before the video cameras of the ex-Metropera basso and "South Pacific" star, it would appear that NBC has fallen heir to the TV find of the year. For this was Pinza's show. He comported himself like a video vet, exuding a charm, a grace and a naturalness. He dominated most of the 60 minutes, his vocalizations spanning a wide repertoire, including the inevitable and delightfully-rendered "Some Enchanted Evening," a fling at operatics with "Non Piu Andrai" from "Marriage of Figaro" amid costumed accoutrements, a Latino-tempoed tune as an afterpiece to a Valerie Bettis ballet and such standards as "You Belong to My Heart" and "I'll See You in My Dreams." He revealed himself as a gifts performer in his duplay with Jane Froman, who guested on the stanza with Herb Shriner, Ben Blue and Miss Bettis and even gave some pleasant comedy values to a midway commercial for Snow Crop in a romantic interlude with Miss Bettis which, script-wise, extolled the virtues of the orange juice concentrate.

Some of the other aspects of the opening show were less fortunate. By cramming too much into the program, such as brief sequences with the revue's rotating comics, including Ed Wynn, Olsen & Johnson, Jimmy Durante and Jack Carson (the latter two via filmed inserts), the show was stripped of a continuing mood and feeling, jarring with the tone established by Pinza. In the attempt to weave the clashing elements into a unit, the dialog was forced and as a result the whole production was disjointed.

Durante did his filmed bit from Canada, but the integration, mechanically and otherwise, was none too successful. It it proved anything it established that the Schnozz as a live performer has a spontaneity and delivery that suffers in the canning process. Similarly, the Carson filmed bit from London had a jarring quality. The in-person quickies by Wynn and Olsen & Johnson (latter merely hoked up the announcement that they'll be on next week) could have been dispensed with just as easily to preserve the Pinza motif. Danny Thomas, another regular on the show, was missing from the line-up.

Ben Blue came through with the program's top comedy moments in an opera box scene, with some slapstick pantomimery (reminiscent of some early Chaplin) that hit a new high for Blue's TV comedies and demonstrated that, with proper material, he's a sock potential for the medium, despite his dubious entries of the past. Shriner's monologing was up to his par for some pleasant chuckles. Miss Froman registered strongly in her vocalizing of "Song in My Heart" and "Blue Moon." Allen Roth rates a nod for his musical backgrounding.

Sum total of the potpourri was a recognition of the TV vistas open to Pinza coupled with the hope that next time up the NBC impresarios won't throw too many condiments into the TV stew.

Along with Snow Crop, Kellogg Cereal and Pet Milk are picking up the tab, rotating weekly on the elaborate center-piece spiel. *Rose.*

Video's Two-Part Serialization Of 'The Oscar Hammerstein Story'

By GEORGE ROSEN

In a bid to restore his "Toast of the Town" to its onetime high rating estate in the face of the competing "Colgate Comedy Hour" on NBC, Ed Sullivan has completely refurbished the 8 to 9 CBS segment, inducting a class line formula. Sullivan, in premiering the new season Sunday (9), came up with the first of two installments of "The Oscar Hammerstein Story," with the "Toast" emcee scripting the saga of perhaps the most fabulous musicomedy librettist of the American stage.

The premise for the new "Toast" format is both sound and provocative, calculated to woo back a large segment of the Sabbath TV viewers. Not only in the two-part Hammerstein unfolding but in the upcoming "Helen Hayes Story," Sullivan has at his command the rich tapestry that's highlighted the American theatre in the past generation. Certainly the Part 1 depiction last Sunday of the Hammerstein career from his initial growing pains as fourth assistant stage manager to uncle Arthur Hammerstein, through the early tutelage period under Otto Harbach and those initial collaborative successes with Sigmund Romberg and the late Jerome Kern, offered a rare opportunity for an imaginatively staged cavalcade of show business through the '20s and '30s.

That so much of it had a static quality, with dull and listless moments in spots that might easily have projected a more sweeping panorama of the Hammerstein contribution to American entertainment could hardly be traced to any lack of material in re-creating those first fruitful years of "Rose Marie," "Desert Song," "Sunny" or "Show Boat," or to the fine array of talent assembled for the program. Rather, the blame could be put on the manner of presentation and the scripting.

In place of his usual emcee chore, Sullivan appeared as the narrator of the "Hammerstein Story," interspersing his comments with episodic vignettes pinpointing some dramatic moments in the lyricist's early career through the Harbach - Kern - Romberg - period leading up to the 14 unproductive years in which Hammerstein experienced his succession of flops, including some dismal failures in London and on the Hollywood lots. It was during this period in which Hammerstein was considered a "bad risk," as he himself put it in guesting on the program, that he met with rebuffs in trying to interest backers in popularizing "Carmen" with an all-colored cast (later the "Carmen Jones" smash) and in a musicomedy version of Lynn Riggs' "Green Grow the Lilacs," (the now historic "Oklahoma," which was to start the fabulous Hammerstein-Richard Rodgers collaboration).

Major fault of Sunday's presentation was that there was too much Sullivan narration (even assuming that the Hammerstein saga makes good listening) and not enough illustrative entertainment facets. Sullivan himself expressed his anxiety to get away from the "... and then I wrote" production groove, yet he and co-producer Mario Lewis displayed little imagination in their scheme of projection.

Sunday's show naturally invites comparison with last season's Richard Rodgers TV tribute, which captured the feeling and enthusiasm of performers paying homage to the composer. In Hammerstein's instance, there was neither this emotional testimonial nor the alternative of a superior production with all the attendant hoopla of a glowing tribute.

The talent on hand was tapnotch, including Lena Horne, who was singularly effective in her rendition of "Can't Help Lovin' That Man", Robert Merrill and Mimi Benzell, who scored in a duetting of "Indian Love Call" and were equally impressive in soloing "Ol' Man River" (Merrill) and "Lover Come Back To Me" (Benzell), Bill Tabbert (of the Hammerstein-Rodgers "South Pacific"), who sang "One Alone" from "Desert Song," which was given added flavor with some supplementary Fox Movietone footage of questionable taste of the Valentino funeral pubs and cortege. In addition, Nanci Crompton simulated Marilyn Miller's pirouetting to the accompaniment of "Who" from "Sunny"; there was a reenactment of a comedy sketch (the "salt scene") scripted by Hammerstein for the late Charles Butterworth in "Sweet Adeline," and finally Hammerstein himself reeting his "Last Time I Saw Paris" sharing a split screen with an Eiffel Tower visualization. Ray Bloch's musical accompaniment was at all-times duly appreciative.

YOUR STAKE IN JAPAN
With Margaret Phillips, Frances Fuller, Dehl Berti, Robert Dale Martin, Allen Devitt, Casey Allen, Larry Newton, Harry Sosnik orch
Producer: Nicholas Samstag
Directors: Paul Nickell, Arthur Tourtellot
Writers: Joseph Liss, Finas Farr
60 Mins.; Fri. (7), 10 p.m.
TIME, INC.
CBS-TV, ABC-TV, from N. Y.
(Young & Rubicam)

Time mag used the signing of the peace treaty with Japan as the jumping off point for an unusual hour-long tele documentary on the overall situation in the Far East. Sponsored on a two-network hookup (CBS-TV and ABC-TV), stanza used a combination of three techniques, dividing the hour into three segments.

First was a dramatic portion scripted by Joseph Liss, which attempted to show the personal stresses caused by political cross-currents in Japanese life. Using the fictional story of a family in Nagasaki, it reflected the heavy cloud which hangs over the country on which two atom bombs fell. There was the tragic figure of a young mother (Margaret Phillips) whose husband was killed in the war, and her in-laws (Frances Fuller and Allen Devitt) representing the older generation. Other contemporary influences were depicted through a Communist brother-in-law (Robert Dale Martin) returned after being a Soviet war prisoner, who sees in the American occupation an imperialist set-up which will kill the chances for peace, a militant nationalist (Dehl Berti) who wants Japan to return to a policy of armed might, and an American major (Casey Allen), symbolizing the U. S. occupation, who wants the country to follow the example of the West.

This segment distinguished by good acting, registered compassion for the plight of Japan. However it was somewhat talky and slow-moving. Inevitably, due to the compression of complex social and political issues into a few symbolic figures, it seemed an over-simplification. The American position, for example, was represented by one person, even though attitudes towards our former foe run a broad gamut.

Production team for the dramatic portion including director Paul Nickell and designer Christofer Durkin, did a professional job.

Short middle segment used a panel of Time biggies—chief ed Henry R. Luce, managing ed Roy Alexander, international affairs chief Max Ways (who served as "managing editor" of the show), exec ed Dana Tasker and editorial director J. S. Billings. Pundits reading from flash cards beyond camera range, gave their views on the import of the treaty in typically clipped, pontificating Time style. Their basic point was that the U. S. had been "politically unprepared" and that the new American policy was "long overdue." They saw the system of alliances being built in the Pacific as part of the same fight against Communism which Gen. Eisenhower is heading up in the Atlantic area.

Final 20 minutes was in March of Time format and covered the background of the treaty. Produced by Arthur Tourtellot and scripted by Finas Farr, this segment was better suited to the purpose of the show. The filmed interview by Time staffer Frank Gibney (speaking English and Japanese alternately) with Premier Yoshida, the quickie commentary by Winston Churchill (also on celluloid from Venice, and the other historical film clips made a more effective presentation of the mag's views. Narration by Westbrook Van Voorhis and Norman Rose and announcing by Dwight Weist were slick.

Entire hour added up to an interesting program, although an editorial presentation that was accented in one direction. Music by Harry Sosnik was socko throughout and commercial for Time (featuring a map-reprint giveaway) was restrained. *Bril.*

FRED WARING SHOW
With June Havoc, guest, Pennsylvanians, including Joanne Wheatley, Daisy Bernier, Joe Marine, Keith & Sylvia Textor, Virginia & Livingston Gearhart, Nadine Gae, Marr Breaux, dancers
Producer-director: Bob Banner
TV director: Al DeCaprio
60 Mins., Sun., 9 p.m.
GENERAL ELECTRIC
CBS-TV, from N. Y.
(Buffalo)

Noted as [illegible] produced shows on Video last year, CBS-TV's Fred Waring Show, reviewed Sunday night, [illegible] stronger and more costly looking production [illegible] an added feature this year in the use of weekly guestars on the program. It was June Havoc, and if the quality evidenced on the program can be maintained, this procedure [illegible] tion was towards boosting Composition in the hotly competitive Sunday night battle with NBC.

Since [illegible] could play even better if it were cut to a [illegible] that it would be difficult to squeeze them all into the [illegible] for the [illegible] but [illegible] numbers, by actual count, on the [illegible] and protégés [illegible] Number, [illegible] against a [illegible] Waring's studio crowd was always so [illegible] that [illegible] to introduce the cast members to viewers. Highlight was the N. [illegible] Glee Club [illegible] "Check to Check" in which they [illegible] the top [illegible] with the quick-change costumes they assumed.

While Waring and his crew are solid performers, it was Miss Havoc who walked off with top honors in the "Gladiola Girl" number from the presumable Broadway revue, "Land Ap Ear" with Waring's staffers as the "Yahoo" chorus, the 15-minute number was staged almost exactly as it had been on Broadway, and Miss Havoc delighted with her clowning, singing and dancing abilities. Lucy Chelsi assisted capably. It was pure corn but good winding the show with the best invitation possible to viewers to tune in next week.

Waring himself participated in several of the numbers and displayed a [illegible] much more easy-going than his occasional stiffness of last season. Each of the many numbers was staged with full production accoutrements, evidencing an ample budget in the show's budget. Producer-director Bob Banner handled the program neatly and TV director Al DeCaprio worked the difficult assignment with nary a slipup. General Electric plugs, also handled full production, were good. GE account on this show, incidentally, has been inherited by BBD&O from Young & Rubicam, which had it last year.
Stal

THE RECORD BREAKERS
With Eddie Newman guests
Producer-director: Bob Buss
30 Mins.; Mon., 8:30 p.m.
WPIX, N. Y.

If ever there was meat for videoplugging this new WPIX entry is it. In an attempt to encompass all the ingredients of such radio and TV staples as disk jockey shows, quiz shows, comedy shows and record participation shows, the producers of this concoction have succeeded in creating nothing but confusion in a 30 minutter that more times than not bordered on the ridiculous. Its chances of winning a bankroller are nil and it's doubtful if it could hold on to a stray dialer for more than six minutes.

Eddie Newman, an exploitation spinner, handled the emcee chores in a "life of the party" vein that proved fatal. His attempts at informality and prankishness were embarrassing and his humor misfired throughout. Panelists on preem (10) were disk jockeys Tom O'Brien (WPAT), Jack Lacy (WINS), and Tedd Lawrence (WJZ). After overlong plugs for their present duties and a few unfunny digs at NBC where O'Brien and Lacy were formerly employed, Newman conducted a sort of quiz show panel. He asked questions about the disks he played that were evidently unanswerable then had them pay the consequences by having them give their dance interpretation of another record which he would spin. Kind was supposed to be the jack pot part of the session turned out to be the unhappiest segment of all. The jockeys donned funny hats, put on jackets backwards, rolled up their pants legs, etc., in an effort to be comic. Result was embarrassing to the viewer.

Program wound up with a mystery guest who was to be identified by the panelists via his voice since the exuberant emcee had placed paper bags over their heads. The guest was Frank Fontaine who got off some okay miming.

LUCKY STRIKE THEATRE
("Bubbles")
With Richard Derr, Denise Alexander, Barbe Doyle, Faith Brook, Betty Sinclair, Leona Powers, Beverly Whitney, Mimi Strongin, Pat O'Malley, William Podmore, Gordon Mills, Robert Montgomery, emcee
Producer: Montgomery
Director: Norman Felton
Writer: Thomas W. Phipps
60 Mins., Mon., 9:30 p.m.
AMERICAN TOBACCO
NBC-TV, from New York
(BBD&O)

Robert Montgomery stanza returned Monday (10) for its third season on the air, with an effective psychological melodrama. It was misleadingly titled "Bubbles" from the William Daniel Steele novel on which its was based, which suggested light comedy, rather than the tragedy this entry was.

It was a restrained vehicle, well adapted by Thomas W. Phipps, with good human and emotional values. Montgomery, as host-emcee and director, Norman Felton evoked a mood of suspense and yet one that handled the psychological relationships [illegible].

Story unfolds through the eyes of a child, Denise Alexander, whose father, Richard Derr, was a nervous wanderer and whose mother was strangely absent. It treated her desire for a mother for homelife and for pets with emotional validity. At the midway mark it developed that the mother, Faith Brook, had been in an asylum, yet when she returned she was still in a disturbed state. Jealous over the little girl's love of a kitten, "Bubbles," the mother wrung its neck, revealing her psychotic state and presaging the unhappy future that faces the youngster and her father. It was a sock ending, quick, understated and dramatic.

Although this series in the past has offered stronger properties, "Bubbles" made good video fare. The suspense was built nicely and characterizations were good. Denise Alexander scored effectively in the demanding role of the kid and Derr was fair as the father, hampered somewhat by the fact his part wasn't given fuller treatment. Others in the cast did a neat job. Syrjala's sets were good and gave the production a spacious feeling.

Lucky Strike commercials were up to their usual standard, with Dorothy Collins, Russell Arms and Smoky Lanson (although Lanson's "creatures" and ruralized diction was exaggerated).
Bed.

VOICE OF PHILADELPHIA
("Don't Be a Sap")
With John McCullough
Producer: Jack Steck
Director: Milton Mast
30 Mins. Wed., 8:30 p.m.
WFIL-TV, Philadelphia

WFIL-TV's panel of weekly discussions scored most effectively with "Don't Be a Sap" which was reared to impress viewers with the hazards of automobile travel over the Labor Day weekend. Built along the familiar "and sudden death" note of warning, program was aimed to frighten audience with potential disaster, and according to station, show drew heaviest phone response of series.

Three leading local authorities on the subject of highway safety comprised the panel with John McCullough, Philadelphia Inquirer star reporter and former Washington correspondent acting as moderator. McCullough frankly made a bid to hold his listeners with the opening remarks that there would be some plain talking about what lay in store for the Labor Day celebrants. Members of the panel all knew the subject inside out. They included Emil Gohn, safety engineer for the Atlantic Refining Co.'s highway and conservancy division; Herbert J. Schlehenman, assistant superintendent of police in Philadelphia, and Owen F. McDonnell, the Inquirer's specialist on traffic safety.

Panelists were able to draw upon firsthand knowledge in point out the causes of most accidents with apropos illustrations as well as give their advice on how these mishaps can best be avoided. McDonnell was the most effective of the panelists dramatically. Camera closeups in which the writer told viewers that one of them would die, were bound to have sobering effect in combination with the results figures since January and other grim statistics that were presented. Program's presentation of traffic tragedies which seem always to be needed no matter how frequently they are stated made it a genuine public service show.

Although strictly a product of the editorial room, Moderator McCullough impresses with his broadcasting ability, and his obvious ease around the mike and before the cameras.

ALDRICH FAMILY
With Henry Girard, Robert Barry, House Jameson, Barbara Robbins, Mary Malone, Peter Griffith, others
Producer-Director: Lester Vail
Writers: Robert Sogerberg, Edith Sommers
30 Mins., Fri., 9:30 p.m.
CAMPBELL SOUP
NBC-TV, from New York
(Ward Wheelock)

This situation comedy, going for Campbell's Soup this season in the Friday night NBC-TV spot, is a warning to the big spenders trying to zero in on the mass market. As evidenced by the new circle preem (5) of the Aldrich clan, it's a case of shooting at the lowest common denominator and nearly missing the target completely. Now that video has taken on the proportions of a mass medium, there's need for idea men who can come up with a format which has vertical as well as horizontal appeal so as to capture the bulk audience without at the same time alienating the sophisticates. Such a person could certainly do a fine finishing job on this show to interject broader entertainment values.

The basic equipment at theire. The highly competent cast did a first-rate job with the material they were given to unfold. From a technical standpoint the show fail par or slightly above with fine staging and excellent lensing. But the limpid situation with its stock characterizations dipped the overall impact perilously close to the point of diminishing returns as far as mass or mature interest is concerned.

The situation in which the Aldrichs and their friends found themselves, this time, evolved around the takeover of the town's government by the younger generation as part of a Junior Civic Day. Plot had Henry Aldrich (nicely portrayed by Henry Girard) sitting in as municipal judge on a traffic violation case involving his father as defense counsel. Yarn gave way to considerable soap-boxing for the need to observe the laws of the land which was okay of itself but ineffectively presented plotwise.

Although played for humor, the circumstances failed to generate much in the way of chuckle fare. Again this year most of the "funny" lines are given to Homer, played now by Robert Barry who has replaced Jackie Kelk. Barry displayed sturdy comedic abilities which need only stronger material to blossom nicely.

House Jameson, as usual, was fine as the pater of the Aldrich household and Barbara Robbins registered ditto as Mrs. A. Mary Malone was okay in her secondary role as Mary A. and the supporting players filled in ably.

Campbell's plugs themselves were of top quality. Especially effective was the closing pitch with cast members taking part in the adulation of client's products.
Dace.

AUTHOR, AUTHOR
With Marc Connelly, Gilbert Seldes, Dorothy Fields, Charles Sherman, Robert Latta, others
Producers: Philip Messing, Philip Schaefer
Director: James Furness
30 Mins., Mon., 8 p.m.
Sustaining
ABC-TV, from New York

ABC's latest panel entry, "Author Author," is a well constructed show that promises to work itself into a likable half-hour. Program's premise is basically sound entertainment-wise inasmuch as an author's work is performed and a panel afterwards proceeds to criticize the piece.

However there's the danger that those listening in may not only tend to become over-critical of efforts presented on this show, but may follow that tendency into other displays as well. It seems that the network is making it much harder for itself, but in all fairness a program that will tend to elevate public tastes as the viewer will get on-the-spot criticisms and looks for nicks that might otherwise be missed.

On the initial, Robert Latta's playlet, Sweet Sixty, was cutely enacted. It was a melodramatic item in which a man blackmails a girl into marrying him, thus condemning her to a life of misery. The writing was in a highly melodramatic key and sounded like just what it was meant to be, an exercise in dramatic writing.

The panel headed by playwright Marc Connelly and comprising Gilbert Seldes, Dorothy Fields and Charles Sherman with the author present, touched on some valid points and were generally kind to the writer. Sherman, though, tended to become an actor rather than a critic and although he had some valid points, bombone presentation of them militated against him.
Jose.

THEY STAND ACCUSED
With Charles Johnston, others; Harry Creighton announcer
Director: Sheldon Cooper
Writer: William C. Wines
60 Mins., Sun., 11 p.m.
CRAWFORD CLOTHES
DuMont, from Chicago
(Al Paul Lefton)

After a couple of years in other shittings, "They Stand Accused" essayed the Sunday night sweepstakes (9) with a top potential. The program stems from Chicago, where it's produced by WGN-TV in tandem with the DuMont net. It has extra-special imprimatur via its writer-creator, former [illegible] attorney general William C. Wines, plus its casting of legal talent. Not the least of the latter is Chi attorney Charles Johnston, who officiates regularly as judge in this courtroom drama. Defense and prosecution also are from the Chicago bar.

"Accused" is unusual in its religious affinity for "naturalistic" theatre and realistic courtroom procedure—not realism in the entertainment-documentary sense. It's presumed by a layman that faithfulness to courtroom pattern and rules of evidence are maintained. Naturalism abounds even unto dead spots and fluffs which occur in actual trials. The fictitious cases are heard by a jury composed of studio attenders, with witnesses culled from the thespian ranks. The verdicts remain the exclusive privilege of juries, no other participants being privy to this particular.

All of it is vivid in the true-life sense, but this very plus can sometimes be a minus on the "entertainment side." It's the kind of program that requires a few viewings before the idea takes form with the lookers-in; otherwise, an impression gains momentum that it's a "dull" show. It's far from being that, but it does require fixed attention by adult minds.

The one jarring note tending to cut across "true" reality in the format pitched, comes at opening via quickie interviews of witnesses as they're about to file into the courtroom. It doesn't seem appropriate. An end interview of spectators in the corridor, after the jury has been charged and is deliberating, bears a modicum of suspense.

The case heard hinged on an alleged suicide pact in which the married boyfriend is felled by asphyxiation and his girlfriend lives. Since the girl might be considered an accessory to the crime of suicide the jury is asked to decide. She is acquitted.

Remarkable in the hour's unfolding with time out for well-done commercials is fact that little or no orations or flourishes are indulged in by the lawyers. The judge is mild, conciliatory, almost genial. The witnesses are plain-speaking, and in the case of femmes, no cheesecake manifestations. As per the past, the judge winds it all up with a statement about American justice and the benefits of trial by jury.
Tom.

KSTP

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date fans anyway. It's the only Minnesota contest on the NCAA TV list.

Violence flared twice last week during KSTP picketing. Levi Nelson, station photographer, was hit on the head by a rock as he stood atop the studio roof taking pictures of pickets and about 30 bystanders milling around. His injuries were treated at Midway hospital.

On the following day several studio windows were broken by stones and a woman puppeteer scheduled to appear on one of the station's TV programs was sprayed with bleach as she went through the picket line. A third disturbance broke out when one of the KSTP male performers displayed a revolver, he pleaded and a blackjack while crashing the line. Stanley Hubbard, KSTP president and general manager, said neither of the two involved is a station employee. The picket line numbered approximately 100.

The 21 KSTP engineers struck for higher wages, but some returned to their jobs a short while after the lockout. When the reds sought to return it's alleged Hubbard refused to dismiss those who had replaced them and rehire the strikers, the lockout ensuing.

"The union has had its day in court," commented Hubbard on present occurrences. "The present mob action is in defiance of court orders."

CAVALCADE OF SPORTS
(Walter Cartier-Billy Kilgore fight)
With Jimmy Powers commentator
Producer: Jack Mills
Directors: Jack Dillon, Lew Brown
45 Mins., Fri., 10 p.m.
GILLETTE
NBC-TV, from N. Y.
(Mixon)

NBC-Gillette's "Cavalcade of Sports," probably the oldest television sports alliance, opened its new season last Friday night (7) with a middleweight bout from Madison Sq. Garden, N. Y., between Walter Cartier and Billy Kilgore. Camera coverage, except for a minor lapse at the moment Cartier scored his TKO in the eighth round, was good and announcer Jimmy Powers again came through with one of his perceptive descriptions of the bout. This would indicate the NBC and Gillette will do as good a job this year as they have in previous seasons.

Unlike the Pabst fight series Wednesday nights on CBS, the NBC-Gillette partay has not yet run into any competition for rights to the Friday night fights from theatre TV. And, since the deal with the International Boxing Club calls for a Garden fight each Friday night for them, it's believed that the video theatres will be excluded from Friday night boxing this year unless the IBC promotes a special event that night which the theatres might bid for. As a result, NBC and Gillette look set for an uncomplicated season, with the only question being how many of the top fights of the year will be staged Fridays for their benefit.

Producer Jack Mills has not changed his camera positions at the Garden perceptibly from last season, so that fans are still treated to better-than-ringside views via the now-standard medium shot or closeup of the entire action. In that eighth round, however, when Cartier unexpectedly carried the fight into a near corner of the ring, the cameras were just a trifle slow into moving over with the action. While they caught Cartier's flurry of blows and the umpire's signaling the TKO, that fraction-of-a-second delay was slightly disconcerting. Powers, who now has TV boxing commentary down to a science, spoke as little as possible and that was only to inform viewers of some of the finer points which they might not have seen on their screens.

Gillette commercials again mixed well-produced animation with filmed plugs, both of which were easy to take. Commercials were run less often those those of last year.
Stal

Color TV Followup

In a new series of tests of RCA's compatible color system, which started Monday (10), NBC has mounted a handsome show headed by musical comedy actress Nanette Fabray for the edification of the RCA and NBC staffs, dealers and prospective licensees. In the viewing room at the Johnny Victor Theatre, N. Y., RCA set up the 21-inch and 16-inch receivers and a pair of black and white units, so that contrast and comparison could be made.

In the minds of many, it's a toss-up as to which system, RCA or CBS, results in better color. RCA has developed its chrome broadcasts to a highly acceptable point. Generally the colors are good, the reds aren't too flagrant, but the blues have a tendency to blur. Colorcast also showed a tendency to weak backgrounds in long shots. One of the better points of the RCA system is the highly natural flesh tints. The closeups generally flattered the subjects.

The show, of course, is secondary to the necessity of displaying the hues. Miss Fabray is an excellent all-around performer. She does a fine bit of singing and can handle the terping needs of the production. The rest of the proceedings were imaginatively handled. There were some good dance sequences and a demonstration by models wearing some eye-filling modes.

RCA also demonstrated the practicability of pickups in color. There was a brief sequence in which the cameras went to the Merchant Marine Academy at Kings Point, L. I., where the midshipmen did a picturesque silent command drill. The colors showed up well, but long shots made for some blurs. The sound, incidentally, didn't fare too well because of interference and noise of planes overhead.

The black and white sets provided a clearer picture. But the color sets are much more picturesque.
Jose.

CAVALCADE OF AMERICA
(Towards a New World)
With Basil Rathbone, Alice Frost, Paula Heinemann, Mercer McLeod, Malcolm Keen, Ronald Long, Jack O'Malley, Ross Martin, announcer, Bill Hamilton, music director.
Producer: Don Voorhees
Producer: Harold Blackburn
Director: John Zoller
Writer: Irve Tunick
30 Mins., Tues., 8 p.m.
DUPONT
NBC, from New York
(BBDAO)

Going on its 17th lap on NBC, "Cavalcade of America" broke from the gate Tuesday (4) with a well-paced, informational offering. "Cavalcade" continues with the evergreen format, depicting historical events via dramatization.

With Basil Rathbone ably filling the lead role as amateur scientist Joseph Priestly, yarn unfolded the trials and tribulations encountered by the chemist in his discovery of oxygen. Although the "Cavalcade" series generally strives for an American background, this particular anecdote was largely based in England and France. American team was supplied by assistance offered the struggling scientist by Ben Franklin.

Priestly's chief difficulties sprang from his non-conformist minister stance with the prejudice of the English natives forcing him to flee from the home of Lord Shelburne, his benefactor. He moved to France to complete his research in the properties of air. Yarn suspensed effectively against the roadblocks strewn in the path of scientific progress by fear and prejudice.

It was a good scripted tale, neatly unspooled by competent thespians.

DuPont's institutional plugs were blue ribbon with Bill Hamilton giving them muscles without too much oil. *Dave.*

DuMatic

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it has already designed at its labs, it will sell for about $250-$300, Stickel said. Adapter, which is about the size of a king-sized pack of cigarets, can be installed in any DuMont receiver ever made, in about an hour. Company has labeled it the "DuMatic switch."

It's believed that the string of pay college football games which CBS has lined up for color transmission this fall is the prime reason for the demand for the adapters, particularly in view of the "blackout" system devised by the National Collegiate Athletic Assn. for the games which are to be carried via standard b-w transmission over NBC. To date, however, only a small number of sets will be able to pick up the games in full color, since few, if any, converters will be on the market by the time the football season kicks off.

Other manufacturers which have preceded DuMont into the manufacture of adapters include, besides Philco and Admiral, Westinghouse and Hallicrafter's. In addition, CBS-Hytron plans to turn out combination color-black-&-white sets by the end of the month, which will list at about $400-$500. Next item on the CBS-Hytron agenda is a slave unit, which can be attached to the front of a present b-w set to pick up the colorcasts.

Montgomery

Continued from page 24

$40,000 talent and production outlay of last year. This factor, Montgomery said, will make possible the use of more star talent. He said deals are currently in the works for several top stars who have not previously appeared on TV, but said none has been finalized yet. There are no plans to date to originate any show from the Coast, as had previously been reported. Any move to the Coast, Montgomery said, will depend on whether Neptune Productions, the package company in which he is associated with John Gibbs, is operating from Hollywood this year.

Montgomery noted the steady climb in production costs in TV, but said that, with the exception of a few variable factors such as scenery and costumes, there is not much a producer can do about it. He declared he will not accept to trim camera rehearsal time as a method of trimming costs, explaining that too often a move works to the detriment of a show's quality.

FATHER KNOWS BEST
With Robert Young, Dorothy Lovett, Rhoda Williams, Ted Donaldson, Norma Jean Nilsson, Isabel Jewell; announcers, Bill Forman, Marvin Miller, music Ros Bargy.
Producer: Al Kaye
Director: Francis Van Hartesveldt
Writer: Ed James
30 Mins., Thurs., 8 p.m.
MAXWELL HOUSE COFFEE
NBC, from Hollywood
(Ruthrauff & Ryan)

The "Father Knows Best" formula of domestic situation comedy beautifully larded, well timed and shrewdly timed gags and punchlines hit paydirt all the way on the opening stanza (6). The third season series moved into its new 8 p.m. berth, having hitherto been aired a half-hour later, latter period being taken by "Mr. Keen."

One guess is that aficionados of the Robert Young "Father" tandem would follow the goings-on no matter what the slot. Scripter Ed James provided every member of the Jim Anderson (Young) menage plus the other casting accoutrements with chuckling lines and a fat quota of yock-producing situations. As domestic shenanigans easily identified with the average family, this series is tops; the present production only proved that it's as bright and sparkling as ever.

Opening situation had Papa Young struggling with the household budget against the varying points of view of the frau and three offsprings. A department store expedition by all hands was productive of solid laughs. Pop still thinks coats for kids should cost $5 and come with a whistle. His $350 clothing appropriation had to be trimmed to $200 as his share of a best bargain. Fair came to the rescue by sinking the craft before its purchase. The in-between happenings spark the giggles. Robert Young & Co. fit their parts deftly.

Maxwell House plugs are almost demure, a relief from blood-and-thunder salesmanship. Young's end plea for safe driving via his Good Drivers Club is good radio. Program is transcribed. *Trau.*

JIMMY CARROLL SHOW
With Dorothy Wise, Tony Mattiola Trio
15 Mins.: Tues., Thurs., 12:15 p.m.
WISE POTATO CHIP
WOR, New York
(Lynn Fieldhouse)

This twice weekly quarter-hour program showcases Jimmy Carroll's tenor and Dorothy Wise's recipes for potato chip dishes in a lackluster although easy-going manner. Aura of informality comes across nicely but show shapes up as only so-so listening.

On show caught, Carroll whipped across several top tunes in a manner that was pleasing if not distinctive. He projected an enjoyable warm styling. Carroll demonstrated top showmanship qualities, however, in his song selection. Tunes ranged from the melodic "Hello Young Lovers" to the cowbell "My Truly, Truly Fair," with the sentimental "September Song" coming in for the windup. The Tony Mattiola Trio provided some nice backing. Show got its only lift when the trio supplied an interesting and restful interpretation of Richard Rodgers' "The Lady Is a Tramp."

Dorothy Wise, home economist for the sponsoring potato chip company, slowed up session's pace with too frequent spiels on the varied ways of serving the potato chips. Recipes and dining table hints are okay for femme listeners but to preserve entertainment values of show they should be dished out in moderation.

RTDG

Continued from page 27

in subsequent negotiations elsewhere.

After the pact here has been approved by the RTDG board, the new wage structure will have to be approved by the Wage Stabilization Board. As in the case of the Television Authority contracts, the stations will pay out the allowance for pay hikes while holding the balance in escrow pending the WSB ruling.

Attorney Tom Compere handled for WNBQ (NBC), and attorney Walt Emerson for WENR-TV (ABC), while attorney Sanford Wolf and prexy Alan Fishburn negotiated for RTDG.

WALTER WINCHELL
With Richard Stark, announcer
Director: Paul Scheffels
Producer: John Bates
15 Mins., Sun., 9 p.m.
WARNER HUDNUT
ABC, from N. Y.
(Geyer, Morey, Ballard)

Back for his 20th season before the mike Sunday (9) Walter Winchell [illegible] ping the customary fall warming-up period by producing a breezy program up to good mid-season WW standards. There was the brief survey of late news and a few hot exclusives or predictions, such as N. Y. Mayor Impellitteri reducing to spot, or Burton Wheeler planning to run for the Senate again. A more complete study of the international situation, a shorter editorial than usual, and the customary jokes at British and Russians. WW sounded good, in chipper voice, with smart staccato delivery, and as gutsy or bold as ever—openly naming a couple of DP's now in this country as ex-Nazi murderers who slipped by a napping Immigration Dept.

Winchell devoted a good part of his airer to Dr. James Conant's recent talk about the unlikelihood of a third World War, and picked it apart. We're near to war now, thinks WW, advising that top Allied intelligence experts expect war before the mid-50s. Airer wound up with the usual WW flip, this time Winchell expressing the hope that Ray Robinson would bring back the middleweight championship tonight (Wed.), this being "the only British title we won't since we threw them out in 1776." *Bron.*

PERCY FAITH'S POP CONCERT
Writer: Bill Kalend
Producer: Dick Park
60 Mins., Sun., 3 p.m.
WNEW, from N. Y.

Station WNEW is filling in the vacated Duke Ellington Sabbath afternoon music-commentating spot, until Benny Goodman returns late in October, utilizing Percy Faith as commentator and disk jockey. For all his distinguished attainments as composer, arranger and conductor Faith isn't an inspiring commentator. He isn't even a clear or distinct one—judging by Sunday's (9) preem—talking too softly, too or fast, and in a throaty voice, with blurred, unclear speech. Even the music played seemed subdued, soft-pedaled.

Maestro got better and more persuasive as the program went on, but it was never satisfactory on that score. This was a pity, because Faith is well-posted, interesting and modest, and his aim was appealing, informative and never pedantic or condescending. Selection of music was good as well as unhackneyed, if a little perhaps to the classical or sequestered side. Program had a plan and an interesting one—the borrowing by composers from themes from folklore—music borrowing from life around it because music is an everyday part of living.

To illustrate, Faith offered Le Roy Anderson's "Chicken Reel" Dohnanyi's Variations of a Nursery Rhyme (excerpts), Brahms' Academic Festival Overture, Dvorak's New World Symphony (slow movement), Morton Gould's "Cowboy Rhapsody" and Vaughan Williams' Fantasia on Green Sleeves.

Program was also broken up pleasantly by a five minute news commentary at half-mark time. *Bron.*

LOUELLA PARSONS SHOW
With Jane Wyman, guest
15 Mins., Sun., 9:15 p.m.
ANDREW JERGENS
ABC, from Hollywood
(Robert W. Orr & Associates)

Louella Parsons high priestess of Hollywood radio gossipers, is back after a summer hiatus with her familiar array of rumor, reports and guest visitors. The INS motion picture editor was the same as usual with her initial stint of the new season but appeared to give her guest, Jane Wyman, more of a break than usual for such visiting celebs.

The familiar Hollywood radio gossiper took time out early to take a hooking poke at Life mag for the way it had pushed around the film industry. La Parsons' pithy comment was that no other business excepting the picture industry allows such a derogatory blast, without plenty of repercussions.

She [illegible] at the outset, and then [illegible] through with chit-chat about operations, marriage a gag or [illegible] and some items that were not [illegible]. Miss Wyman served as a [illegible] guest and tossed in two well-sung songs, one being "In Cool, Cool of Evening," which she sings in the pic, "Here Comes Groom," with Bing Crosby. Short program is loaded with commercials, but none is offensive. *Wear.*

THEATRE GUILD ON THE AIR
(The Heiress)
With Betty Field, Cornel Wilde, Basil Rathbone, Isobel Elsom, others
Producer: Armina Marshall
Director: Homer Fickett
Writer: Kenyon Nicholson
Music: Harold Levey
60 Mins., Sun., 8:30 p.m.
U. S. STEEL
NBC, from New York
(BBDO & O.)

"Theatre Guild on the Air" began its seventh season on NBC Sunday (9) with an adaptation of the Ruth and Augustus Goetz drama "The Heiress." Although the play, which was derived from Henry James' novel of New York life, "Washington Square," had a successful run on Broadway in 1947 and was made into a film two years later, the radio version came through as exciting and fresh listening thanks to Kenyon Nicholson's deft scripting and the cast's top interpretation.

Headed by Betty Field, as the unloved heiress, Cornel Wilde, as the ruthless suitor, and Basil Rathbone in the role he created in the original legit version as the intelligent father, the cast brought the incisive tale to life with clarity and poignance. Under Homer Fickett's direction the drama moved briskly through each scene and built up to an effective windup as the heiress bolts the door on her unfaithful suitor.

Miss Field projected the dull, unattractive qualities of the heiress effectively. Wilde was properly suave in his role and Rathbone excellent as the brittle father. Isobel Elsom was okay as Aunt Lavinia while other cast members handled their brief bits nicely.

Elliott Reed, of the legit musical "Two on the Aisle," was guest emcee and George Hicks delivered the U. S. Steel promotional spiels. It was an auspicious opener.

AT EASE
With Eddie Fisher; Sgt. Ray Meachum, announcer
Producer-Director: Major Joseph Gigandet
30 Mins.; Sat., 11:30 a.m.
U. S. ARMY RECRUITING SERV. ICE
ABC, from Washington, D. C.

Eddie Fisher, RCA Victor's promising young vocalist and now a private in the U. S. Army, handles this disk jockey stint with considerable finesse. Fisher has a combination of fluency and restraint in his gab which adds up to a winning personality. Show has a straightforward format with Fisher spinning a variety of current disks, including his own, and interviewing guest names. Recruiting announcements for the Armed Services are pitched along conventional lines about offering youngsters a career.

On the kickoff stanza (8) Fisher mixed up his disk offerings with numbers by April Stevens, Jack Teagarden, Les Paul & Mary Ford, Vic Damone and himself. Fisher also conducted a run-of-the-mill interview with Randy Turpin, British world middleweight champion who modestly declined to predict the round in which he'd knock out Sugar Ray Robinson. Fisher, incidentally, is stationed in Washington as a member of the Army Band. *Herm.*

Radio Follow-Up

Comedian Phil Foster was decidedly outspoken about another comer, Larry Alpert, on Barry Gray's WMCA, N. Y., show last week. It's not the first time that this post-midnight broadcast has been wired for sound on intra-trade matters. Most of this kind of soapboxing belongs in a lodge hall or around a 2 a.m. table in Lindy's. Foster came to Gray's mike with a frank, open charge of material-lifting. That's an age-old gripe in vaudeville and nitery circles and Foster may have been completely justified in his complaint—but not in public. He was right that in a former era the bookers would not have countenanced such flagrant copy acts, ditto on the issue that any piece of business that takes "six or seven months to develop" should not be casually picked up.

But when it comes to fingerpointing about the tools of the trade, a cell must be touched to drive the pseudo glamor of showbiz can't stand such exposure of alchemy. Unlike Gray's co-host at the [illegible] schedule in Gotham, an open mike does raise a nightly hazard of responsibility, legal and moral. The overall concern for all of show business warrants more judicious editing of these immediate wrangles. In there'll be no show business to worry about. *Abel.*

YOU'R HIT PARADE
With Guy Lombardo Orch, Kenny Gardner, Bill Flannagan, Cliff Grass, guests; Andre Baruch, announcer
Writer: Arnold Leo
Producer-Director: Harlan Dunning
30 Mins., Thurs., 10 p.m.
AMERICAN TOBACCO
NBC, from N. Y.
(BBDAO)

The Lucky Strike "Hit Parade" show returned to the airlanes for its 842d radio show last Thursday (6) with some fundamental changes in its long standing make-up. Firstly, the show has been switched from its familiar Saturday night spot in a move by the cig sponsor to spread beyond the weekend, what with the TV version of the "Hit Parade" staying in a Saturday p.m. time and the company's "This Is Show Business" TV stanza on Sundays.

Even more fundamental, however, has been the inking of the Guy Lombardo orch for the instrumentals. The switch to Lombardo's sweet style marks a floating of the "loud music" tradition established by George Washington Hill, late head of the American Tobacco Co. It's a new era and welcome one, especially with Lombardo as the standout exponent of listenable music, being the vehicle for the show's transformation.

Otherwise, show retains its standard format of showcasing the top hits of the day. The show's grip on the music business due to its rating of the tunes via analyses of the best-seller charts, should be increased, if anything, since a Lombardo plug is still the most valuable of all orch. Lombardo's popularity in the pop field and his smooth brand of instrumentation should also hype this program's pull among general dialers.

On the initial stanza Monica Lewis guested and shared the vocalist chores with Cliff Grass, Kenny Gardner and Bill Flannagan, Lombardo regulars. Miss Lewis worked across "I Get Ideas" spiritedly as well as doing a neat job on the "Too Young." Other vocalists and the band ensemble completed the group of seven current top hits with "Because of You," "Loveliest Night of the Year," "Come On-A My House," "Sweet Violets" and "Shanghai" together with the standard "Moonlight Serenade."

Plugs for the cig product were delivered by Andre Baruch, a staple on this show. *Herm.*

HALLMARK PLAYHOUSE
With James Hilton, narrator; Lurene Tuttle, Whitfield Connor, Deborah Kerr, guest.
Producer-director: Bill Gay
Musical director: David Rose
30 Mins., Thurs., 8:30 p.m.
HALLMARK GREETING CARDS
CBS, from Hollywood
(Foote, Cone & Belding)

New time schedule gives "Hallmark Playhouse" choice listening period on Thursday evenings as it resumes half-hour of dramatizations for the fourth season. There is a new musical director in David Rose, replacing Lyan Murray. Otherwise the show is pretty much what it has been since it was moved to Hollywood for originations on this format. Show has sturdily plugged Hallmark greeting cards, and no reason why it shouldn't continue the good work along this line.

As a premise, show draws the folds of literature, history and Americana for its dramatizations, with Hilton to make the selections and to serve as narrator on the actual broadcast. There is a guest star slot, with Deborah Kerr drawing the assignment for the opener and balance of the cast drawn from the Hollywood radio colony.

Hilton went to the English author, James M. Barrie for the first show of the season bringing out "Quality Street" for a brief treatment. As it came off the Barrie work proved to be a period piece of sentimental [illegible] but mild [illegible] proved to be [illegible] Mr. Kerr [illegible] contrasting [illegible]

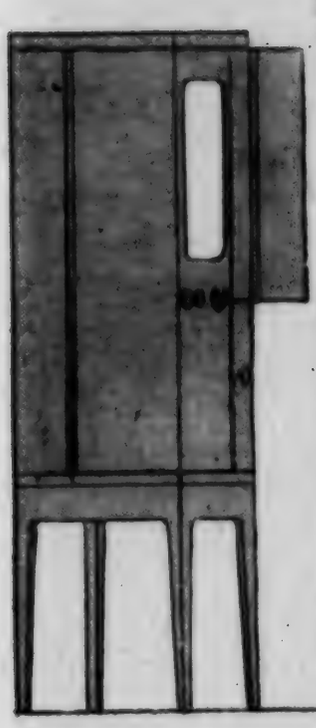
General [illegible] by Bill Gay [illegible] of the cast [illegible] Frank Goss in his [illegible] handling of the Hallmark commercials. *Gros.*

why your next 500-line ad should be on Television

One year ago in the nation's major markets television set circulation passed that of the nation's leading *magazine*, market by market.

Today television set circulation surpasses that of the leading *newspaper* in the nation's major markets *(see below)*.

Now television is firmly established as the No. 1 visual mass medium in your key markets. Television can present your message not only to families which are larger and more prosperous than average, but also to *more* families. And consider this: today's average family head (averaging TV-owners and non-owners) spends 49% more time watching television than reading his newspaper. (TV-owning family heads spend 187% more time watching television).



MAJOR MARKET CIRCULATION

City	Leading Paper	TV Sets
New York	2,197,518	**2,455,000**
Los Angeles	396,959	**1,003,000**
Chicago	917,068	**942,000**
Philadelphia	711,396	**874,000**
Boston	564,641	**754,000**
Cleveland	304,104	**486,000**
Washington	265,684	**278,000**
Schenectady-Albany-Troy (3 papers)	142,003	**161,000**

SOURCES:
ABC (3/31/51)
NBC-TV Set Mfgs. Est. (8/1/51)
SRDS (8/51)
"Television Today", Hofstra Study (7/51)

Cost-wise, too, it pays to be on television. For the same money that would buy one 500-line ad in the leading morning newspaper in each of the eight major markets listed above, you can buy *five* one-minute daytime announcements on the leading television station in each market.

If you have always wanted the unparalleled impact and selling power of TV but up to now have been afraid to look at the cost and circulation picture, now is the time to bring yourself up to date on the mass circulation economy of Spot Television. A call to NBC Spot Sales will start facts and figures you need on their way to you.

NBC Spot Sales

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

WNBT	New York	WBZ-TV	Boston
KNBH	Hollywood	WNBK	Cleveland
WNBQ	Chicago	WNBW	Washington
WPTZ	Philadelphia	WRGB	Schenectady-Albany-Troy

Shubert Shows On TV Market

Properties owned by the Shuberts have been quietly put on the television market and the first definite deal for a block of the Shubert shows probably will be finalized within a week, on the Coast. Negotiations got under way following a quiet trip made to Hollywood by J. J. Shubert several days ago.

Number of properties owned by the Shuberts includes some of the best-known legit musicals in addition to dramas and one and two-act plays. Shuberts also are offering for sale hundreds of blackouts and sketches from revues they've produced, figuring the briefies will make excellent fodder for three or five-minute vidfilms.

On his trip west, Shubert authorized Eddie Conne, veteran radio showman, and John J. Garrity, Shubert manager in Chi and N. Y. for 40 years, exclusive rights to negotiate deals. Conne may produce some of the properties in Hollywood himself.

Deals would give video producers rights to use costumes and scenery long in storage. Properties include such musicals as "Passing Shows" (13 years), "Artists and Models" (eight years), three "Follies." Legiters include "Green Hat," "Children's Hour," "Enchanted Cottage" and "Topaze." Also included is material from such Al Jolson shows as "Honeymoon Express," "Sinbad," "Bombo," "Robinson Crusoe, Jr.," etc., with tunes and material from Sigmund Romberg, Franz Lehar, P. G. Wodehouse and Guy Bolton.

Understood Shuberts expect the bulk of their properties to wind up as television films. Many, however, will be done live rather than on film since the picture rights have been sold. Shuberts retained video rights, but for live performance only.

JOLLIFFE, ENGSTROM UPPED BY RCA LABS

Dr. Charles B. Jolliffe, RCA exec veepee in charge of the RCA Labs, has been upped to the newly-created post of veepee and technical director, with Dr. E. W. Engstrom succeeding him as vice pres. in charge of the labs. Dr. Engstrom was formerly research veepee for RCA.

In his new position, Dr. Jolliffe will supervise long-range planning and the execution of those plans by the various RCA divisions and subsidiaries. In addition, he's to co-ordinate RCA's broad engineering policies and direct the company's representation in technical matters before public and Governmental bodies.

Jene Home Permanent Buys 'Paul Dixon Show'

Jene Home Permanent, which bought the 10 p. m. half hour on ABC-TV, has picked the "Paul Dixon Show" for the spot, due to NBC-TV's snarling a bid for "Leave It to the Men."

Sponsor had wanted the "Men" slanza, packaged by Martha Rountree, who also produces "Leave It to the Girls" on NBC-TV. Latter web's contract with Miss Rountree, however, gives NBC the right to bar the male edition's going to a rival chain, due to its similarity to "Girls."

Dixon will probably start for Jene on Sept. 27. New show means Dixon will give up his current hour-long sustainer for ABC-TV, but at the end of the 13-week cycle the network will reinstate the show to a full hour or give Dixon two half-hours weekly.

Snader's Subsid

Hollywood, Sept. 11.

Louis D. Snader is interviewing stars, producers, directors and writers for a new subsidiary organization capitalized at $1,050,000. New firm founded by the Telescription-topper will be known as Snader Pictures, Inc., and will specialize in 15 and 30-minute vidfilm series.

Unit, which will function as a separate entity, will get under way in about 90 days. Directors of the new firm are Samuel Markovitch, Alexander Biano, Snader, Frieda Richkind and Nathan M. Dicker.

Baker Exits NARTB To Research on His Own

Washington, Sept. 11.

Dr. Kenneth Baker, research director for National Assn. of Radio and Television Broadcasters, has resigned to start his own organization, Standard Audience Measurement Service, with headquarters in New York.

In a letter to NARTB prexy Harold E. Fellows, Dr. Baker said he feels strongly that another industry-wide measurement of station audience and coverage is needed "very badly." Fellows expressed gratification that Dr. Baker is not leaving the broadcasting industry.

Dr. Baker came to NARTB in 1946 from Ohio State University where he was a member of the faculty. He previously taught at Northwestern, Ohio Wesleyan and the U. of Minnesota.

Seattle — Westinghouse Electric has bought exclusive radio broadcasting rights from the Seattle school board for seven Friday night high school football games here this fall, plus an exclusive on televising the annual Jamboree and Thanksgiving Day contests. Tab for the exclusives was $2,050. Television coverage will be on KING-TV, only local video outlet, but station for radio coverage has not been set as yet.

The New TV Ratings

Competition between NBC and CBS television shows was close on the first big weekend of the new season (this week), but NBC led the parade, according to a special seven-city check conducted by the American Research Bureau. Topping NBC's rating pull was "Your Show of Shows," which came up with an average half-hour figure of 40.4, as compared to the 8.9 average of CBS' Faye Emerson, Robert Q. Lewis and the first half of "Songs for Sale," which are aired opposite the 90-minute NBC revue.

NBC's initial "All Star Revue," which starred Ezio Pinza in his video debut, drew a 19.6 Saturday night at 8, as compared with the 18.2 pulled by Ken Murray in his new season's preem on CBS. Eddie Cantor, starring in NBC's "Colgate Comedy Hour" Sunday night at 8, came up with a 28, compared to the 23 drawn by Ed Sullivan's "Toast of the Town" on CBS.

Philadelphia — Strawbridge and Clothier's department store has renewed its television program "Meet the MacMullans." The show which features what is probably the only mother and daughter team in TV—Mrs. Edward J. MacMullan and Mrs. Eleanor MacMullan Richards, resumes tomorrow and will be seen every Wednesday from 2:45 to 3 p.m.

Allocations on N.Y.-L.A. Link Unsolved, But NBC Gains Time It Desires

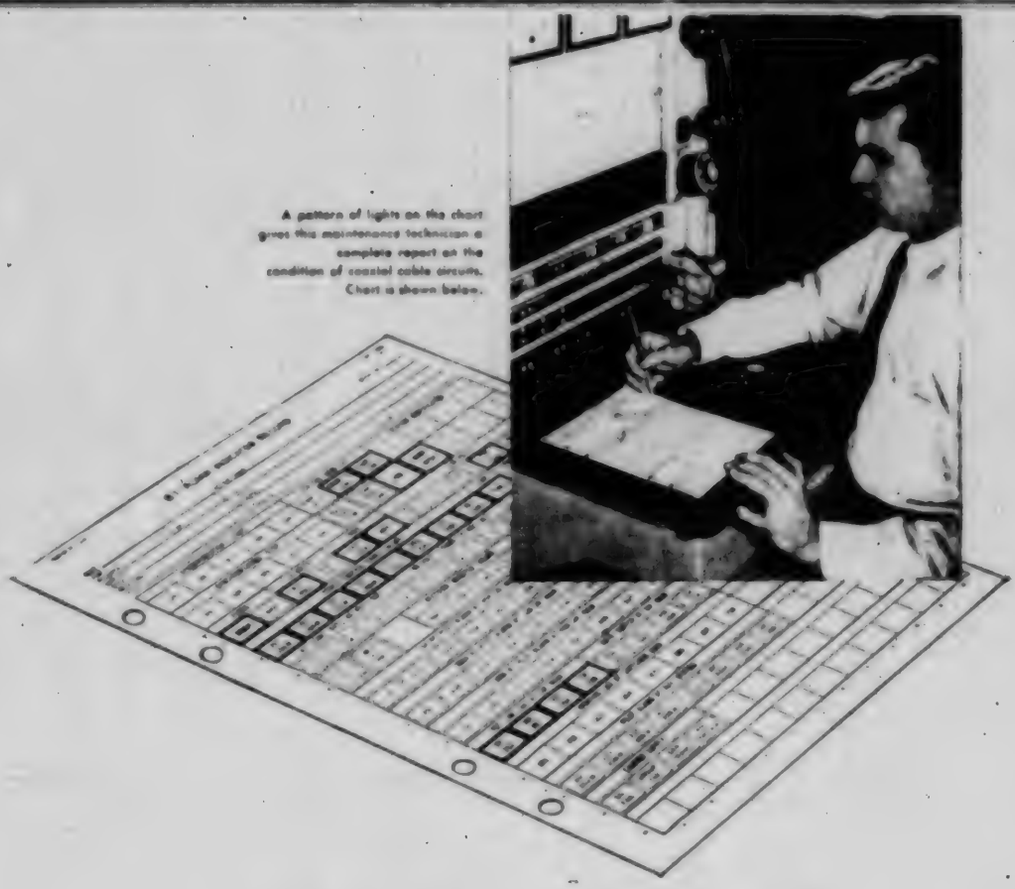
Four-network huddles with American Telephone & Telegraph on allocations for the new coast-to-coast microwave link continued yesterday (Tues.) with several conflicting time periods remaining to be solved. So far as could be learned, however, NBC-TV, which is planning more use of the facilities than any of its competitors, obtained virtually every time period it desired.

Allocations are necessary since from the outset, there will be only one channel available in each direction to all four webs. Channel consequently must be shared. Official preem for commercial telecasting has been set by AT&T for Sept. 28.

After the allocations have been set, the webs must then huddle with their sponsors to determine which of them want to use the line at the available times. It's possible, consequently, that one web may have the allocation for a certain period but may not be able to convince the bankroller for that period to pick up the extra charges.

On the westbound link, NBC's Colgate show and CBS' "Toast of the Town" are to alternate in the Sunday at 8 period each week. NBC has the line from 9 to 10 and from 10:30 to 11 Sunday night. On Mondays, NBC won out in the 9 to 9:30 period, indicating CBS has the 8 to 8:30 period for "Talent Scouts." NBC Tuesday night has 7:30 through 9:30 and 10 to 11. On Wednesday nights, NBC has 7:30 through 10, while on Thursdays it has 7:30 to 8 and 9 to 10. On Fridays, NBC is again in from 7:30 to 8, 8 to 8:30 and 10 to 11, while on Saturdays it has 8 to 9 through Nov. 3, at which time it picks up the eastbound link and westbound from 9 to 11.

NBC's lineup for the microwave channel from Hollywood to N. Y. runs as follows: Sunday night—7 to 7:30, 8 to 9 and 10 to 10:30; Monday night—9:30 to 10:30; Tuesday night—7:30 to 7:45; Thursday night—7:30 to 7:45, and Saturday night—7:30 to 8 and 8 to 9. NBC has also gained rights to the westbound line daytime on Mondays through Fridays from 11 a.m. to noon, 12:45 to 1 p.m. and 3 to 7:30 p.m. On Saturdays, it has the line from 1 to 5 p.m. and 5:45 to 6, while on Sundays it gets from 1:30 to 5:30 p.m.



HE CAN SEE HUNDREDS OF MILES!

SOMEWHERE along a coaxial cable route—it may be a state or two away—a fault threatens television transmission. A warning light flashes in a central control room. The maintenance technician places a record sheet over a glass screen. Within seconds a pattern of lights shows exactly what's wrong.

Many times the fault can be corrected by automatic apparatus operated from the control center. Or the maintenance chief can send crews directly to the spot. In most cases the trouble will be fixed without interference with the program.

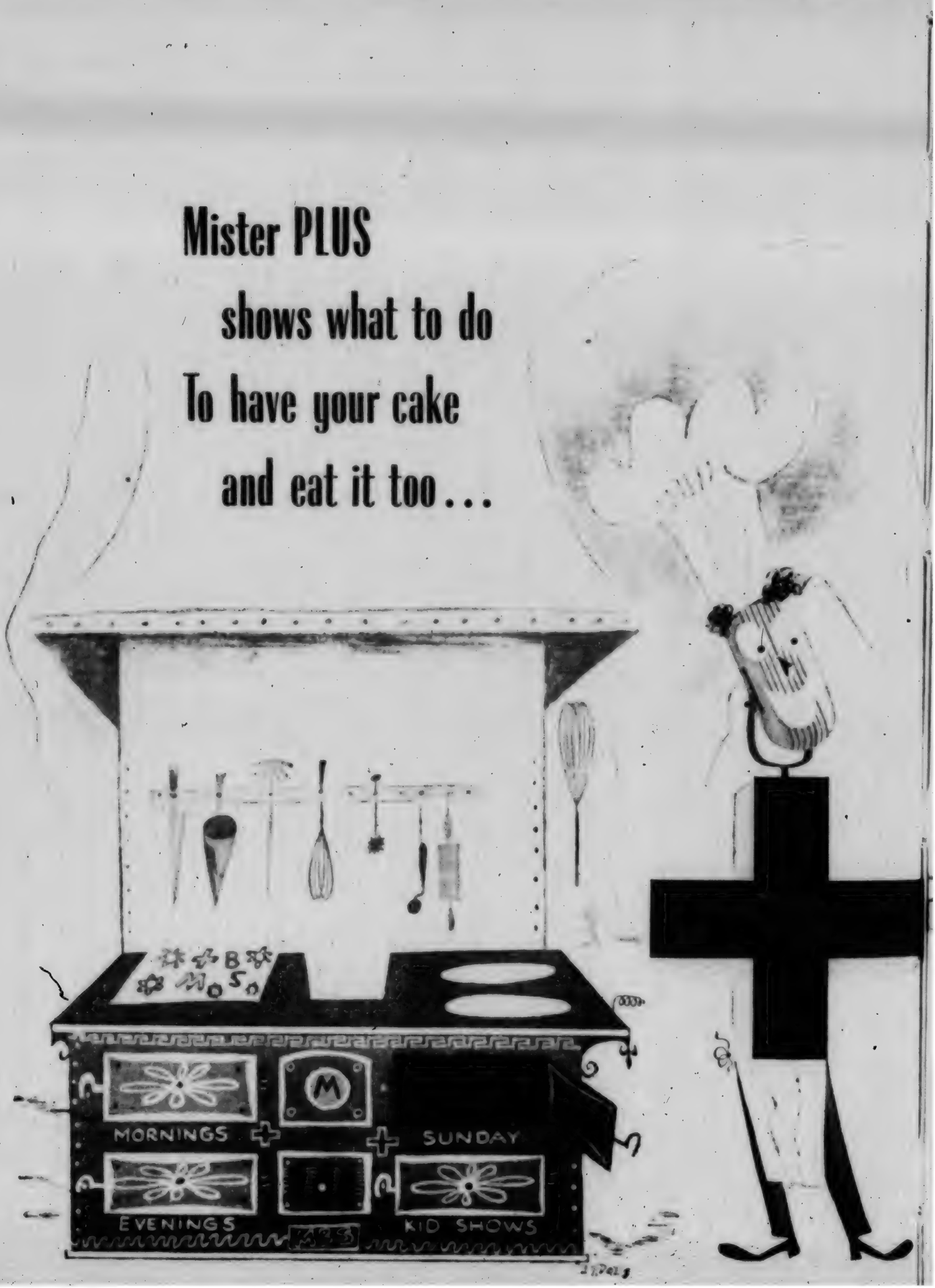
This and other automatic equipment keep transmission flowing freely along more than 19,000 miles of television channels—both coaxial and radio relay. To the Bell System, *maintenance* of network television service is just as important as providing channels.

The coaxial cable, radio relay systems and associated equipment used by the Bell System for television purposes are valued at nearly $85,000,000.

The cost for your use of this equipment? Bell's total network facility charges average about 10 cents a mile for a half hour of program time, including both video and audio channels.

BELL TELEPHONE SYSTEM

PROVIDING NETWORK TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW


Mister PLUS
shows what to do
To have your cake
and eat it too...
B
S
M
MORNINGS
SUNDAY
EVENINGS
KID SHOWS

Simply reach *more* radio listeners at *half* the cost . . . and do what you please with the savings.

Simply? Yes—on Mutual.

The average Sunday afternoon program on the Mutual Network (up to 7 p. m.) regularly delivers *half a million more* listeners than the four-network-average evening program all week—at 52% of the four-network-average evening time cost.

With an *average audience* of over 8,800,000 a week, you take the cake.

And with an *average saving* of over $4,800 a week, it's yours to eat, too.

Why not help yourself to a slice of Sunday afternoon on Mutual?

The Mutual Broadcasting System

the difference is MUTUAL!

PE 6-9600—NEW YORK 18, N. Y.
WH 4-5060—CHICAGO 11, ILL.

Nielsen Radio Data 1951, Oct., '50–Apr., '51. Listeners per Set Data ARB, Feb., '51.

FCC Demands 'No News Slanting' Guarantee From Richards Estate

Washington, Sept. 11

In rather cryptic language, FCC last week asked, in effect, for a guarantee of no news-slanting on the G. A. Richards' stations before it allows control of the outlets to be taken over by the estate and the licenses to be restored to regular status. In a letter to Mrs. Frances S. Richards, executrix, the agency called for "clarification" of proposed program policies given in the application filed since Richards' death for transfer of the stations (KMPC in Los Angeles, WJR in Detroit and WGAR in Cleveland).

The Commission indicated dissatisfaction with a statement in the transfer application that present program policies will be continued "without substantial change." The agency asserted that in view of the news-slanting proceedings against the stations it would require "additional information" on policies in order to give "proper consideration" to the application.

Agency demand may be putting the Richards stations on a legal spot in that any commitment to avoid news-slanting might be regarded as an admission of charges.

Continued on page 38

Lew Ayres' TV Debut Via Red Cross Documentary

Lew Ayres, who has confined his acting exclusively until now to films, is slated to make his video debut next Saturday night (15) on CBS-TV's "Ken Murray Show." He'll narrate a special documentary on the show depicting the history of the Red Cross, which is to be cued to the need for blood donations for the GIs in Korea.

Murray made the documentary segments a weekly feature of his show last season, but usually narrated them himself. Ayres was chosen for the Red Cross feature on the basis of his work as a medical corpsman in World War II after he had originally registered as a conscientious objector.

Syracuse, N. Y.—James J. Bud Coolican Jr. has resigned as commercial manager of WOLF and has established his own advertising and public relations firm. Top man in designing singing commercials and dramatized announcements in Syracuse, he was with WOLF since the station opened in 1940.

HALLEY'S TV 'TRAILER' AS 'AUTHOR' GUESTAR

Rudolph Halley, former chief counsel for the Kefauver crime committee, will trailerize his upcoming CBS-TV show by appearing as a guest panelist Sunday night (16) on "Author Meets the Critics" on the rival NBC web. ("Author" syndicated by NBC, is aired Sundays in N. Y. on WNBT, NBC's key station at 10:30 p.m.)

With Halley set to defend the book, "This Is Costello," penned by Robert H. Prall and Norton Mockridge, the "Author" show is expected to be one of the most controversial in the series. Halley is a Liberal-Fusion candidate for N. Y. city council pres and has charged that Frank Costello and a national crime syndicate are financing a fight against his election. He plans to elaborate on that contention on the show.

CBS Names Feiner

Hollywood, Sept. 11

Ben Feiner, Jr., has been inked as exec producer of video for CBS in Hollywood by Harry Ackerman, web programming veepee in Hollywood.

Feiner is a former associate producer at Metro, his last such credit being on "Showboat." Before joining Metro, he was with CBS and had an active part in CBS color television demonstrations.

From the Production Centres

IN NEW YORK CITY . . .

Already co-partnered as stockholders in WNEW, veepee-general manager **Bernice Judis** and **Ira Herbert**, sales veepee, formed a new partnership in Reno last week, where they were hitched. Couple are now back in Gotham. . . **W. E. Simler**, account exec of Victor van der Linde agency, sailed to Helsinki with Olympic Games organizing committee; he'll discuss U. S. promotion for fall and spring. . . **Lelia West** started series on WFUV-FM Thursday (6). . . **Joseph T. Shipley** starts his 10th year reviewing plays on WEVD at a new time, 11:30 p.m. . . World Broadcasting has renewed The Three Suns for another two years. . . **Sandy Becker**, title-roler in "Young Dr. Malone," now also a psychiatrist in "Road of Life". . . **Franklin Lamb**, board vice-chairman of Tele-King, appointed an assistant director of Office of Defense Mobilization. . . **Fred Allen**, accompanied by wife **Portland Hoffa**, flew out Sunday (9) for "Big Show" appearance in London. . . **James Jones**, author of best-selling "From Here to Eternity," with his "Greater Love" yarn from Colliers' dramatized on ABC's "Newsstand Theatre" tomorrow eve (Thurs.). . . **Murray Grabhorn**, National Assn. of Radio-Television Station Reps topper, addressed NARTB district meeting in Syracuse Monday (10) and speaks to Boston Radio Execs Club today (Wed.). . . WOV's Irish disk jock **Pat Stanton**, completing a color film on Eire. . . **Jeanne Harrison**, Ziv director, flew to Coast to cut some sides on **Eddy Howard** for World; she recently produced World's series of spots plugging the power of radio. . . Twins—Jack and Jill—for the **Kyle Fabers**. He's with **Louis G. Cowan** office. . . **Joseph Stamler**, formerly sales manager of WNDR, Syracuse, has joined WMGM sales staff. . . WINS deejay **Jack Lacy** and comic **Tony Farrar** slated to team up for latter's weekly show at Camp Kilmer, N. J. . . **Allan Stevenson** signed for AM "Big Story" tonight (Wed.) and TV "Big Story" Sept. 21. . . **Vilma Kurer**, on location for "Walk East on Beacon" pic, has leave from "King's Row". . . **Jack Eigen**, who had done all-night shows on WMGM and WMCA, is shifting to WMAQ, Chicago, where he'll do a similar stint. . . **Joan Klipper** has joined the WNJR copy department. . . **Mart Yanofsky** has scripted a transcribed dramatic series for the National Conference of Christians and Jews. Names in the airer include **Jack Benny, Loretta Young, Lionel Barrymore, Raymond Massey, Pat O'Brien, Edward Arnold, Ronald Reagan, George Murphy, Jean Hersholt** and **Celeste Holm**. Series opens Sept. 29 on NBC. . . **Willis B. Parsons** upped to assistant manager of ABC's ad-promotion department. . . **Kate Smith** launches her new daily WNBC airer on Monday (17) at 12:05 p.m. . . **Al Helfer** to do Mutual's "Game of the Week" gridcast. . . **Morris Novik** leaves today (Wed.) for L. A., then to American Federation of Labor convention in Frisco on Monday (17). . . **Mildred Alexander**, ex-WDNC, Durham, N. C., now on the Radio City Music Hall staff as its first femme organist. . . **E. G. Marshall** added to "Strange Romance of Evelyn Winters". . . **Mary Patten** new to "Our Gal Sunday". . . **Horace Braham** and **Andree Wallace** added to "Stella Dallas". . . **Ken Williams** and **Mary Jane Higby** are "Young Widder Brown" additions. . . **David Gothard** new to "Just Plain Bill". "Front Page Farrell" additions include **Anne Burr, Fran Lafferty, Hal Studer, Nancy Sheridan** and **Richard Sanders**. . . **Don MacLaughlin** and **Ross Martin** added to "Lorenzo Jones."

IN CHICAGO . . .

WMAQ, Chi NBC flag, will be beaming its signal next week from its new 740-foot transmitter tower. New mast is expected to spread WMAQ's coverage range an additional 15%. . . Singer **Nancy Carr** inked an exclusive termer with WGN. . . **Pat Murphy**, late of WMAQ's "Chez Show," has joined Jewell Radio-TV productions. . . Chi ABC AM chief **Ed Smith** in New York this week for huddles with web brass. . . "The Northerners," Windy City's oldest continuously sponsored radio show, marked its 20th anni last night (Tues.) on WGN. . . **Fairfax Cone** guest speaking at the Chi Federated Ad Club's first fall luncheon meeting Thursday (13). . . It's a lass not a lad for the **Mal Bellairs**. . . Gordon Baking picks up the lab Oct. 1 on **Len O'Connor's** daily newscast on WMAQ. . . Colleague **Alex Dreier's** early morning five-minute news show has been peddled to Stewart & Ashby Coffee Co. . . . **Jeff Wade** and **Paul McClure** of the Wade agency in Elkhart confabbing with Miles Lab execs. . . **Leon Ames**, star of "Moon Is Blue" national company guested on ABC's "Breakfast Club" last week. . . DeCan, heavy spending rodent exterminator outfit, launching an early morning 15-minute strip on WBBM, using a hillbilly format. . . Radio editor **Bill Irvin** and reporter **Ralph Habas** gabbing WCFL's daily schedule of newscasts from Sun-Times news room.

100G Suit Claims ABC, Ralston Lifted TV Idea

ABC and the Ralston Purina Co. were hit with a $100,000 damage suit brought in N. Y. Federal Court last week by writer Frances Fradin. She claims that she conceived and created an idea for a TV show built around children and their pets and submitted it to the net in January, 1950.

Miss Fradin charges ABC later appropriated her idea and turned it over to the Ralston Purina Co., which sponsored the brainchild on the web starting March 18, 1951, as "Your Pet Parade." Defendant chain, it's alleged, failed to pay the plaintiff "reasonable value" for her services, idea and plan.

Howard Ross to Coast

Anticipated exodus of NBC-TV personnel to the Coast to prepare for Hollywood originations of some of the web's variety programs promised over the weekend with the departure from N. Y. of Howard Ross, talent buyer for Colgate Comedy Hour.

Ross is setting up permanent offices at NBC's Vine Street headquarters in Hollywood and, for his first job, will work with the William Morris office in lining up surrounding acts for Eddie Cantor's Colgate stint Sept. 30, which will be NBC's first big-scale west-to-east program.

WOV's Documentary On Macy's Italian Fair

WOV, N. Y. bilingual outlet, on Monday (10) beamed a half-hour documentary in Italian for R. H. Macy department store. Program, broadcast twice, reported on Macy's Italian Fair. Indie is also organizing group visits of listeners to the collection of Italian imports.

Deal was set by Vic Ratner, ex-CBS exec who is now ad-promotion v.p. at Macy's, and WOV general manager Ralph Weil.

That's what you want, isn't it? In advertising that means more sales impressions per dollar spent.

No other medium can approach radio in reaching a lot of people at low cost. In a market that is nearly 1/10th of America, one station—WLW—reaches more people more frequently and at lower cost than any other medium available.

If you're really serious about wanting more for your advertising dollar, if you're concerned about the cost of reaching people, you should see the new presentation, "What Price People?" We'll be glad to show you this factual story about—

WLW THE NATION'S MOST MERCHANDISE-ABLE STATION

Connie's
Restaurant and Cocktail Lounge
The New Rendezvous of the Show World
129 W. 51 Street, New York
(Bet. 6 & 7 Ave.)
For Reservations phone
PLaza 7-5390

BAXT - WALD
TELEVISION CASTING
7 DAYS—24 HOURS
AT
ORegon 5-7847—8
224 W. 46th St., New York Suite 504

PEOPLE sell better than paper

YOU WON'T SELL MUCH VICHYSSOISE . . .

. . . UNLESS YOU USE THE HUMAN VOISE

Every day at approximately 12:45 pm in restaurants throughout America, about 13 million businessmen ask about 3 million waiters this question: "What's good today?" Each one of the businessmen is looking at a complete menu when he asks the question.

Waiters sell better than menus. People sell better than paper.

Now suppose you had these people selling for you:

FRED ALLEN, LOUIS ARMSTRONG, EDDY ARNOLD, CHARLES BOYER, DAVID BRIAN, EDDIE CANTOR, JACK CARSON, MINDY CARSON, IMOGENE COCA, PERRY COMO, JOAN DAVIS, JIMMY DURANTE, DOUGLAS FAIRBANKS, Jr., JOSE FERRER, ED GARDNER, PHIL HARRIS, ED HERLIHY, PORTLAND HOFFA, BOB HOPE, DEBORAH KERR, BERT LAHR, FRANKIE LAINE, VIVIEN LEIGH, FRANK LOVEJOY, PAUL LUKAS, DEAN MARTIN AND JERRY LEWIS, GROUCHO MARX, DOROTHY McGUIRE, LAURITZ MELCHIOR, ETHEL MERMAN, ROBERT MERRILL, RAY MIDDLETON, RUSSELL NYPE, MARGARET O'BRIEN, SIR LAURENCE OLIVIER, EDITH PIAF, EZIO PINZA, JANE POWELL, PHIL SILVERS, SONS OF THE PIONEERS, HANLEY STAFFORD, DANNY THOMAS, MARGARET TRUMAN, EVELYN VARDEN, JIMMY WALLINGTON, CLIFTON WEBB, MEREDITH WILLSON, ED WYNN

. . . and Tallulah Bankhead, dahlings.

These are the people who would sell better than paper for you on NBC's THE BIG SHOW: Sundays 6:30-8:00 pm. Cost: $12,408 per week, *time and talent*, for a quarter-hour segment. Available in 13-week cycles.

NBC Radio Network *a service of Radio Corporation of America*

Television Chatter

New York

Comedian **Hank Ladd** has joined the Kudner agency as a television producer-director. His first assignment is Milton Berle's "Texaco Star Theatre" (NBC) on which he'll work as a liaison with the web. He'll be assigned to other Kudner shows in the future.

Penny McKay set for lead in a nine role on the "Philco Playhouse" presentation of "Wayward Saint" Sunday night on NBC . . . **Rose Tobias** added to the casting department for CBS color video programming . . . **Mildred Natwick, William Redfield** and **Barbara Joyce** pacted for lead roles on "The Mother," next Monday night on NBC's "Somerset Maugham Theatre" . . . Soprano **Marguerite Piazza**, who sang on NBC's "Show of Shows" on-going Saturday night, is annoyed in Boston the following night as lead in the opera, "La Boheme," presented by impresario Thomas Scherr at the Opera House for members of the visiting Italian fleet. She's due back on the NBC show next Saturday (15).

Jo Lyons, CBS-TV scripter, back from a month's stay in Paris, Italy and London.

Harry Gray emceed panel program auditioned by NBC-TV, with **Vic Morsilla, Diana Barrymore, Dennis Taylor** and two psychologists as participants . . . ABC-TV's **Earl Wrightson** to sing at "Al Jolson Remembrance Night" at Carnegie Hall Oct. 28 . . . **Robert Moore, Jr.** joins **George Foley & Dick Gordon** outfit as sales exec.

Ray Morgan signed for Kreisler commercials on ABC-TV's "Tales of Tomorrow" . . . **Art Raymond** emcees "Dance to Fame Contest" presentation on WOR-TV Sunday (16). MacLacy Studios are sponsoring.

Hollywood

Carl Swanstrom and **Sidney Barton** formed Lariat Productions to make a series of half-hour vidpix tagged "White Avengers" in which Swanstrom and **Billy Dix** co-star. **Clint Johnston** megged the pilot reel which also featured a pair of white German shepherd dogs . . . "Black Savannah," latest in **Frank Wisbar's** "Fireside Theatre" series had **Joan Leslie** spotlighting a cast that included **Damian O'Flynn, Bruce Lester, Lester Mathews** and **Pinto Zari** . . . Showcase Productions signed **Gordon Clark** for "The Big Secret," telefilm which Philip Morris is sponsoring. Sept. 12 starting date has been set for "Revenge" first in Showtime TV Films' "Hollywood Leg Man" series which **Jack Voglin** produces. **Stephen Longstreet** scripted the installer . . . "It Always Comes Up Tails," no-laugh film by **Sam Rolfe** and **Harold Bloom** went before the cameras as an entry in **Frank Wisbar's** "Fireside Theatre" series . . . Desilu Productions, owned by **Desi Arnaz** and **Lucille Ball**, is shelling out $25,000 to improve stage 2 at General Service and convert it into a theatre for their "I Love Lucy" telepix series . . . **Eddie Cantor** will guest on **Milton Berle's** NBC-TV show Sept. 18 . . . KTLA inaugurated local video's first series of religious programs Sunday (9) with programs to originate weekly from a different church of the various religious groups. Since Jewish sabbath runs from Friday night to Saturday night, programs of the Hebrew faith will originate from the studio. Show is called "In God We Trust."

KTTV inked a three-year exclusive pact with **Dude Martin**, San Francisco video performer, and begins beaming his hour long western show tomorrow (12) . . . **Pete Roberts** sked to N. Y. to set up a permanent office for Consolidated Television. **Roberts** has been named acting sales manager, replacing **John Markey** who ankled the organization . . . **Bud Coleson**, formerly with the press department of KPI-TV, named publicity director of Don Lee Broadcasting with **James Parsons** moving over from that spot to handle the KHJ-TV, new Don Lee outlet which assumed its call letters last week when the Don Lee purchase of KPI-TV became official . . . "Gruen Guild Theatre," featuring name guestars, replacing Gruen's "Blind Date" weekly on KECA-TV starting Oct. 17 . . . **Jene Sales Corp.** will begin bankrolling "Leave It to the Men" over KECA-TV and the ABC-TV web starting Oct. 11.

George Fox, proxy of the George Fox organization, inked by Desilu Productions as film operations manager for the **Lucille Ball-Desi Arnaz** vidfilm series "I Love Lucy," which went before the cameras Saturday (8) at General Service Studios . . . **Matty Fox**, here on a quick trip, reported that Motion Pictures for Television, Inc., hasn't set any deals yet although it plans to provide financing for vidfilms . . . **Joe Kirkwood**, who played the title role in the Joe Palooka feature films is being considered for the same role in the vidfilm series which **Bernard Luber** and **Robert Maxwell** will make. Monogram dropped the theatrical feature rights and Luber and Maxwell now making "Superman" for TV . . . **Harold Jovien** of GAC headed east to look over the color video situation . . . **William S. Broidy** inked assistant directors **Bill Beaudine, Jr.**, and **Gene Anderson, Jr.**, to six-month deals to work on his "Wild Bill Hickock" video series starring **Guy Madison** and **Andy Devine** . . . **George Pembroke, Bettie Best** and **Ben Weldon** won roles in "The Murderer is Anonymous," another "Front Page Detective" vidfilm at Jerry Fairbanks Productions . . . **Bob Moon** checked in as emcee of GAM production "Hail the Champ," succeeding **Herb Allen** who moved to Chicago to emcee another version of the show over part of the ABC-TV web. It's telecast here on KLAC-TV . . .

Chicago

Art Jacobson is ankling his program manager berth at WNBQ at the end of the month to make his home in Los Angeles. **George Feinemann**, currently operations chief, is slated to take over the program job . . . **Tavera Pale** is dropping its TV beauty contest which, as one of the oldest regularly sponsored local shows, has been beamed Thursday nights on WGN-TV for the past three years . . . hour show ends Oct. 4 . . . **John Reilly** shifts from Armour's radio-TV department to ABC-TV as ad account exec . . . WNBQ's weatherman **Chet Yode** is penning a weather column for the Sun-Times . . . **Beulah Karney's** housemaker's show on WENR-TV expanded to a thrice weekly project . . . Ethyl Corp. is hanging onto **Tom Duggan's** Sunday night sport's show for another 52 weeks on WNBQ . . . **Fran Weisse** to emcee **Hal Tate's** quizzer "Who's Talking" which debuts Sept. 24 on WBKB in a three-times weekly afternoon slot . . . **Joe E. Brown** inked in as first guest on **Don McNeill's** returning ABC-TV spread tonight (Wed.) . . . **Ben Park**, producer-director of NBC-TV's "Hawkins Falls," bowing off for a short vacation . . . Standard Oil is moving its "Bears Quarterback Club" half-hour weekly show based on films of the Chi Bear football games to WGN-TV this year. Show rode on WBKB last season. M. P. Masser, Inc., has bought WENR-TV's final Wednesday night hour to fill with a feature film.

CBS, Pabst Pave Way For Lifting of Beer Tabu in Salt Lake City

Salt Lake City, Sept. 11.

KSL, Mormon Church-owned CBS outlet, started to carry the fight of the week last Wednesday (5), when Columbia fed it sustaining. Since church frowns on smoking and drinking, station has never carried any beer advertising, although cigaret sponsors are acceptable.

As a result, KALL and Inter-mountain Network (Mutual) fell heir to the Pabst-sponsored fights. Now the latest rumor, unconfirmed by KSL execs, is the station will change policy and go along with Pabst.

Background on this possible switcheroo goes back to feud between KSL and KALL over airing of the Rex Layne-Rocky Marciano scrap some months ago. KSL had an exclusive for doing a blow by blow re-creation, and when KALL stepped into the picture with their version of it, KSL wasn't happy. There's been talk about a possible suit over the deal, but latest word is KSL will not take the matter to the courts.

Now it seems they may take action by dropping the beer taboo and cut KALL out of the fight set up. This would be a crack at KALL's self-plugging as the music, news and sports station.

Binghamton, N. Y.—Art Goodwin, chief announcer at WKOP, has resigned to join WAGE, Syracuse.

Inside Stuff—Television

Merlin Press, N. Y., has William I. Kaufman's second annual "Best Television Plays of the Year" (1950-51) coming out next month. Author is co-casting director of NBC-TV.

Kaufman's eight selections are: "The Rocking Horse" by Doris Halman ("Armstrong Circle Theatre"), "Vincent Van Gogh" by Hoffman R. Hays ("Philco Playhouse"), "The Kathryn Steffan Story" by Kathryn Steffan ("The Big Story"), "The Lottery" by Shirley Jackson ("Cameo Theatre"), "Pharmacist's Mate," by Budd Schulberg ("Pulitzer Prize Playhouse"), "The Night They Made a Bum Out of Helen Hayes," by Billy Rose ("Billy Rose Show"), "Borderline of Fear," by Joanna Rose and Edward Mabley ("Danger"), and "Rosie's Haircut," by Gertrude Berg ("The Goldbergs").

First independent union support for the Hollywood AFL Film Council's anti-NABET stand has come from the un-affiliated Society of Motion Picture Art Directors. Council had rallied AFL guilds and unions to battle the CIO-affiliate's "invasion" of established fields in a growing jurisdictional battle with IATSE in the television field on the Coast. SMPAD urged all talent guilds to cooperate with the Film Council program in opposition to NABET.

Chi's WNBQ Banner Sale For Post-Midnight Show; Outlet's 120 Hrs. a Week

Chicago, Sept. 11.

WNBQ, Chi NBC tele station, is making its first venture into post-midnight programming Oct. 1 after wrapping up its biggest time sale in its three-year history. In what NBC veep Harry Kopf describes as the "largest block of time ever sold by any NBC owned station," Alan's Industries has purchased the 12 midnight to 1:15 a.m. hour across the board, Monday through Friday. ●

Alan will use the strip for nightly feature films which are being purchased from Motion Pictures for TV, Inc.

Addition of the new biz boosts WNBQ air time to over 120 hours weekly. Contract, for a minimum of 13 weeks, was negotiated by WNBQ sales manager John McPartlin and Tom Horan, account exec.

Alan's agency is Dickson & Wiebe.

MACKAYE QUITS LUX OVER SALARY, BILLING

Hollywood, Sept. 11.

After eight years of directing "Lux Radio Theatre," Fred MacKaye has ankled because he feels he's entitled to more coin and he wants director billing.

Cornwell Jackson, v.p. of the J. Walter Thompson Agency, agrees with MacKaye that the Lux format now implies producer-host William Keighley is director, but says that's the way it's been set up for 18 years and it can't be changed now.

As for the money, Jackson says radio these days simply isn't in a position to pay more cash—not the kind MacKaye wants. He says a pay hike was offered the director, but he nixed it, saying it wasn't enough. MacKaye, whose resignation takes effect Sept. 30, is considering video offers.

Hoodlums Beat Up KSL Farm Head in Salt Lake

Salt Lake City, Sept. 11.

Von Orme, head of KSL farm dept., was the victim last week of teenage hoodlums who ran his car off the road, and beat him up. Orme laid one of his assailants low with a below-the-belt kick, and tried to get away from the other two. Before he could start his car, they dragged him through the open window, nearly tore an ear off, and badly gashed his jaw.

Orme was hospitalized for a short while, and spent the balance of the week recovering at home. He is the second radio man in town to fall victim to the wave of hoodlumism. Keith Ashton, KALL announcer, escaped a similar crew by speeding 100 miles an hour through town.

Baltimore — Bill Dyer, whose two-hour afternoon session of sports results and disk spinning has become a local landmark, switches from WWIN, Oct. 1, to WCBM. Afternoon airing is sponsored by Arrow Beer, via Joseph Katz Agency for half the time with balance divided up by participating spotters. Show was a long time trademark at WITH under sponsorship of Gunther Brewing Co.

NAEB Expands To 72 Stations

National Assn. of Educational Broadcasters web, which recently established headquarters for its tape network, has grown in the past two months from 42 to 72 outlets. This fall the NAEB hookup is offering 10 programs, most of which are 13 weeks long.

The programs offered are: "Music for the Connoisseur," "BBC World Theatre," "The People Act," "Stories 'n Stuff," "U of Illinois Festival Concerts," "International Visitor," "Masterworks Story," "America and the World," "Blight of the Bounty" and "Army Band Concerts—Freedom Sings." There are also some one- and two-time programs and other series are in preparation.

In addition to providing the recordings, NAEB also offers promotional kits to help the outlets garner audiences.

On a weekly basis, the stations are getting three and one quarter hours of music, one and one-half hours of drama, one hour of documentary, one and one-quarter hours of talk and one-half hour of children's programs.

Seymour Siegel, N. Y. City communications director and NAEB proxy, is sparking the network. James Miles, manager of WBAA, Purdue U. outlet at Lafayette, Ind., was just appointed director of the web. Richard Rider is manager of tape distribution for the setup.

Marsillo's Late Nite Show From Dempsey's N.Y. Spot

Vic Marsillo, manager of fighter Charlie Fusari and other pugs, moves his gab show on WVNJ, Newark, into Jack Dempsey's eatery, N. Y., on Saturday (15). It will be heard from 11 p.m. to 1 a.m. six times weekly, skipping Mondays.

Show will concentrate on sports celebs, with some interviewees from nearby Madison Square Garden. Gabber, who's managed by Harry N. Sperber, will speak from a prize-ring setting.

Incidentally, Marsillo has been signed by Leland Hayward, producer of "Remains to Be Seen," to do the voice of a television fight announcer in the upcoming Broadway legiter.

"Putting on my White Tie, Top Hat and Tails" for the Salute to Irving Berlin's TV Show Tonight

NBC-TV Network

Thanks to

THE WILLIAM MORRIS AGENCY

BILL CALLAHAN

Personal Manager: STANLEY RAYBURN

In Rye
Offered to Artists

Modern functional Residence, superbly constructed to gratify artistic temperaments. Plate glass window walls in living room frame expansive, inspiring view of countryside and Sound. Master suite, 3 more bedrooms, 3 baths, 2 lavs. One servant and a one-day-a-week gardener can maintain it easily. 36-minute commuting. In club atmosphere on beautiful Manursing Island.

PRICED LOW AT $69,500

RICHARD M. NESBITT
Realtor
247 Park Ave., New York 17
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SEE CHARLIE CURRAN
Seaboard Studios, Inc.

RAY MALONE
VARIETY
He has one of the top tempo ing routines in the business.
His material shows the type of imagination which has made him a sock staple on video and something refreshing on theatre stages. Hera
Billboard
Using his clever dancing as the frame, he talked, sang and did one long routine a Jekyl and Hyde . . . It was quite a spectacle and earned him a big hand. Bill Smith.
• Just Concluded
70 SMASH WEEKS
BROADWAY OPEN HOUSE
NBC-TV
• Currently
PARAMOUNT, New York
(3rd WEEK)
• Guest Starring 2 WEEKS as of Sept. 10th—
GARRY MOORE SHOW
Daytime Series
CBS-TV
GAC

CIRCLING THE KILOCYCLES

Dallas—"Mrs. Tucker's Smiles Program" broadcast on WFAA started its 19th consecutive year on the air last Monday. Airings are sponsored by Mrs Tucker's Foods and is heard for a quarter-hour three mornings per week and currently features Happy Jack Turner.

San Antonio—Corwin Riddell in a quarter-hour Sunday afternoon newscast, is now being aired over 21 Texas outlets. Airings are sponsored by Morning Glory Mattress with Matching Box Springs.

Des Moines—Russ Van Dyke has been named news director of KRNT. He has been a newscaster for seven years. Before joining KRNT he was with WNAX, Sioux City and Yankton, S. D., as a newsman and sportscaster.

Omaha—The May Broadcasting Co., which operates and owns KMTV of Omaha and KMA at Shenandoah Ia., has named two new officers. General manager Owen Saddler was elected exec vice-president and sales manager. Howard O. Peterson was made veepee in charge of sales.

Pittsburgh—Jim Shannon, KQV announcer, has several lines in the Metro picture, "Angels in the Outfield," which was shot largely here at Forbes Field . . . Clarence Herisko, local author now living in New York, is writing the Edward Arnold "Story Teller" program on the ABC network . . . Ray Buch has returned to Temple University in Philadelphia for his senior year after his second summer announcing stint at WWSW . . . Mike Kotun Jr., has joined the WDTV engineering department and Ray Buchmer and Angelo Molinaro are new property men there . . . Joe Friedman, who filled in at the switchboard and in publicity at Channel 3 during the vacation season, has left to enroll in the Columbia U. Graduate School of Journalism. The son of Arthur Friedman, financial editor of the Post-Gazette, he got his B.A. at Allegheny College in June . . . Norman Bernauer has resigned from the WDTV press department.

Lawrence, Mass.—William F. Mitten has joined the staff of WCCM here as news editor. He was formerly news editor of the Medford, Mass., Daily Mercury.

Albany—Edward Obrist, Jr., who joined WABY in an executive capacity last winter after serving as general manager of WPEN, Philadelphia, is now program consultant for WXKW. Charles M. Bell, who had been sales manager for WABY and who previously had been with WOKO in sales and in announcing, is a new account exec with WXKW.

Boston—Hank Greene, for past 11 years salesman at WBZ, has resigned to become manager of Hub office of Weed & Co., radio and TV station reps. He replaces Dana Baird, transferred to New York . . . Gene King, WCOP program director, has been appointed Boston's radio co-ordinator for United Nations. Appointment was made by Dorothy Lewis, national Radio Director for UN.

Minneapolis—WLOL this fall will not have its previous monopoly on the broadcasting of the Minneapolis Lakers professional basketball games at home and away. They'll also be aired for the first time by another Twin Cities station, WDGY, with its new sports director, Don O'Brien, assisted by Bob Casey, handling the play by play. Both WLOL and WDGY have sponsors for the show.

Salzburg Marionettes To Make U.S. Video Bow

Salzburg Marionettes, one of the most famous puppet acts in Europe, are being imported to the U. S. by indie packager Bernard L. Schubert, who plans to feature them in a series of films to be produced for TV. Marionettes will make their live video bow, however, on Ed Sullivan's "Toast of the Town" Oct. 7 via CBS-TV.

Same family has operated the Salzburg troupe almost 100 years. It's now headed by Prof. Herman Aicher, who succeeded his father in the post. Puppets are three feet high and the troupe comprises 15 people, with eight manipulating the dolls at one time. Schubert saw them at the recent Salzburg Music Festival and pacted them at that time to come to the U. S. They carry their own sets, props, etc.

Austrian government, incidentally, will fete the troupe Oct. 2 in a special hoopla ceremony at the Museum of Modern Art, N. Y.

Eileen BARTON

THE BILL GOODWIN SHOW

NBC-TV

Direction: M. C. A.

Now It Can Be Told

Although he was getting $3,000 a week for playing the title role in the TWA-sponsored "Mr. Blandings" radio show on NBC last season, Cary Grant decided it wasn't worth it after tax experts figured out that he was winding up with $79 as his own take.

Efforts to effect a capital gains deal through a corporate setup of the "Blandings" package was disallowed by the Government, cueing Grant's decision to check out.

That's what's behind TWA's recent announcement to cancel. Rather than get involved in cast replacements, the client decided to forget the whole thing.

Duquesne's Rotating 'Show Time' Returns To WDTV; Talent Set

Pittsburgh, Sept. 11.

Duquesne Brewing Co., resuming its "Show Time" teevee series on WDTV next Wednesday night (19) from 8 to 8:30 has decided to drop the idea of a fifth type of program and will stick to four, same as last season. Musicals will rotate every fourth week as a result; year ago, it was every fifth, local sponsor losing one Wednesday in five to Jimmy Durante, who won't be carried this year because of battle between NBC and DuMont outlet over just taping the Schnozzola and not the other comics in the series.

"Show Time" tees off with "Welcome Aboard," featuring Bernie Armstrong's Orch, Kyle MacDonell returning again as permanent mistress of ceremonies and Morey Amsterdam as guest star. It'll be followed by Vladimir Bakaleinikoff's Sinfonietta, composed of first-chair men from Pittsburgh Symphony Orchestra, and Jan Peerce, soloist, and Buddy Rogers m.c. Rogers will have that assignment regularly on the Sinfonietta and Peerce has been signed for six shots. Other brace of programs for the beer account, following in turn, are a variety half-hour m.c.'d by Harold V. Cohen, drama critic and columnist for the Post-Gazette and VARIETY mugg here, and Slim Bryant's "Dude Ranch."

OLD GOLD'S 150G FOR WPIX GARDEN EVENTS

Old Gold cigarets this week expanded its television bankrolling by pacting with the N. Y. Daily News' WPIX for half of the 117 sports events from Madison Sq. Garden, N. Y., to be carried by the station this year. Ciggie outfit is paying a reported $150,000 for station time and rights to the events. Agency is Lennen & Mitchell.

WPIX sports schedule starts with the rodeo in October. From that point on, the station will be televising from the Garden five nights weekly—Saturday, Sunday, Tuesday, Wednesday and Thursday—through March, 1952. Included in the schedule are college and pro basketball games, amateur and pro hockey, the horse show and dog show. Jack Murphy, WPIX sports chief, will supervise the technical pickups, with Daily News' sports editor Jimmy Powers narrating all events.

WPIX this week also pacted with Stahlmeyer, Inc., to pick up the tab for the station's Thursday night "Televiews of the News" for 13 weeks. Agency is Dowd, Redfield & Johnstone. Station also sold its new "Fashion Revue," aired Saturday nights from 8:15 to 8:45, to Chateau Martin Wines. Sid Robbins agency handles the wine account.

WTTG Staff Shakeup

Washington, Sept. 11.

Series of new appointment's announced by WTTG, DuMont's local outlet, indicates a general shakeup in staff personnel. Alex Sheftell, a staffer, has been put in charge of publicity and promotion. Previously, station had no full time p.a., chores being handled on a freelance basis by Rick La Falce.

Lynn Kotick is the new station traffic manager and Astrid Kiernan was appointed her assistant. Matt Warren, ex of local station WEAM, is new staff announcer at WTTG. Dick Noel, announcer at web's capital station, has been transferred to WABD-TV, DuMont's New York outlet.

Richards

Continued from page 34

which were persistently denied at the long hearings on the case. It's likely that FCC General Counsel Benedict P. Cottone, who has been pressing for a decision based on the testimony taken at the hearings, would seize on any promise of change in policies to support his position. The Radio News Club of L. A. and a group of prominent liberals have urged the Commission not to drop the case because of Richards' death.

Approval of the transfer application would probably dispose of the news-slanting charges but such action is not expected without some pronouncement from the Commission regarding the responsibilities of broadcasters in "handling" of news.

Action on the application would also determine Commission acceptance or rejection of a recommendation by James Cunningham, hearing examiner, to dismiss the proceedings on the ground Richards' death makes the case "moot." Cottone has taken strong issue with this recommendation and has petitioned that it be set aside as "an illegal document outside the Examiner's authority."

Cottone disputes Cunningham's contention that Richards' death removes the issues on which the hearings were held and insists that the Examiner is required, under the Administrative Procedures Act, to write a decision containing "findings of fact and conclusions" based on the testimony. It will then be up to the Commission, he says, to decide whether the licenses shall be renewed.

In previous cases, Cottone points out, the Commission has not permitted stations to be transferred before determining issues in pending proceedings.

Falcon's $1,000,000 TV Film Production Setup

Phoenix, Sept. 11.

KPHO-TV here is expanding its facilities to include new vidiopix adjunct. Falcon Film Co., which expects to tee off production late this month with the first of a series of half-hour vidio films labeled "Classified Section."

New outfit, which is incorporated for $1,000,000, is headed by John C. Mullins, KPHO-AM and TV topper, with other KPHO associates also in on deal, including novelist Erskine Caldwell and Bill Burton, who will hold down producer-director assignments.

In addition to initial series of 52 pix, agenda also calls for output of 52 half-hour oaters, an additional group called "My World," and a number of 30-minute musicals.

Arizona interior and outdoor locales will be utilized in all productions, with localites getting the nod in theap department.

5-Day Colorcasts For Paris Surgeons

Philadelphia, Sept. 11.

Smith, Kline & French Laboratories, of this city, has completed arrangements to stage and sponsor a five-day color telecast of surgical operations at the 14th Congress of the International Society of Surgeons in Paris, Sept. 24-28.

Special color television equipment will be installed by the Philadelphia firm at the Boucicault Hospital, in Paris. The equipment has been used at 26 medical meetings in the U. S. and Canada the last two-and-a-half years.

Smith, Kline and French camera will be sent to Paris from Germany, where it has been on loan to the Economic Cooperation Administration for a series of demonstrations in West Berlin. Dr. Louis Bazy, secretary-general of the 14th Congress, will address the color television viewers on the application of this medium in the teaching of surgery.

WDTV Daytime Expansion

Pittsburgh, Sept. 11.

Pittsburgh's lone television channel, DuMont-owned WDTV, switched to a full daytime schedule this week, signing on every morning at 9. Previously, since station went live nearly a year ago, starting around has varied between 10:30 and noon.

"Studio Control," hour-long studio program m.c.'d by Bill Brant, will tee off activities from 9 to 10, having previously been on 11:30-12:30, with a 10-minute interruption for neighborhood news summary.

WDTV programming this year is undergoing a flock of changes and details haven't been entirely set yet.

FOR SALE

COUNTRY HOME

If your dream is a secluded old country home with all the quaint charm plus all modern conveniences, here it is. 40 miles from New York, 40 miles from Philadelphia, on 13 well maintained acres, one-quarter mile from the main highway. Picturesque pond, lovely old shade trees, maple, oak, walnut, weeping willows, beautifully landscaped grounds, rose garden, and large rock garden terrace. Main house has a large beamed living room with fireplace, sunporch, beamed dining or television room with huge walk-in fireplace, ultra-modern kitchen, utility porch, wine cellar, three bedrooms, three baths, library. Separate guest house has studio living room with fireplace, bedroom, kitchen and bath. Laundry with Bendix and ironer on other bedroom and bath with separate entrance. Three-car garage. Large concrete swimming pool, landscaped. Greenhouse, outdoor pumpkin room and fireplace, tree-shooting range. Auxiliary generator, G.E. oil burners, two deep-freeze units included. Will help to finance. A real buy at $70,000. Write for brochure, or call Lambertville, N. J. 666.

MILL ROAD REALTY CO.

LAMBERTVILLE, N. J.

Your Top TV Sales opportunity

WDEL-TV

Channel 7

Wilmington, Del.

NBC TV AFFILIATE

ROBERT MEEKER ASSOCIATES

560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with $3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects . . . another $3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

WFIL

Britain's greatest Television, Radio, Stage and Recording singer says *Hello*

"There is perhaps no more meteoric rise to fame in this era than that acquired by 25-year-old Alan Dean. It is one of the big success stories of this age."
MUSICAL EXPRESS, London

ALAN DEAN arrives in New York on September 15 for a well-earned vacation. This break follows a hard-working year of solid stage bookings and such notable Radio and TV shows as Festival of Variety, Henry Hall's Guest Night, Music Hall, Enchanted Rhythm, Workers' Playtime, Summer Songtime, Cinema Serenade, Sing It Again, Round the Halls and Fanfare of Variety — not forgetting a successful debut on HMV records.

Afterthought: Alan Dean hit top place in the Daily Graphic, Melody Maker, and American Forces Network popularity polls.

"Alan Dean's wonderful voice, unassuming charm and sincerity, captures all audiences of all ages . . . He is every mother's son."
RICHARD AFTON,
Ace TV producer.

Europe's singer of the Year

ALAN DEAN

New York Communications:—
LEW & LESLIE GRADE, LTD., INC.
250 West 57th Street
New York

Personal Management and Public Relations
KEN PITT
(Also Making the Trip)

London Communications:—
HAROLD DAVISON AGENCY
Suite 8, Egmont House
116, Shaftesbury Ave.
London, W.1.

Jap Treaty Parley on TV

Continued from page 23

shoulder to reveal him doodling.

The real drama, of course, was the in the political conflict, symbolized by the battle between Acheson and Gromyko. The heated interchange between Acheson and the Polish delegate on the one-hour speaking rule, with Acheson recognizing "younger of Britain, was a highspot.

The simultaneous translation system proved its worth. Ability of the translators to catch the emotions of some speakers as well as their words heightened the histrionic effect. However, the translators were not as adept as those at the United Nations. They frequently seemed to fall behind the speakers and to miss portions of sentences.

It was unfortunate that certain key periods in the proceedings were missed, including some speeches by Dulles and Gromyko. It was largely a dollars-and-cents question. The webs—which spent a considerable amount of coin for the pooled coverage, would have had to reimburse clients for air time and talent for their fees if their big evening shows were cancelled to carry all of the confab.

While the State Department had granted an okay for the conference telecasts to be bankrolled, no sponsor was lined up. Reason was the uncertain length and pull of the parley, which would have meant a gamble for a backer taking the show. Some outlets kept in one-minute commercials following their station breaks, which injected an occasional jarring note.

Excellent Picture Quality

Picture quality was topnotch, just a bit less sharp than local-originated shows, and there were no technical failures. However, NBC-TV's "Camel News Caravan" which had skedded a four-minute pickup from San Francisco on Friday (7), found the image at that time below par. It used, instead, a stand-by film clip, although keeping the audio from its Coast correspondent.

Excellence of the reception over the 3,000-mile span was pointed up by the New York Times' using a three-column cut of President Truman on its front page Wednesday (5) as photographed off a tele tube, rather than a wire photo.

Production and camerawork were good. The physical trappings, such as the modernistic stage and the pennants identifying the delegations, had a distinguished look. Lensing got the maximum effect of the proceedings, ranging through the audience, getting closeups, giving a long shot of the Opera House for the applause, etc. The battery of spotlights, which forced Acheson to don sun glasses at times, was undoubtedly more for the benefit of the newsreels than for the more sensitive TV cameras.

While TV brought the viewers into the auditorium, giving them the feeling of being privy to a historic conference, tele didn't replace the function of big newspapers (such as the N. Y. Times which had a staff of eight) in reporting the confab. The metropolitan dailies were able to present interpretations and aspects of the international meeting which weren't obtainable from just a surface view, such as the delegates' continuing apprehensiveness over the future course of events in the Pacific.

However, the telecasts justified the State Department's having spurred the telephone company to rush completion of the co-ax system ahead of schedule. Trendex reported a tele audience of 14,870,000 people for the President's address, which was carried live on 94 of the country's 107 TV outlets. That fact, plus sending kinescope prints for use on British television and the State Department's interest in video, points up the medium's potentials as an instrument of national and international policy.

Benton Bill

Continued from page 23

and TV and "only one further step" to control of all media, including motion pictures and the press. If 11 persons could "force the deletion of a single broadcast program," NARTB asks, "is this not censorship?"

In sharp disagreement with NARTB's position is Dr. Edgar Fuller, who testified in behalf of the Joint Committee on Educational Television. Fuller found it "difficult to understand" why the commercial broadcasters should oppose the Benton proposal for an advisory board. Pointing out that the board would be "entirely unofficial and advisory and would have no powers of censorship," Fuller asked: "Do the broadcasters suppose that there will be no organized groups of any kind whatever to suggest to them what the public opinion is concerning their presentations on television? Are the commercial broadcasters going to refuse to cooperate with any such groups of citizens? If they take an attitude that all of the TV channels belong to them, to use as they please to bombard the people in any way that will earn them the most dollars, the alternatives of the general public may be limited to less desirable types of action to protect itself."

Fuller thought the broadcasters would be "very unwise" if they oppose the Benton bill. Self-regulation, he said, is all right as far as it goes, "but it doesn't go very far." If the broadcasters are "really sincere" in their desire to provide "good quality" programs, he added, "they should welcome such aid as the proposed National Citizens Advisory Board will be able to extend to them. . . If broadcasters resist any effort of the public to express itself, such as through the proposed National Citizens Advisory Board, their motives at once are suspect."

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

Too Tame for Sponsors

Favorable outcome of the San Francisco Peace Conference, resulting from the squelching of the Soviet delegates at the initial plenary session Wednesday (5), paradoxically is considered the reason why none of the television networks could find a sponsor for their pickups.

Those bankrollers who had evidenced some interest in picking up the tab reportedly changed their minds after that opening session, on the assumption that too smooth sailing the rest of the way would make the conference too uninteresting for most viewers and, therefore, not worth the price. If the Russians had been able to continue the tactics initiated by Andrei Gromyko at the starter, however, they would have come in. Webs had been asking for an average $15,000-$20,000 for the entire four days of pickups with the telephone company having agreed to pay for the line charges.

WARK TO CBS AS EATON CHAIN EXPANDS

Hagerstown, Md., Sept. 11.

WARK here, with auxiliary studios in Waynesboro, Pa., becomes the newest member of the CBS family on Oct. 1. The affiliation, negotiated in New York last week by Richard Eaton, president of United Broadcasting Co., inaugurates local CBS service to an historic tri-state area of 57,000 radio families in Maryland, Pennsylvania and West Virginia. WARK is planning a big celebration for the event. The station is now an ABC affiliate.

WARK move marks the latest of a series of steps by UBC to enlarge its broadcast operations. Eaton now controls stations WANT in Richmond, Va., WSID in Essex (suburb of Baltimore), Md., WOOK in Silver Spring (Washington area), Md., and WFAN (FM) in Washington, D. C. He has recently purchased WINX in Washington, which will give him a fulltime AM station in the Capital, and has applied to the Federal Communications Commission to change the frequency of WOOK and move the station to Rockville, Md.

Approval of these applications would give Eaton five AM stations and one FM outlet.

Birmingham-Atlanta TV Link Bows Mon. (17)

Second intercity television link to Birmingham and Atlanta goes into regular use next Monday (17) via the opening of additional equipment by American Telephone & Telegraph. New circuits will make it possible for the two stations in each of the two cities, which had been forced to share the single existing channel previously, to carry two separate network shows simultaneously.

Opening of the new link was made possible by the addition of TV equipment to the coaxial cable from Memphis south to the two cities. It is not a new cable, AT&T revealed, in addition, that Miami and New Orleans will be added to the network lineup by late 1952. Miami is to be interconnected via a cable running south from Jacksonville, Fla., while N.O. will be tied in via a new co-ax currently under construction south from Jackson, Miss.

ANA

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of-home audiences and multi-set listening in homes with more than two sets.

ANA repeated the statement of the previous reports that AM listening in TV homes was 82% less than in non-TV homes between 7-11 p.m. In the absence of more recent figures, report said, it is assumed that radio listening in TV homes continues to approach near elimination during evening hours."

This drew hot criticism from AM sources. Latter cited figures from The Pulse reporting AM listening in evening hours of about 10-16% in tele homes and called the "near elimination" charge "unwarranted."

It was noted by ANA that TV's audience comes "partly from additions to the total broadcast audience," as well as from AM's share. However, ANA said, TV sets-in-use figures are up in each of Hooper's 36 cities and in 24 of the 36 TV had more than half of the total evening broadcast audience.

ANA didn't include cost data, which was in the previous reports, "because recent cost adjustments make the same type of computation impractical." It did list cities in which NBC and CBS AM affiliates face tele competition, together with the percentage of TV penetration.

Such a listing, AM exponents declared, is "unfair," since it ignores residual AM listening in TV homes.

BAB's Ryan said that his bureau "opposes any attempt to influence either the buyers or sellers of advertising by means of incomplete or superficial study of media problems. This new report by ANA cannot by itself, seriously affect advertising decisions. It is significant mainly because, with its predecessor reports, it is part of the ANA's organized effort to assist its members in the general area of comparative media values that so far has been restricted entirely to the problem of radio time values.

Latter point was seen as a slap at ANA for concentrating its fire on AM without comparing the relative values of other media. Ryan also said that the report had "several questionable assumptions."

Some radioites also raised legal questions, asking whether ANA was leaving itself open to "antitrust" charges as a "conspiracy" to force AM rates down. ANA disclaimed any intention of pressuring broadcasters on rates, stating that its studies were merely designed to help advertisers compute the value of time they buy.

Admen Set Powwows

Assn. of National Advertisers and American Assn. of Advertising Agencies are each readying confabs.

ANA holds its annual meeting in N. Y. on Sept. 24-26. As in past years, one day of the meeting will be open to agencies and media.

AAAA has scheduled four regional conventions — Eastern, Central, Michigan and Pacific Coast group meets Oct. 18-20 at Coronado, Cal. Central parley gathers Oct. 25-26 in Chi. Eastern conference is set for Oct. 30-31 in Gotham and Michigan group buddies on Nov. 13 in Detroit.

Pontiac, Elgin-American, Packard Sign for Skelton In CBS 1-Shot Formula

CBS' new one-time sponsorship plan for the Red Skelton radio show, initial step in the web's repatterning of its sales and program structure, already has resulted in sale of the show to Pontiac for three successive weeks in December, with Packard also latching on Skelton show preems Oct. 3, going into the Wednesday 9 to 9:30 period, back-to-back with Bing Crosby. Similarly Elgin-American is negotiating for special holiday one-shots.

CBS is offering the show (on a time and talent basis) for $23,500 per one-shot in a bid to embrace new clients. Just as Pontiac will utilize the three-time sponsorship to introduce its 1952 models, and Elgin-American as a Mother's Day and Christmas come-on, so, too, is the web confident that other clients with special pitches will be attracted.

Show becomes available to one-shot clients in all but 10 markets, which are reserved on a regular weekly basis for Norge.

Changing Patterns

Continued from page 23

video, they're going after the mag coin, armed with facts and figures calculated to convince a client of AM's potency and mass circulation. CBS' "buy a piece of Skelton" is predicated on the fact that you can buy a half-hour one-shot (time and program) of the comic for $23,500—the same as a two-color spread in Life, delivering the same circulation, with the added promotional-merchandising advantages provided by the network.

Mutual's 7% hike in billings over last year further reflects that network's advantageous position in a TV-era when bankrollers shooting for non-video populace have a made-to-order chain of affiliates. The changing patterns today project Mutual in the unique position of inviting clients on a "business as usual" basis because of its enviable grassroots coverage.

Salt Lake City—Verne Bruggeman, announcer at KALL for the past six, will be leaving here next month to join the staff at KULA, Honolulu.

KLIX
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

TOWN HOUSE FOR SALE
East 80's Near Park Ave.
$46,500
Garden Dining Room—Modern in every way.
Phone—PLaza 5-7447
write—Box V-6121, VARIETY, 154 West 46th St., New York 19, N. Y.

WJBK delivers the Goods
YOUR GOODS...
WITH SALES PUNCH

Excerpt from agency letter—"Jack the Bellboy's program has clearly been our most effective medium here in Detroit for MUNTZ-TV, and the bulk of our advertising budget is used on his show. Recently, a time outlay of $300 sold over 150 MUNTZ-TV sets for cash sales of over $30,000. The average phone pull on the Bellboy's weekend show for MUNTZ is well over one hundred calls."

WJBK-AM-TV-DETROIT
WJBK-TV—a CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

Island Paradise
for Gentleman's Estate
3 ACRES OF WOODED ISLAND
ON LARGE PRIVATE LAKE
Surrounded by forested mountains 43,000 acres of forest all around, high altitude. All or in part . . . half-acre minimum.
ON BEAUTIFUL LAKE TAMARACK
HIGH IN THE SUSSEX HILLS, STOCKHOLM, N. J.
Here is real seclusion on an island. Build a lodge or a mansion. . . . Keep it a natural paradise of woods and shore or make a park out of it. It is all yours . . . and your only neighbors will be far across blue water.
There is good bass and pickerel fishing in the lake. . . fine fishing and sailing . . . canoeing and boating in winter there is good skiing, ice boating, ice skating and sledding. There are fine schools, churches, stores, shops and markets. Excellent highways make commuting by car easy and pleasant. 40 to any place in Manhattan or North Jersey.
For appointment phone or write
C. D. AMANN
TELEPHONE: NEWFOUNDLAND 9-2251
Address—Stockholm, N. J.

TOP DISKERS FORM TRADE ASSN.

Showdown on Publishers' Efforts To Balk Traubner Audit for Writers

Showdown on publisher efforts to block audits of their books by Ed Traubner in behalf of ciefters is slated to take place at the Songwriters Protective Assn. council meeting today (Wed.). At the meeting, Lee Eastman, who was invited to attend as attorney for a group of publishers, is expected to make an attack on SPA's selection of Traubner as their auditing agent.

Eastman, who represents the E. H. Morris, Valando and Spitzer publishing firms, has previously indicated that his clients have no objection to SPA checking their books by an impartial accounting firm. The pubs, however, are beefing with the contention that Traubner is too closely associated with the music business, as an agent for writers, to be allowed to comb through their books and collect info that can be used for purposes other than audits.

Eastman is also expected to point out that Traubner is also involved in a publishing enterprise via the Hub music firm on the Coast and is therefore further disqualified from making an objective audit of other publishers' books. Buddy Morris, through Eastman, kicked off the dispute with SPA a couple of months ago by refusing to let Traubner make his check.

Traubner has been officially designated by SPA to make the audits in behalf of its writer-members. Latter, however, must request the audit and have agreed to pay Traubner on a contingency basis on the amount of back royalties collected. More than 50% of the SPA members have given the greenlight to Traubner.

Violinist Sues NCAC For 100G Damages; Didn't Use 'Best Efforts' on Career

National Concert & Artists Corp. was named defendant in a $100,000 damage suit brought in N. Y. Supreme Court recently by John Creighton Murray, a violinist. Action dates back to Oct. 27, 1947, when NCAC became the musician's exclusive manager throughout the world, except Europe.

Under the 1947 deal, NCAC was to get 20% of Murray's gross earnings, according to the complaint, and was to use its best efforts to further his professional career. But after June, 1949, the violinist charges, NCAC did not use its "best efforts."

During that month, the suit asserts, NCAC sent a notice to its field offices stating "please remove Murray from the NCAC list immediately . . . he's no longer available under NCAC management and as far as we know he's not available under any other management."

By distributing such a notice, Murray contends, the 1947 agreement was violated and his professional career wrecked. Violinist also seeks $4,250 from NCAC as monies due him for appearances on the Civic Concerts series from Nov. 8, 1948, through April, 1949.

Action was disclosed last week when Murray moved to consolidate a N. Y. Supreme Court suit brought against him by NCAC. Latter contends that the violinist owes it $1,068 which it shelled out to promote his tours.

Rube Goldberg Song Gets Clooney Push

Cartoonist Rube Goldberg's second clicking effort in almost 25 years, a kiddie tune titled "Willie the Whistling Giraffe," is getting a Columbia Records push via a Rosemary Clooney disk.

Goldberg's first songwriting attempt was "I'm the Guy," in the 1920's. Ben Bloom Music is publishing the new tune.

Decca's 17½c Divvy

Decca Records declared its regular quarterly dividend of 17½c per share at a board meeting last week.

Melon slice will be payable Sept. 28 to stockholders of record Sept. 17.

Major Disk Cos. Test Indie Power In Pushing 'Sin'

Ability of a small indie diskery to capitalize fully on a hit platter which it developed is being tested in the current race of the majors to cover the tune, "Sin." Tune was launched by a Philadelphia label, Victoria Records, in the blues and rhythm market, with the Four Aces as the recording group. Number has broken through in the b&r field in the last couple of weeks, with Victoria claiming sales of about 100,000.

Majors, meantime, have been climbing aboard the tune with double-quick action. RCA Victor has already shipped its Savannah Churchill version, with Columbia Records releasing a slice by the Sammy Kaye orch. Mercury also has hit the market with an Eddy Howard band cut.

Victor, meantime, has initiated action against the Victoria label for allegedly using a name that is too close to the Victor trademark. Indie diskery has replied that it merely is using the name of an historical personage. Action was brought against Victoria by RCA in Philadelphia last week.

STRAVINSKY INKED BY COL TO LONG-TERMER

Composer Igor Stravinsky has been inked to an exclusive long-term pact to conduct his own works for Columbia Records' Masterwork division. Stravinsky is currently in Venice preparing for the world preem of his new opera, "The Rake's Progress."

Columbia also obtained first recording rights to the opera from the publishers, Boosey & Hawkes. Libretto is by W. H. Aufen and Chester Kallman. Stravinsky will also record for Columbia a series of compositions never waxed before, including his oratorio, "Oedipus Rex."

Brown's Record Stand Cues Palladium Return

Hollywood, Sept. 11.

Palladium Ballroom, jubilant over a record four-week stand by Les Brown, has booked the band for a return date on a one-week basis. Unusual booking for the local terpery spans the Christmas-New Year's week.

Brown racked up the best summer biz since Jimmy Dorsey's, August, 1945, stand, drawing a total of 63,492 payees. Reportedly booked at $3,750, plus a split of the gate admissions over the $10,000 figure weekly. Brown went heavily into percentage each week. Band collected $5,950 on the first week alone, drawing a smashing 17,564 customers.

VALLEE TO DALLAS HOTEL

Dallas, Sept. 11.

Rudy Vallee has been booked for a week's engagement at the Mural Room of the Baker Hotel here. He will open Sept. 17.

Vallee will appear six nights and two matinees.

DECCA, CAP, MGM TAKE THE LEAD

First successful attempt to organize a trade association of major disk companies is shaping up, with Decca, Capitol and M-G-M Records taking the industry lead. Trio of companies have already chartered the Record Industry Assn. of America in New York State and it's expected that invitations to Columbia and RCA Victor will be extended shortly.

New trade group will concern itself with general industry matters such as Government legislation of price-freeze regulations, tariffs, licensing fees, allocations of materials and other bills affecting operation of disk manufacture. Association will operate along the lines of other industry groups such as the Steel Institute or the Motion Picture Assn. of America.

Association's charter says it is a non-profit corporation designed "to promote the best interests of the phonograph record industry and to foster, in lawful and appropriate ways, good relations between the phonograph industry and the governmental authority, the public, artists, dealers, distributors, publishers, operators and all other persons concerned with the music business."

One of the key functions of the new outfit will be to gather data

(Continued on page 47)

BEEF ON PARTIES BY PLUGGERS FOR ARTISTS

There's a new contacting technique in vogue along Tin Pan Alley that's causing considerable sotto voce grumbling among a number of pluggers. New technique involves the throwing of dinner parties for artists and disk jockeys, with each of the pluggers asked to contribute about $5 apiece for the eats and gifts. Promotion is usually dreamed up by one or two pluggers who sell it to the rest of the contactmen, many of whom can't gracefully refuse.

Last week three such parties were held for Dick Brown, vocalist on "Stop the Music," Eve Young, London Records thrush, and ABC disk jockey Herb Sheldon. Some pluggers are griping over the fact that such parties, with $60 or $70 gifts thrown in, are a form of "romancing" artists that does nobody any good, except the promoters who can take all the credit. Such mass contacting procedure, it's held furthermore, can't get results for the individual firms represented by the pluggers.

MPCE to Resume Meets With Pubs on Pensions

At a meeting of the Music Publishers Contact Employees union last week the pension plan committee was given the okay to resume meetings with the Music Publishers Protective Assn. and indie publishers regarding the pension plan voted upon at MPCE's last general meeting in June. The plan calls for membership contribution equal to that of the publisher. Contactmen had decided to assess themselves 3% of their weekly salaries up to $100.

Plans for another raffle to aid the MPCE relief fund was also discussed at the meetnig.

Col Inks Morales

Noro Morales' Latin band has been inked by Columbia Records to an exclusive. Deal was negotiated by George Avakian, diskery's international division chief, with Morales' disks to be released both in the pop and international fields.

Morales formerly recorded for Decca.

Decca prexy Milton R. Rackmil returns to the N. Y. homeoffice from the Coast tomorrow (Thurs.).

Pubs Map Payment Pattern for TV On Use of Hit Tunes for Advertising

In a move to check video's ruffo use of hit tunes as advertising pegs, a group of publishers are moving to set up a definite pattern in which TV bankrollers would have to shell out nominal fees for such useage of tunes. Up to now, pubs have been following a haphazard procedure on okaying such exploitation of their material, but the belief is growing that the music industry is losing an important source of income by not getting a fee in each instance.

Leeds Music is currently taking the lead in getting the pubs to check video before the situation gets out of control. Recently, the ABC network, for its Canadian Club bankrollers, asked Duchess Music, a Leeds subsid, for permission to use the "Come On-A My House" click in a plug. Duchess, however, refused to okay the bid unless Canadian Club paid for the use of the song.

Pubs generally feel that they rate payment for such useage since the additional plugs for the tune don't mean much. Tunes involved are usually the standout hits, or the best-known standards, and it's held that the advertiser stands to gain more from identification with the song than vice versa.

In radio, publishers have been operating on a hit-or-miss basis, with advertisers frequently getting the song material for nothing. Pubs, however, feel that video's latching onto hit tunes, with its added visual impact, for advertising purposes rates payment to the people who risked coin launching the tune in the first place.

The Duchess firm had a similar experience on its "Open the Door, Richard" hit of some years ago. At that time a flock of newspaper advertisers began using it as a tag line, but Duchess collected for each use. Some pubs believe that 10% cut of ad budgets, or a $25 fee for each $5,000 in ad coin, is a reasonable rate for the commercial exploitation of their songs.

Steve Allen's Book

Steve Allen, TV emcee, has authored a music book which Miller Music, one of the Big Three firms, is releasing early next month. Title is "Steve Allen Fun With Music."

Book will be slanted to aspiring ciefters with suggestions on how to get songs published and warnings against the operation of the song-sharks. Ciefting contest is being tied in with the book, with Miller guaranteeing publication of the prize-winning song plus a waxing by a major diskery.

Marks' Test Suit For Disk Royalty On Pre-1909 Songs

Precedental question as to whether mechanical royalties must be paid on tunes which were published prior to the Copyright Law of 1909 may finally be decided by the courts as the outcome of the current dispute between E. B. Marks and Capitol Records. Although similar cases have occurred in the past, no court decision has been made since the publishing firms involved failed to follow through. Julian T. Abeles, attorney representing Marks, is pressing for a test case of the issue.

"Summertime" royalty payments are also being asked of Continental Records and its licensees, Remington, Old Timers, Pontiac and Gay 90s. Attorneys for Capitol and Marks are shedded to meet again next week to work out possible settlement but Abeles instituted action against Remington, Continental, et al. yesterday (Tues.) in N. Y. Federal court.

Tune, which kicked off the wrangle, is "In The Good Old Summertime," which Capitol recently waxed with the Les Paul-Mary Ford team. "Summertime," penned by George Evans and Ren Shields in 1902, was first published by Howell, Haviland & Dresser. Marks obtained the copyright from the authors' widows when the tune came up for renewal in 1929 after the initial copyright term of 28 years.

Although there has been a tacit understanding between record companies and publishing firms that the latter should receive the statutory 2c royalty on songs published prior to the Copyright Law, Capitol claims that there is no legal ruling compelling royalties on pre-1909 tunes. Marks on the other hand, states that the 1929 renewal gave the song all the rights established by the Copyright Law.

DISKERS UNWORRIED OVER COPPER STRIKE

The disk industry is in good shape on essential manufacturing materials despite the recent copper strike, which is expected to cut back allocations of that metal. Diskers have not yet felt the impact of the copper strike since the supply lines have been adequate up to now to fill normal allocations.

Even if the squeeze becomes tighter, disk execs contend that they will continue to operate without much difficulty. One major company exec said that wartime formulae on substitutions of material are still available for immediate use.

Buddy Morris to N.Y.

Buddy Morris, E. H. Morris topper, is due in from the Coast Sept. 17.

Morris expects to headquarter here for a month only.

British Composer's Harmonica Concerto For Larry Adler Date

London, Sept. 11.

Ralph Vaughn-Williams, at 79 the dean of contemporary British composers, has composed a concerto especially for harmonica which Larry Adler will debut here in November, probably with Malcolm Sargent and the London Philharmonic. This is a quick return for Adler, who is now concertizing in the Norse countries since coming here from Israel, Italy and France.

Last week in Stockholm, Adler staged an harmonica contest under auspices of the Aftonbladet, afternoon daily, with 150 entries, including five women, three of grandmother age. Incidentally, the headwaiter of Riche's, top Stockholm eatery, also competed, but failed to place.

Before his London return, Adler has bookings in Goteborg, Malmo, Upsalla, Copenhagen and Helsingfors, Finland. Latter date is at the Fiskartorpet, the No. 1 eatery.

Patti Page Again Hits, With 'So to Sleep'

Patti Page, currently a strong contender to sell the most platters in 1951, has come up with another click in "And So To Sleep," her latest cut for Mercury Records. Number has gone over the 100,000 marker during the first three weeks, with Mercury rushing production on 250,000 more.

Number was launched in Boston via Norm Prescott's disk jockey stint on WORL, the deejay pushing an advance slice of the Page disk.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 8

Weekly chart of the records on disk jockeys programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N. Y. Ted Steele—WMCA	EAST: Boston Norm Prescott—WORL	EAST: Rochester Mort Neshem—WHAM	EAST: D. C. Jackson Lane—WISX	EAST: Utica Don Faith—WRUN	EAST: Baltimore Buddy Deane—WITH	EAST: Philadelphia John Whitley—WFGM	EAST: Pittsburgh Art Goodwin—WEOP	EAST: Lewiston Bob Perry—WLAW	SOUTH: Jacksonville Tommy Tucker—WFDG	SOUTH: Miami Tony Donald—WQAM	SOUTH: Savannah Stan Friedman—WDAR	SOUTH: K. C. Jim Lamb—KCMO	SOUTH: Memphis Roger Clark—WNOE	SOUTH: Nashville Hal Brown—WMPS	SOUTH: Charlotte Bob Bailey—WBTW	SOUTH: R. C. Larry Wilson—WNOE	SOUTH: San Ant. Bob Jenkins—KONO	SOUTH: Richmond Harvey Hudson—WLEE	SOUTH: Atlanta Lee Harris—WSB	MIDWEST: Mich. Jack Thayer—WLOL	MIDWEST: Det. Larry Gentile—WJBK	MIDWEST: Albuquerque Jerry Nesler—KGGM	MIDWEST: Chi. Dick Courtenay—WMAQ	MIDWEST: Ind. Easy Gwynn—WIBC	MIDWEST: Cleve. Bill Randle—WERE	FAR WEST: L.A. Al Jarvis—KLAC	FAR WEST: Seattle Ray Perkins—KPEL	FAR WEST: Tulsa Bob Anthony—KRMG	FAR WEST: Phoenix Dick Gilbert—KTYL	TOTAL POINTS
1	1	11	Rosemary Clooney	Columbia	Come-on-a My House	9			2	9	2		2	3		3	4			2	1	2	2	10	1	3	1	8	1	3	2	4	2	3	3	102
2	2	11	Tony Bennett	Columbia	Because of You		1		1	7	1	7	1	1	1			1	4		9	1		3					6	4	1	7	4	4	110
3	4	4	Les Paul-Mary Ford	Capitol	World Is Waiting for Sunrise		5		5	6	4	1						2		8	5		8		8	1							4	5	105
4	3	11	Dinah Shore	Victor	Sweet Violets	8				1			10	9	8		2	4		9	3			4	6		3		2	4			4	5	5	67
5	5	23	Nat "King" Cole	Capitol	Too Young			5					7		10		10	8		4	4		7	5					9	2	9		5	2		61
6	7	13	Tony Martin	Victor	I Get Ideas		8	2	7				6	2		5					8			8	4		5	10				6		9		57
7	8	11	Les Baxter	Capitol	Because of You									4		1	3						3									2		1	1	46
8	9	22	Mario Lanza	Victor	Loveliest Night of Year				4							6		3					4											3	6	40
9	22	6	Vic Damone	Mercury	Longing for You			1		2		4										4								5						39
10	11	12	Don Cherry	Decca	Vanity							2		7		10								1					3						10	33
11	12	10	Doris Day	Columbia	Shanghai						5		9					5			7	6	7									7	8	8		32
12	10	15	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair	10				10						4		6			9				5								6		8	30
13	13	4	Guy Mitchell-M. Miller	Columbia	Belle Belle My Liberty Bell																6	6									7	3	9	7		28
14	15	6	Tony Bennett	Columbia	Cold, Cold Heart						8	3	3									9									5					27
15	6	19	Frankie Laine	Columbia	Jezebel			7	8												10						9	7					10		2	24
16	22	3	Del Wood	Tennessee	Down Yonder															5				2							3					23
17A	20	3	Les Paul	Capitol	Whispering	5						8				2							8											10		22
17B	37	4	Frank Sinatra-H. James	Columbia	Castle Rock		4				5											3					10									22
19		11	April Stevens-H. Rene	Victor	I'm in Love Again												8			6					3										6	21
20A	27	11	Frank Sinatra	Columbia	I'm a Fool to Want You			9											2											8					7	18
20B	15	13	Rosemary Clooney	Columbia	Mixed Emotions														1					6					8							18
20C		2	Jan Peerce	Victor	Because of You																					2		2								18
23A	32	2	Vaughn Monroe	Victor	Laura Lee	2				3																										17
23B		2	Sarah Vaughan	Columbia	Vanity				6																	6	4									17
25A		1	Tommy Edwards	M-G-M	It's All in the Game		2		10					5																						16
25B		2	Tony Bennett	Columbia	I Won't Cry Any More								9	8					6			5														16
27A		1	Patti Page	Mercury	And So to Sleep Again		3	4																												15
27B	19	4	Georgia Gibbs	Mercury	While You Danced Danced		7												3													6				15
27C	25	2	Johnny Desmond	M-G-M	Because of You															1							6									15
29A	46	8	Mario Lanza	Victor	Because	7																					8	5		10						14
29B	46	6	Jane Turzy Trio	Decca	Sweet Violets																		1			7										14
32A		6	B. Crosby-J. Wyman	Decca	Cool, Cool, Cool Evening											8								9					4							12
32B		5	Weavers	Decca	Kisses Sweeter Than Wine																					4					6					12
34A		2	Eddy Howard	Mercury	I'll Hold You in My Heart	4										7																				11
34B	29	2	Patti Page	Mercury	Detour				9		3							10																		11
36A		1	Norman Kaye	Capitol	The Gypsy Didn't Tell Me	1																														10
36B	32	3	Guy Lombardo	Decca	With These Hands					1							1																			10
36C		1	Mario Lanza	Victor	Your Tiny Hand is Frozen																							1								10
36D		1	Johnny Ray	Okeh	Whiskey and Gin																										1					10
40A		1	Champ Butler	Columbia	Down Yonder		6												7																	9
40B	17	7	Paul Weston	Columbia	Morningside of Mountain					4																										9
40C		2	Sammy Kaye	Columbia	Longing for You										2																					9
40D		1	Champ Butler	Columbia	Them There Eyes																				2											9
40E		3	Spike Jones	Victor	Too Young																						2									9
45A		2	Margaret Whiting	Capitol	The End of a Love Affair			6											9										10							8
45B	28	12	Perry Como	Victor	There's a Big Blue Cloud							5																							9	8
45C	37	3	Bobby Wayne	Mercury	Sweetheart of Yesterday	2																														8
48A		7	Tommy Edwards	M-G-M	Morningside of Mountain			8																						7						7
48B	25	13	Perry Como	Victor	There's No Boat Like B'boat			10									5																			7
48C		2	Frankie Laine	Columbia	The Girl in the Wood							10																				5				7
48D	..	3	April Stevens-H. Rene	Victor	Gimme a Little Kiss										9		6																			7

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Jocks, Jukes and Disks

By MIKE GROSS

Vic Damone: "Calla Calla"-"It's a Long Way From Your House To My House" (Mercury). "Calla" is an adaptation of an Israeli folk tune and Damone whips across the vocal in a spirited style. Although he is in top form on this cut, the hora quality is too imitative of previous disk clicks to break through as a hit. Reverse is a prominent ballad that should please the Damone devotees. **George Bassman's** orch backs with zest.

Jack Haskell: "A Kiss To Build A Dream On" - "Wedding Invitation" (Coral). Haskell, who has developed a following via his stint on Dave Garroway's NBC-TV show, proves better material before he can become a serious entry in the male vocalist sweepstakes. Initial sides project some of his affable charm but aren't strong enough to pull off solid jock or juke spins. He does his best, however, with "Dream On," an innocuous ballad item. "Invitation" fails to come alive despite a good lyric rendition.

Wendy Waye: "Stay Close To People"-"My Little Girl" (Music of Our Time). Wendy Waye, a young vocalist from the Coast, looms as a strong factor on disks if she can obtain quality of "Close To People." It's a charming item that should break through if given proper promotion via a jockey jolt. Miss Waye's piping is appealing and she handles the lyric with mood and understanding. Flipover, an excerpt from the "Soliloquy" aria from the legit musical, "Carousel," is a novel attempt for a femme singer but comes across as a bit too pretentious for any good results.

Vera Lynn: "Don't Make a Memory of Me"-"My Friend The Robin" (London). Vera Lynn's clear, melodic thrushing is evident on this coupling but so-so caliber of tunes will only rate moderate spins. "Memory of Me" is a slow tempoed item that gets nowhere despite good piping and an able assist from the **Keynotes**. The reverse has a nice lilt.

Dean Martin: "Hanging Around With You"-"Aw C'Mon" (Capitol). Although **Dean Martin** and his comedy foil, **Jerry Lewis**, rate as the biggest coin grabbers in the biz, Martin's solo disk attempts seldom get off the ground. This coupling won't do much to add to his stock as a male vocalist. "With You" gets some okay baritoning and the reverse suffers by being overly cute. **Dick Stabile's** orch backs capably.

Lorry Raine: "Half-A-Love"-"C'Est Vous" (Coral). Lorry Raine, who recently exited London Records, improves with each new slice. Miss Raine sells "Love" in an unpretentious manner and her warm delivery should catapult it into the hit brackets. "Vous" is a quasi-Gallic item that projects a pleasing sentimental mood.

Savannah Churchill: "Sin"-"I Don't Believe in Tomorrow" (Victor). "Sin," a rhythm and blues item, should move into the pop disk area field via this etching. Savannah Churchill handles the above average lyric with understanding and her low register voice projects proper mood. Reverse gets a typical Churchillian workover.

Norman Kaye: "The Stranger"-"The Gypsy Didn't Tell Me Your Name" (Capitol). Norman Kaye of the Mary Kaye Trio, projects strongly on his initial solo attempt. His voice has all the qualities necessary for a top singing personality and with a more careful selection of tunes, he should be able to break through with a best-selling side. This first coupling, however, does nothing more than display his potential. "Stranger" is only moderate fare that gets lost in its own narrative. "Your Name" is a melodic item that should get some jock spins.

Patti Page: "And So To Sleep Again - One Sweet Letter" (Mercury)-"Sleep," a melodic ballad that's getting a wide diskery spread, doesn't get enough of the usual inspirational Patti Page treatment to shoot it ahead of the competition. It's still a good side, however, and should be able to ride along on Miss Page's past performances. For a change of pace the Mercury reverse is given a lost restful delivery.

Peter Lind Hayes: "In A Brewery In Drury Lane"-"Krausmeyer's Band" (Decca). The warmth and charm which comedian Peter Lind Hayes displays in his nitery and TV work are not evident in this coupling of novelty tunes. "Drury Lane" has an occasional cute lyric but for the most part it's an unfunny item. Flip has an okay German band beat but here again Hayes seems to belt across the lyric in an unstylized and unconcerned manner.

Camarata Orch: "Little Jumping Jack"-"The Grasshopper" (Decca). "Jumping Jack," of German origin titled Der Kleine Hampelman, gets a humorous workover by Camarata's crew. Tune has a neat melodic line and a cute lilt. Camarata takes advantage of every passage with top instrumentation accenting the comic values of the melody. It should get plenty of jock spins. Reverse displays some of Camarata's lush orchestral technique.

Patrice Munsel: "Look Me Over Once"-"Bela Bimba" (Victor). Patrice Munsel's excellent workover of "Look Me Over," adapted from "The Laughing Song" from Johann Strauss' operetta "Die Fledermaus," has a good chance of breaking through as a pop hit. Miss Munsel's jaunty interpretation of the clever Howard Dietz lyric is top. "Bela Bimba" is a rousing item in which Miss Munsel gets an okay assist from an orch and chorus under **Norman Leyden's** direction.

Platter Pointers

Peggy Lee has a sock side in "Birmingham Jail" (Capitol). **Lina Romay** and **Guy Lombardo** deliver a neat interpretation of "Chin-Chin" (Decca). **Kay Armen's** "The Tinkle Song" is a cute entry for Federal. **Ralph Marterie** does a nice workover of the oldie "I Only Have Eyes for You" (Mercury). **Woolf Phillips** orch has an excellent version of Duke Ellington's "Sophisticated Lady" (Coral). **Bob Crosby** fails to impress on "99 Out of a Hundred" (Capitol). The **Andrews Sisters** lack their usual exuberance on the oldie "Daddy" (Decca). **Doris Day** has a solid blues item in "Got Him Off My Hands" (Columbia). **Mantovani** has an okay orch piece in "Under the Roofs of Paris" (London).

Standout western, folk, blues, rhythm, religious, polka, etc.: **Chris Powell,** "Talkin'" (Okeh). **The Nightingales,** "There's a Vacant Room In Heaven" (Decca). **Tex Ritter,** "Tennessee Blues" (Capitol). **Bill Nettles,** "A Long Road to Travel" (Mercury). **The Jubilaires,** "Living a Lie" (Capitol). **Maurice King,** "11:31 P. M." (Okeh). **Jack Day,** "Lonesome Truck Drivers Blues" (Mercury). **Bill Kenny,** "I See God" (Decca).

Ross to Wemar's Coast Office

Allan Ross has been named contactman for Wemar Music Coast office.

Ross was formerly associated with Chappell on the Coast.

Best British Sheet Sellers

(Week ending Sept. 1)

London, Sept. 4

Too Young	Sun
My Resistance Is Low	Morris
My Truly Truly Fair	Dash
With These Hands	Kassner
Too Late Now	New World
I Apologize	Victoria
Ivory Rag	Macmelodies
Christopher Columbus	Connelly
Be My Love	FD&H
Loveliest Night	FD&H
Tulips and Heather	Fields
Unless	FD&H

Second 12

Jezebel	Connelly
Sweet Violets	Morris
Repeat In Love	Cinephonic
Our Very Own	Wood
Mockin' Bird Hill	Southern
On Top of Old Smoky	Leeds
God Bless You	Carson
Shoeshine Boogie	Cosmic
You'll Are My Destiny	Swan
Little White Duck	Southern
September Song	Sterling
Kentucky Waltz	Southern

PLUGGER EMPLOYMENT FEELING BIZ UPSWING

Indications that the slump in publishing house activity was over was evident last week in the rash of contactmen hirings by publishers around the country. Within the past week six pluggers were hired in New York, three in Chicago and nine on the Coast.

Expecting a bullish fall season for contactmen, Music Publishers Contact Employees union accepted four new pluggers for membership last week. Two will work out of Chicago, one in the midwest and one in New York.

'Undecided,' Leeds' 1st Tune, Gets Disk Revival

The first tune published by Lou Levy when he opened his Leeds Music firm some 12 years ago is now getting a revival on disks.

Tune, "Undecided," was written by jazz trumpeter Charlie Shavers and Sid Robin, and has been newly cut for Coral Records by the Ames Bros. and the Les Brown orch. It's the first teamup between the Ames Bros. combo and the Brown crew since the latter joined Coral several months ago.

Rene, Grean Huddle

Henri Rene, RCA Victor's Coast recording chief, arrived in New York last weekend for semi-annual policy confaba with Charles Grean, pop artists and repertory head.

Rene will return to Hollywood next week.

Puerto Rico, Virgin Islands Use Native Bands, Singers But Look to U.S. Talent

By ARNOLD SHAW

(V. P., Duchess Music Corp.)

St. Thomas, Sept. 11

Swank new million-dollar hotels in the Virgin Islands and Puerto Rico now only six hours flying time from New York are establishing a new southern anchor for the American winter resort.

Both the two Caribe-Hilton Hotel on San Juan, P. R., and the sprawling Virgin Isle Hotel at St. Thomas currently feature native bands and vocalists. But as the trickle of tourists to the new American Mediterranean attains flood proportions, demand for top American talent is taking priority. Already The Caribbean in St. Thomas, which does heavy all-year nitery biz (with weekend covers and nitely minimums), has made plans to book talent through a New York agency.

Music-wise, P. R. and the Virgins present sharp contrasting pictures. Puerto Rico's native fare is Afro-Cuban, with Mexico and Cuba setting the pace, while the Virgins offer Calypso from Trinidad and voodoo from Haiti as their native dishes. But the Virgins are keyed to the music scene in the States, whereas Puerto Rico is dominated by Latin-American tunes and artists. Strong possibility is that heavy American tourist trade will make Puerto Rico more Americano song-wise, while the Virgins may cultivate Calypso and voodoo as traveler come-ons.

Currently, emphasis in both islands is on native talent. Air-conditioned Caribe-Hilton features Cesar Concepcion, idol of the Caribbean, in its Club Caribe, and the other San Juan hotels likewise offer Latin-American cuisine and bands. (Incidentally, Jack's in San Juan, one of most popular niteries, was named after the hit American rhumba, "Jack, Jack, Jack"). In St. Thomas the Caribbean offers the Alwyn Richards orch, a small, exciting native combo, which plays Prado and Shearing equally well, and features the island's best Calypso singer. Nitely dancing under-the-stars at the Virgin Isle (built on a mountain top and commanding a panorama of St. Thomas' bays) and weekend dancing at the new Flamboyant Hotel (at sea level), both rely on so-so native bands.

Snatch U. S. Pops

Switch is that Virgins are right behind New York in currency of American pop songs, with St. Thomas' only radio station, WSTA, taking its musicians from the indies in the States and presenting a full menu of hit parade tunes and current record releases. Incidentally, WSTA's talent and hard-working announcer, Ron de Lugo, goes onto "Duffy's Tavern" this fall, with the popular native character he created, Mango Jones.

In contrast, the Puerto Rican music picture is one in which tunes and artists are 80% Latin-American and only 20% American, with the island government lagging behind on current pop songs. Explanation is probably to be found in Spanish descent and language of its inhabitants, although virtually all Puerto Ricans understand or speak English.

Both in the Virgins and Puerto Rico, the mambo is the current craze and Perez Prado is the hottest artist. Of American talent, after Bing Crosby and the Andrews Sisters, who are still solid staples, most popular vocalist is Billy Eckstine—and there is no lag on his latest record releases. "I Apologize" was getting a heavy play in all the jukeboxes, which in Puerto Rico are as plentiful as the papaya and keep going 24 hours a day. In the Virgins right behind Eckstine in the demand for his recordings, is Frankie Laine, with "Jezebel" currently enjoying a great vogue and all the Laine standards pulling a heavy play.

Virgin Islands' quickie six-week divorce procedure, rivaling Reno's popular setup, has brought an ever-increasing flow of Americans for "the cure." Still comparatively unknown to travelers and businessmen is St. Thomas' status as a free port (no Federal taxes and duty free), which makes the island a paradise for purchases of perfume, tobacco, Danish silver and especially, liquor. Five bottle quota on short stays makes travelers slap-happy when they can grab Canadian Club and Seagram's at $2 a bottle and lay hold of French cognacs (Courvoisier) and Dutch liqueurs (Bols, Focking, Hulstadt), many of them unavailable in States, at roughly a third of the New York purchase price.

KRUPA, JACQUET ADDED TO GRANZ'S 'JAZZ' TOUR

Kicking off the 11th annual tour of "Jazz at the Philharmonic" this Saturday (15) at Carnegie Hall, N. Y., promoter Norman Granz has added Gene Krupa and Illinois Jacquet to his troupe. Unit will cover 53 key cities in the U. S. and Canada.

Included in the JATP lineup this year are Ella Fitzgerald, Flip Phillips, Lester Young, Roy Eldridge, Bill Harris, Ray Brown, Hank Jones and Oscar Peterson.

Howard Turns Over Band To Singer Norman Lee

Chicago, Sept. 11

Eddy Howard, who recently departed his orch for an extended rest, has turned over his cadre of sidemen to band's singer Norman Lee. Orch's setup will be generally the same in an effort to keep the unit's status quo should Howard decide to return.

Lee, who has fronted the band on other occasions, will use his own tag. Band's first date is at the Oh Henry Ballroom here Sept. 19 for an indefinite period.

Col. Holding Sales Meet In N.Y. for District Mgrs.

Columbia Records is holding a New York conclave of district managers this week to implement the company's fall-winter sales campaign. Sales execs from 11 territories will attend.

Paul Wexler, newly promoted veepee over sales, will preside over the sessions.

Nat'l Symph's 21st Yr.

Washington, Sept. 11.

Celebrating its 21st anniversary, the National Symphony tees off its new season of 20 concerts on Oct. 24.

Initial guest will be cellist Gregor Piatigorsky, at the opener.

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 8

1.	COME ON-A MY HOUSE (10) (Duchess)	Rosemary Clooney — Columbia
2.	BECAUSE OF YOU (6) (Broadcast)	Tony Bennett — Columbia; Les Baxter — Capitol
3.	SWEET VIOLETS (8) (Morris)	Dinah Shore — Victor
4.	I GET IDEAS (5) (Hill-R)	Tony Martin — Victor
5.	TOO YOUNG (21) (Jefferson)	Nat "King" Cole — Capitol; Richard Hayes — Mercury
6.	MY TRULY, TRULY FAIR (11) (Sanfly-J)	Guy Mitchell-Mitch Miller — Col.; Vic Damone — Mercury
7.	BELLE, BELLE, MY LIBERTY BELL (3) (Oxford)	Guy Mitchell-Mitch Miller — Col.
8.	JEZEBEL (21) (BMI)	Frankie Laine — Columbia
9.	LOVELIEST NIGHT OF THE YEAR (11) (Robbins)	Mario Lanza — Victor
10.	MR. AND MISSISSIPPI (12) (Shapiro-B)	Patti Page — Mercury; Dennis Day — Victor

Second Group

SHANGHAI (3) (Advanced)	Doris Day — Columbia; Billy Williams Quartet — MGM
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards — MGM; Paul Weston — Columbia
LONGING FOR YOU (Ludlow)	Vic Damone — Mercury
DETOUR (Hill-R)	Patti Page — Mercury
JOSEPHINE (Feist)	Les Paul-Mary Ford — Capitol
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan — Columbia; Patti Page — Mercury
ROSE, ROSE I LOVE YOU (8) (Chappell)	Frankie Laine — Columbia
BECAUSE OF RAIN (Maypole)	Nat "King" Cole — Capitol
I'M WAITING JUST FOR YOU (Jay-Cee)	Lucky Millinder — King
I'M IN LOVE AGAIN (4) (Harms)	April Stevens-Henri Rene — Victor
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio — Decca
ON TOP OF OLD SMOKY (14) (Folk-W)	Weavers — Decca; Vaughn Monroe — Victor
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford — Capitol
WORLD IS WAITING FOR THE SUNRISE (Crawford)	Les Paul-Mary Ford — Capitol
UNLESS (2) (Bourne)	Eddie Fisher — Victor; Guy Mitchell-Mitch Miller — Col.

(Figure in parentheses indicate number of weeks song has been in the Top 10.)

A NEW SINGING STAR

Shooting to the TOP!

TOMMY EDWARDS

LATEST RELEASE

IT'S ALL IN THE GAME

backed with

ALL OVER AGAIN

MGM 11035, 78 RPM — [illegible]

Other MGM Hits

THE MORNINGSIDE OF THE MOUNTAIN / [illegible]
F'R INSTANCE

A BEGGAR IN LOVE / [illegible]
I'LL NEVER KNOW WHY

GYPSY HEART / 10921
OPERETTA

M-G-M RECORDS

1540 BROADWAY, NEW YORK

Personal Management:
DANIEL HOLLYWOOD
38 West 53rd Street, New York

Direction:
GENERAL ARTISTS CORPORATION

DAVE KAPP'S MUSICAL FINDINGS IN EUROPE

By DAVID KAPP

Sorrento, Sept. 3

Trip has been exciting and have extended our stay so that we sail for home on the Ile de France Sept. 23.

The music business in Europe remains much the same. Tried to figure out why "My Resistance Is Low" was No. 1 song in England, although nothing happened at home. Don't know if it is indicative of anything, but the Gordon Jenkins-Hoagy Carmichael record made the song in England and couldn't make it in America. When we left England the record has passed 100,000 and was No. 1 sheet music seller. It's a great record and a great song and should also have been No. 1 at home.

The music in Paris remains the same—and that is good. The French writers are writing in a different style, and I hope they continue. Their mistake would be to write for the American market. One big song today is "Domino" (a fast waltz), and it could be a big song at home.

I went into a music shop and found what I call a 'personal jukebox.' These are machines on which you can hear your choice for 12 francs (about 3c). You drop the coin in, and the record starts. Through rubber tubes, with an ear piece, you hear the selected song and while you listen you look at a copy of the music, which stands in a glass frame on top of the phonograph. Lined up they look like a penny arcade.

They are still playing "Dead Leaves," which was big a year ago—another great song that may have to wait as many years as "La Vie En Rose" to become the big hit it deserves to be in the States. Everyone who hears it at home remarks on the beauty of the melody, but no one seems to buy it. It's called "Autumn Leaves" in the U. S.—with a fine lyric by Johnny Mercer.

For the rest, as you know, the dance bands play American and Latin-American songs. The French writers will have a great effect on American writers, because they are writing what I call "real songs"—good solid ones, and they have to keep writing them because the income from each is exceedingly small.

Italy now has a hit song, called "Anema E Core." The girl in the music shop said it was new—it has been out for six months. Heard it first at Alfredo's restaurant, in Rome, played by a violin, mandolin and guitar combination. It is played and sung everywhere, and Victor has it on a Red Seal by Gigli. It will probably come to America.

Went to a big outdoor cafe called Casino della Rose—in Rome—and the emcee announces the acts in both Italian and French—lots of French music played around here. At the Casino Lucienne Boyer does her whole act in French, but a few nights later the Delta Rhythm Boys opened and did *their* act in English. The response, when they did "St. Louis Blues" and "Begin the Beguine," was tremendous.

At a club here in Sorrento last night we heard a great little dance band—led by a fiddle player—and the people really danced. They played music by sets, a tango set, then a waltz set, all French, songs like "River Seine" and "Pigalle," a fast waltz set, and the floor was filled. Then a rhumba set, a samba set, etc. No American songs.

One of the most interesting observations on the trip—we are driving—is that many of the small towns are still playing "The Informer."

Here they are showing the French film "La Ronde." It's the talk of London now and a great picture.

Florence, Venice, Switzerland, back to Paris for a week before we sail.

Abbe Lane's Minks Scram

Chicago, Sept. 11

Abbe Lane, singer with the Xavier Cugat orch, reported to police last week that two fur coats valued at $4,000 disappeared from her hotel room at the Edgewater Beach Hotel.

Cugat orch concluded a month's stand on the Beachwalk and opened immediately at the Oriental Theatre. Singer said an $8,500 silver mink cape and a black mink stole were overlooked in the alleged caper.

Inside Orchestras—Music

A group of university musicologists, directed by Prof. Marshall Stearns of Hunter College, N. Y., recently completed a 10-day seminar on jazz at the Music Inn, Lenox, Mass., devoted to defining jazz and laying plans for future studies. Definition of jazz, as finally arrived at by the experts, was on the longhair side and read as follows: "Jazz is an improvisational American music, utilizing European instrumentation and fusing elements of European, Euro-African melody and African rhythm."

The seminar was conducted with live illustrations by a group of jazz instrumentalists and hoofers. The next roundtable on the same subject is planned for August of next year.

Second Far Eastern tune to hit the U. S. in recent months as a result of the GI's in Korea has cropped up in "Truly Lulu," written by a Japanese composer, Nobuyuki Takeola, more than 10 years ago. Number, which has been cut by the Buddy Morrow orch for RCA Victor, was titled "China Nights" in the original Japanese version and used to promote colonization of China by Japanese laborers. Tune recently came to the U. S. via Mrs. F. J. Brunka, who wrote an English lyric. Tune has been picked up from Mrs. Brunka by Clare Music for publication. First Oriental tune to break through recently was "Rose, Rose I Love You."

Ability of a record company to latch on to a hit potential in the shortest possible time was demonstrated last week by M-G-M Records. When the major diskeries got wind of the Philadelphia click of "Sin," a rhythm and blues item, on the indie Victoria label, they revised pressing schedules to get on the gravy train. M-G-M nabbed the Billy Williams Quintet as they arrived in New York from Chicago Wednesday (5) and pressed the tune that evening. The platter was on sale in New York the next day. Tune was also rushed through by RCA Victor with a Savannah Churchill etching and by Mercury with Eddy Howard.

Another attempt to put a pop lyric to the famous tenor aria from the opera, "Pearl Fishers," which was one of Enrico Caruso's best-selling disks for Victor, has turned up in "My Greatest Love." Buddy Kaye, who clicked with public domain classical tunes in such tunes as "Full Moon and Empty Arms" and "Till the End of Time," wrote the new lyric. Several previous attempts to come up with a hit lyric flopped. "Love," published by Solly Loft's Revere Music, has been waxed by Giselle MacKenzie for Capitol Records.

Novel attempt to use members of recording trios as solo disk artists is currently being conducted by Capitol Records. The diskery teed off the experiment with the release of "The Stranger" and "The Gypsy Didn't Tell Me Your Name," by Norman Kaye, of the Mary Kaye trio. Capitol is currently dickering with the other two members, Frank Ross and Mary Kaye, for similar solo stints. Despite the solo chores, the trio will continue to record together.

With the opening of the academic season, RCA Victor is teeing off an extensive promotion on its new Hugo Winterhalter disk of "Red Leaves On the Campus Green." An alma mater-type song, side is being tied into colleges which use green in their color markings, such as Dartmouth. Tune is also being pushed via 160 stations in the so-called "collegiate circuit" of school-owned outlets.

B'WAY EATERY LATEST TO ADOPT DIXIELAND

Reflecting a new upbeat in customer response to Dixieland music, Lou Terasi's restaurant in the Broadway area is the latest eatery to install regular weekly sessions of two-beat music. Following pattern of several Greenwich Village spots, Terasi's is featuring Monday night jazz bouts with such two-beat sidemen as Roy Eldridge, Peewee Erwin, Ernie Caceres, Carl Kress, Ed Safranski and Sol Yaged.

Dixieland has been pulling strong recently at Jimmy Ryan's on 52d St., which has been doing better business than most of the adjoining and competing strip joints. The knockdown beat has also settled into a profitable coin groove at the Central Plaza and Stuyvesant Casino on the New York east side, where the weekly jazz sessions have been playing to near-capacity even during the summer.

Decca Expands Blues

Expanding its blues and rhythm artists roster, Decca has inked four vocalists in that field recently, including Waymon Brown, Clay Broddy, Willie Brown, and Charlie Harding, plus a vocal group, the Golden Gospel Singers.

Paul Cohen, head of Decca's b&r operation, made the deals.

A Great Ballad Hit

DIANE

SPOTLIGHT YOUR TALENT TUNE OR PRODUCT BY A TOPFLIGHT PUBLICITY EXPERT!

Publicity is an essential. There has yet to be written a song so good it didn't need to be sold; a picture produced so great it didn't need advertising. From Caruso to Maria Lanza, Chas. K. Harris to Berlin, exploitation has played a part.

Publicity isn't cheap. It costs money to produce. It's like advertising. You can buy a line, an inch or a page, but you can't expect page results from an inch that requires double lens glasses to find. Would Coca-Cola have become a national institution without advertising and public relations—would it remain such if it stopped.

Publicity can't sell a flat-toned singer or a flat-shooted bathing beauty. It can't sell a pedestrian record or a listless lyric.

But the better your product, the greater your talent, the more reason to publicize it to the hilt. It's expensive — (so are steaks) — but it does a job.

TIM GAYLE
451 Wrightwood
Chicago 14, Ill.

Publicity - Personal Management - Song and Record Exploitation
Disk Jockey Promotion - Advertising

now
Freddy
Martin
and his ORCHESTRA
...with this BACK to BACK - "PIP!"
DOWN YONDER
TAKE HER TO JAMAICA
20-4267
47-4267
RCA VICTOR Records

This great new Coral recording star is a gal who is destined to go far. Her very first platter was applauded by Billboard, Variety, Cash Box, and Walter Winchell to name only a few, . . . and her success continues! Lorry is a favorite of disc jockeys all over the country and her terrific renditions of "Half A Love" and "C'est Vous" for Coral are sure to send her to the top to stay.

C'EST VOUS
(It's You)
and
HALF-A-LOVE

CORAL RECORDS

Coral 60549 (78 RPM) and 9-60549 (45 RPM)

CORAL RECORDS
(A subsidiary of DECCA RECORDS, Inc.)

IN CANADA: Rogers Majestic Radio Corp. Ltd., Toronto—Montreal—Winnipeg

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 8

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Preminger	Boston, H. N. Hemmeter	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Cleveland, Grossman Music Co.	Rochester, Neiner Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	1	1	2	1	1	1	2	1	1	1	1	4	115
2	2	"Loveliest Night Year" (Robbins)	2	5	1		2	3	3	5	2	2	5	10	81
3	4	"Too Young" (Jefferson)	5	3	4	2	3	5	1	9	3	5	2		70
4	3	"Sweet Violets" (Morris)	6	4	6	5	4	2	6	7	4	4	6	6	72
5	5	"I Get Ideas" (Hill-R)	7	9	3	7		4	5	6	6			1	51
6	6	"Come-on-A My House" (Duchess)		8		6		6	7	8		8	3	5	37
7	7	"Shanghai" (Advanced)	9	2	10	4	6	9		10			4		34
8A	9	"Longing for You" (Ludlow)	3					7		4	7		10		24
8B	10	"Cold, Cold Heart" (Acuff-R)	4	7		10				2	8				24
9	12	"Morningside of M'tain" (Remick)				3	7		9			10	9		17
10	11	"These Things I Offer You" (Val)					8	10				9		2	15
11		"Vanity" (Jefferson)									5			3	14
12	13	"Detour" (Hill-R)	10							3	9				11
13		"Hello Young Lovers" (Wynson)										3		9	10
14		"Mr. and Mississippi" (Shapiro-B)		6									7		9

S&S' Golden Records Expands Kidisk Line With 10-Inch Series

In line with the steady sales upbeat in the kidisk market, Golden Records, a subsid of Simon & Schuster, is expanding its line this week to include 10-inch disks. Heretofore limiting itself to six-inch waxings only, which racked up close to 25,000,000 sales since its inception two years ago, the kidiskery execs claim that there's been a growing demand for more disks for kiddie consumption.

Golden will tee off its 10-inch line with seven releases using the works of such writers and composers as Alec Wilder, Rube Goldberg, Cliff Friend, Margaret Wise Brown and Sylvia Fine (Mrs. Danny Kaye). "Rudolph the Red-Nosed Reindeer" is also scheduled in the first group. Although the six-inch platters were distributed through such varied outlets as super-markets, bookstores and newsstands, it's undecided yet if the larger platter will be given the same treatment. According to Bob Bernstein, general sales manager, the new releases will be marketed at first through regular record channels and some attempts will be made to push them in wider-ranged outlets.

Mitch Miller, artist and repertory head for Columbia Records, will remain as Golden's musical director with Col's consent. Arthur Shimkin is production head.

Chi Civic Opera House On Strong Jazz Kick

Chicago, Sept. 11.

Chicago's jazz cultists will be treated to a prodigious helping of jazz concerts at the Civic Opera House, starting November 10. Opera House manager Herb Carlin announced he has set a package of four concerts, kicking off with Stan Kenton on Nov. 10 and 11, Billy Eckstine and George Shearing on Nov. 13; and Duke Ellington, Sara Vaughan, Peg Leg Bates, King Cole, Stump & Stumpie, and Timmie Rogers on Nov. 18.

Entire series, which falls within one week, will be sold either on a package or single basis. Carlin is asking $3 top for the first two concerts and $3.50 for Ellington and Cole. Sales pitch will be geared toward the juves, most of whom find it prohibitive to attend any of Chi's covey of jazz niterys.

Horowitz's European Trek

Vladimir Horowitz sailed last week for Europe for a month of concerts. Pianist will play with orchestra in London Oct. 8, and make four other recital appearances in England.

He'll give two recitals in Paris and one in Brussels before heading back to N. Y. Nov. 7.

Philly's Last Outpost of Once-Strong Pub Biz Folds as Big 3 Shutters

Philadelphia's last outpost of a once-flourishing music publishing business folded last week when the Big Three shuttered its Philly office and dropped Jack Kopf, its rep in that city. For the last couple of years the Big Three has been the sole major pub to retain offices in Philadelphia. Decision to close the office was made shortly after the death of the pub's vet contactman, Jack Harris.

Current pullout from Philly by the publishing industry is in striking contrast to the era of the 1920's, and earlier, when that city rivaled New York as a music center. Most of the major pubs had three and more pluggers working out of their Philly offices when it was an important stopover point for vaude acts and legit musicals en route to New York.

Several decades ago Philly was also important because of the extensive contact work in Atlantic City. Harry Link, now professional manager for E. B. Marks Music, was among the industry vets who broke in in the Philly and A.C. area. With the decline of remotes and vaude as tune-makers, Philly went into decline, foreshadowing the current fade of Chicago as a publishing center for the same reasons.

Kaye Heading Out Sept. 19 On Eastern 1-Niter Tour

Sammy Kaye, who wound up a 10-week engagement at the Hotel Astor Roof, N. Y., Saturday (8) heads out on a string of one-niters beginning in Syracuse Sept. 16.

Kaye will continue tour through the east and midwest despite regular Saturday CBS-TV show. The bandleader will arrange dates so that he can get back to New York for the video commitment.

MERC RENEWS HILL IN ONE-YEAR PACT

Chicago, Sept. 11.

Tiny Hill, Mercury Records top cornball seller was reinked to a one-year recording pact by the diskery last week. One of Mercury's top artists, Hill is keeping his contract obligations short in event he decides to ankle the music biz. In addition to his recording sessions, Hill is currently on an extended one-night tour and is also keeping tabs on his highly profitable cattle ranch in Colorado.

Hill is slated to cut more sides for Merc next week. New disks will precede him on his upcoming road tour in Arkansas, Texas, Oklahoma and Louisiana.

M-G-M Inks Marchese For Pops, Longhair

Victor Marchese, Coast tenor, was pacted by M-G-M Records last week.

No definite repertoire plans for the singer have been announced yet, but the diskery is considering recording Marchese for their pop department as well as for its newly-instituted "Popular Classics" line.

DREAMY MELODY

RENE-APRIL STEVENS . . . . . Victor
L. CLINTON-PAULETTE SIS . . Bdwy
HARRY JAMES . . . . . Columbia
OWEN BRADLEY . . . . . Coral
TAMARA HAYES . . . . . Decca
JERRY GRAY . . . . . Decca
JACK PINA . . . . . MGM
DINNING SIS . . . . . Capitol

CROMWELL MUSIC, INC.
666 Fifth Ave., New York, N. Y.

LAY SOMETHIN' ON THE BAR
"BESIDES YOUR ELBOW"
Recorded by
Ole Svenson and His Smorgasbord Band—S&G No. 3038
Bernie Jones Currently with "Spike Jones and the City Slickers"
CHUCK WRIGHT—Tower No. 1504
VIER PUBLICATIONS – B.M.I.
RCA Bldg., 1558 Vine Street Hollywood 28, Calif.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 8

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Blue)	Los Angeles—(Dennis's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Philadelphia—(Wanamaker)	Minneapolis—(Dan Lamy)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	TOTAL POINTS
1	2	TONY BENNETT (Columbia) "Because of You"—39362	2	1		2		1	1	1	1	1	2	1	97
2	3	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	7	2	3	3	7	4		4	2	10	6	2	71
3	1	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	1	10	1	5	2	2	3		8	5		3	70
4	5	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	8	5	4	10	6	7				3	4	8	63
5A	4	NAT "KING" COLE (Capitol) "Too Young"—1449	10		2		4	3		2		7		10	39
5B	7	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	3	3		1		5	9					6	39
6	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	8	9		8	5	6	4	6				4	38
7	8	LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748	6	7		4	10	10	7	8	3		7		33
8	12	FRANKIE LAINE (Columbia) "Jezebel"—39367						9	5	7		8	5	9	23
9	11	DORIS DAY (Columbia) "Shanghai"—39423	5		6		9		2						22
10		PATTI PAGE (Mercury) "Detour"—5682	4	4								9			18
11		BILLY WILLIAMS (M-G-M) "Shanghai"—10998		6							6			7	14
12	13	B. CROSBY-J. WYMAN (Decca) "Cool, Cool, Cool Evening"—27678			3	7		6							13
13		PATTI PAGE (Mercury) "Mr. and Mississippi"—5645								3		6			11
14A	14	DEL WOOD (Tennessee) "Down Yonder"—775					1								10
14B		KAY STARR (Capitol) "Come-on-A My House"—1710											1		10
15A	15	LES BAXTER (Capitol) "Because of You"—1760			10		3								9
15B	16	LES PAUL (Capitol) "Whispering"—1592										2			9
16	15	WEAVERS (Decca) "Kisses Sweeter Than Wine"—27670							10		5				7
17		MARIO LANZA (Victor) "Because"—10-3207A										4			7

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	5	271	Decca	2	20
Victor	4	159	M-G-M	1	14
Capitol	5	100	Tennessee	1	10
Mercury	2	27			

FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT	GREAT CARUSO	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Hollywood Cast	Mario Lanza	Broadway Cast	Broadway Cast	Yma Sumac
M-G-M	Victor	Decca	Decca	Capitol
M-G-M84	DM-1508	DL-9008	DA-625	CD-244
K 84	LM-1127	9-200	9-203	CC244
E 559	WDM-1508	DA-876	DLP-8036	CC244

Bud Brees a Deejay

Philadelphia, Sept. 11.

Bud Brees, former vocalist with the Art Mooney orch, has been set for a disk jockey airer on WPEN, Philadelphia.

Brees teed off his deejay stint this week in an across-the-board show which features him singing along with the disks.

AN ALL TIME FAVORITE FEATURE
In the 20th Century-Fox Release
"A MILLIONAIRE FOR CHRISTY"
I DON'T STAND
A GHOST OF A CHANCE
WITH YOU
WIDELY RECORDED
MILLS MUSIC, INC.

'House' Stirs Col to Do Harpsichord Album

Click of the harpsichord as a jazz background for Rosemary Clooney's "Come On-A My House," Columbia Records hit, has cued the diskery to issue an album by Stan Freeman on the ancient keyboard instrument. Freeman did the background on the Clooney disk, and the set has been titled "Come On-A Stan's House."

Initial use of the harpsicord on pop disks, incidentally, was done by Hugo Winterhalter in his "Across the Wide Missouri" slice for RCA Victor.

Faith Records chartered to manufacture records and machines with offices in New York. Capital stock is $20,000, $10 par value. John N. Griggs, Jr., N. Y., was filing attorney.

Trade Assn.

Continued from page 41

concerning the disk industry. Recently, for example, there were reports that a Congressional committee was considering upping the duty on imported tapes, basing its assessment on the value of what was on the tapes rather than the physical value. There was no central agency to check details of the report for united action by the industry. The major diskers, however, did submit a joint brief on the Office of Price Stabilization price-freeze regulations affecting disks.

Setup of the new association will include a fulltime staff with an exec director piloting the industry studies and action. Directors of the outfit include Milton R. Rackmil, Decca prexy; Frank Walker, M-G-M prexy; Glenn Wallichs, Capitol prez; Leonard W. Schneider, Decca exec vice prexy; and attorneys Henry Cohen, Morris Sherr and Mortimer Edelstein. Incorporation papers were filed by Cohen & Bingham, N. Y. attorneys for Decca.

Orlando Barrear, former assistant conductor of the Houston Symphony Orchestra, has been named conductor of the El Paso Symphony for the 1951-52 season. He succeeds H. Arthur Brown who resigned to assume directorship of the Tulsa Philharmonic Orchestra

LISTEN TO
DUSTY WALKER with The Harmony Bells
Recording of
A LITTLE BIT OLD FASHIONED
VIER PUBLICATIONS – B.M.I.
RCA Bldg., 1558 Vine Street Hollywood 28, Calif.

DECCA data

A DECCA ORIGINAL CAST ALBUM
Featuring Members of the New York Production
ARTHUR LESSER
Presents

BERT LAHR
DOLORES GRAY

in
THE NEW SMASH HIT MUSICAL REVUE
"Two on the Aisle"

Music by JULE STYNE • Lyrics & Sketches by BETTY COMDEN and ADOLPH GREEN
with ELLIOTT REID
and COLETTE MARCHAND
Musical Numbers by TED CAPPY
Settings & Lighting by HOWARD BAY • Costumes by JOAN PERSCHETTI
Orchestrations by PHILIP LANG. Dance Music Arranged by GENEVIEVE PITOT. Vocal Arrangements & Orchestra Directed by HERBERT GREENE
ENTIRE PRODUCTION DIRECTED BY ABE BURROWS
Selections include: OVERTURE • SHOW TRAIN • HOLD ME—HOLD ME—HOLD ME (Hold Me Tight) • HERE SHE COMES NOW • VAUDEVILLE AIN'T DEAD • THERE NEVER WAS A BABY LIKE MY BABY • CATCH OUR ACT AT THE MET (Finale, Act I) • GIVE A LITTLE—GET A LITTLE • EVERLASTING • IF YOU HADN'T BUT YOU DID • THE CLOWN • HOW WILL HE KNOW • FINALE
Decca Album DA-886—Six 10-inch 78 RPM Records—Price $3.85
Decca Album 9-275—Six 45 RPM Unbreakable Records—Price $3.45
DL 8040—12-inch Long Play Microgroove Unbreakable Record—Price $4.85

DECCA RECORDS America's Fastest Selling Records!

Flanagan, Hill, James, Morgan Bands Hit Sock B.O. Pace in Midwest Spots

Chicago, Sept. 11.

In contrast to general downgrade in one-nighter business, at least four top echelon bands are currently demonstrating they're aloof to the rise and fall of commerce in the midwest dance factories.

Batting average of Ralph Flanagan currently stands as the most impressive. Orchester has completed 18 dates out of his 48-date road trip and has dented percentage 17 times. Tour, which was launched in Pittsburgh, will carry Flanagan as far west as Sioux Falls, S.D., with the choicest spots in the territory still to be played. At the completion of his present trip, Flanagan will take off again with the Mills Brothers late in November for sixteen more dates. Flanagan is currently traveling with a $1,250 tag.

Flanagan, a top-namer from the beginning, has had the benefit of shrewd promotion. Hence, his record is perhaps less striking than the rise of Tiny Hill, currently racking up top grosses on a string of 150 one-nighters. A lesser piece of property no more than a year ago, Hill's cornball band has broken through in both terpalaces and disk stores.

On his current trip, Hill has played ballrooms in Dubuque, Ia. and Galena, Ill. four times each. He has had two sessions at Arnold Park, Ia., and moves into the spot's winter quarters again next month. On his current trip, he has registered strongly enough at Tom Archer's Iowa palaces to warrant five repeats at each of the promoter's five spots.

Hill, whose price tag is $500 to $700 less than Flanagan's, has stopped only briefly during his string, pausing for week-long location stands. Orchster will take off again on another tour in November, taking him through Oklahoma, Arkansas, Louisiana and Texas. He'll pause in Chi for a record session with Mercury, then hit the southwest with his disks preceding him.

In April, Harry James kicked off on a series of 50 one-nighters in the midwest, tilting percentage on all but six dates. Music Corp. of America is currently readying another tour for James consisting of approximately 43 dates. James' price-tag is $1,500 per date and up. He'll reportedly get better than $2,000 for some spots on his new string.

Russ Morgan, who threw his booking over to McConkey Artists Corp. for one-nighters, completed 28 dates in the $1,000 bracket, carving off the melon on 15 of his stop-offs. Morgan, who books himself on location, has given MAC the green-light to arrange a safari next summer.

Band Review

TOMMY REED ORCH (12)
With Pat Shealy
Hotel Muehlebach, Kansas City

Newcomer to town and the area is the Tommy Reed orch. Four-week stand in the Terrace Grill of the Muehlebach is the first for the crew here, although outfit has recently been playing leading ballrooms and hotels in the midwest.

Reed is an alumnus of the Dick Jurgens and Freddy Martin orchs, and his musical output leads toward the stylings popularized by those maestros. Tonations generally are in the full and sweet stylings, rounded out melodically by the five reeds, an unusually strong sax section for a band of this size.

Instrumentation is completed with trio of trumpets, trombone, drums, piano and string bass, with Reeds own tenor sax keying the reeds. In addition to his active instrument work, leader works hard on the stand, drawing the maximum from crew of sidemen, mostly on the younger side. His own personality adds a good deal to the proceedings, and cues the verve shown by the outfit throughout.

In the vocal department, sweeter songs are handled by Pat Shealy, recent addition to the band. She handles pops in acceptable style. Ballads are left to Dick Platt and his pleasant baritoning. Reed himself takes a vocal turn on rhythm and novelty tunes, and Vince Falzone works out on novelty and comedy numbers, giving the crew a versatile vocal setup.

Band is very much in the up-to-date pattern, appealing to the customers with its sweet stylings and variety of tunes and tempos in its rather sizeable portfolio.

Quin.

On the Upbeat

New York

World Broadcasting System, transcribed program service, inked the **Three Suns** to a new two-year pact for a minimum of 60 sides. "Too Young" is being published in England by Sun Music, a subsid of Francis Day & Hunter. Singer **Johnny Parker** signed management deal with **Henry Gine** and **Jack Orne**. . . Cuban pianist **Jose Mella** and trio returned to Hotel Park Sheraton's Mermaid Room, N. Y. this week . . . **Red Caps**, vocal-instrumental combo, open at Blue Mirror, Washington, Oct. 4 for four weeks . . . **Slim Gaillard** opened at the Club Nomad, Atlantic City, yesterday (Tues.) . . . **Abbey Albert** orch currently at the Stork Club, N. Y., for an indefinite engagement . . . **L. Wolfe Gilbert** due in town from the Coast, Sept. 18 . . . Vocalist **Earl Williams** into the Ebony Lounge, Cleveland, Sept. 17 . . . **Dave Bernstein** into Sam Fox Music as contactman . . . **Sol Yazed's Fancy Five** jazz combo being held over during September at the Central Plaza, N. Y. Friday night jazz sessions.

Chicago

Leo Reisman orch opens Mayfair Room for the fall, Sept. 21, indef. Hotel will return to single act policy on medium budget . . . **Xavier Cugat** orch goes into Riverside Theatre, Milwaukee, Oct. 21 . . . **Billy Bishop** plays air bases, Rapid City, S. D., Oct. 2 for five days . . . **Jack Fina** plays Balinese Room, Galveston, Nov. 2 for one month . . . **Griff Williams** inked into Baker Hotel, Dallas, Nov. 2 for one month, following at Balinese Room, Nov. 30 for two weeks . . . **April Stevens** chirps at Oriental Theatre, Chi, Oct. 1 . . . **Billy Bishop** set for Muehlebach Hotel, Kansas City, Oct. 24 for one month . . . **Lois Polzin** ankled her post as assistant at MCA . . . **Norman Lee** orch set for Oh Henry, Chi, Sept. 19, indef . . . **Art Hodes** held over indef at Helsings, Chi . . . **Eddie South** Trio into Airliner, Chi, Sept. 12 for 10 weeks . . . **Chuck Foster** plays Steak House, Jackson, Miss., Nov. 20 for five weeks . . . **Jane Turzy** cut a session last week for Decca . . . Singer **Danny O'Neill** teed off last week on tele show over WBKB.

Kansas City

Stan Kenton orch in for a one-nighter at the Pla-Mor Ballroom Sept. 8 . . . **Joe Vera** orch taking it easy for a spell after 19 straight months at El Casbah of the Bellerive Hotel. Vera crew goes to the 400 Club, Wichita, for two weeks beginning Sept. 18, later moves to the Santa Rita Hotel, Tucson . . . **Liberace** set for the Monteleone Hotel, New Orleans, and a two-week stand beginning Sept. 26 . . . **Tito Guizar** returns to El Casbah Sept. 21, his second time here within the year . . . **Ellen White** doing a singing in the Tropics of the Hotel Phillips . . . **Ralph Flanagan** orch due in at the Pla-Mor Ballroom for a one-nighter Sept. 15 . . . **Oscar Day Trio** replacing **Louis Cina Trio** at Putch's 210 in the Country Club Plaza.

Pittsburgh

Larry Faith orch into Vogue Terrace after three-month run at Melody Mill Ballroom, Chicago . . . Chapel Inn renewed **Dave Gifford's Trio** for six months more . . . **Guy Lombardo** plays one-nighter Thursday (11) at Ches-a-Rena and **Woody Herman** at Palisades in McKeesport . . . **Dom Trimarkie's Trio** back into the Hotel Roosevelt's Sylvan Room after summer layoff . . . William Penn Tavern has booked **Clyde McCoy** for Sept. 28-29, **Shep Fields**, Oct. 5-6 and **Ralph Flanagan**, Nov. 10 . . . **Charles French** on drums again with **Luke Riley's** house band at Casino . . . Accordionist **Al DiLernia** wound up five-week stand at Bedford Springs Hotel . . . **Joey Leonard** band stays on at Pat McBride's under a new contract . . . **Luis Morales** combo renewed for another indefinite stretch at Carnival Lounge.

Justice J. Allen Crockett of Utah State Supreme Court, named president of the Utah Symphony. He succeeds Mrs. John Wallace who resigned.

Songs With Largest Radio Audience

Week of August 31-September 6

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Be Mine Tonight	Peer
Because of Rain	Maypole
Because Of You—†"I Was An American Spy"	Broadcast
Belle Belle My Liberty Belle	Santly-J
Bonne Nuit—†"Here Comes the Groom"	Burke-VH
Come On-a My House	Duchess
Dark Is the Night—†"Rich, Young and Pretty"	Feist
Dimples and Cherry Cheeks	Leeds
End Of a Love Affair	Duchess
Everything I Have Is Yours	Miller
Go Go Go Go	Famous
Hello Young Lovers—*"The King and I"	Williamson
Hold Me Hold Me Hold Me—†"Two On the Aisle"	Morris
I Get Ideas	H & R
I Wish You the Best	Life
I'm In Love Again	Crawford
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
It's All In the Game	Witmark
Jezebel	Broadcast
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Mad About Love	Life
Mary Rose	Shapiro-B
Maybe It's Because I Love You Too Much	Berlin
Morningside Of the Mountain	Remick
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Shanghai	Advanced
Too Young	Jefferson
Whoa-ee Loo-ee-siana	Popular
Wonder Why—†"Rich, Young & Pretty"	Robbins
You'll Know—†"His Kind of Woman"	Chappell

Second Group

A Ghost of a Chance	Mills
Deep Night	Advanced
Got Her Off My Hands	Remick
How Like Eggs In Morning—†"Rich, Young Pretty"	Feist
How High The Moon	Chappell
I Love the Sunshine Of Your Smile	Johnstone-M
I Want To Be Near You	H & R
I'll Hold You In My Heart	Adams-V&A
Lonesome and Sorry	Mills
Longing For You	Ludlow
Make Believe Land	BVC
Mariner's Song	Erwin-H
Mister and Mississippi	Shapiro-B
Mixed Emotions	Roger
Mockin' Bird Hill	Southern
Out O' Breath	Valando
Pretty Eyed Baby	Pickwick
Sweet Violets	Morris
Wang Wang Blues	Miller
We Kiss In a Shadow—*"King and I"	Williamson
While You Danced Danced Danced	Spitzer
Wondrous Word Of the Lord	Piccadilly

† *Filmusical.* **Legit musical.*

R H Tele-Log

Week of August 30-September 5

(Numerically Listed)

			Pts.
1.	Because of You	BMI	120
2.	Come On-A My House	Duchess	80
3.	Hello, Young Lovers	Williamson	55
4.	Shanghai	Advanced	55
5.	Getting To Know You	Williamson	40
6.	Loveliest Night of Year	Robbins	40
7.	My Truly Truly Fair	Santly	40
8.	I Get Ideas	Hill & Range	35
9.	Belle, My Liberty Bell	Oxford	30
10.	Castle Rock	Wemar	30

San Antone Spot Books Beneke, James, Morgan

San Antonio, Sept. 11.

Club Sevenoaks, local nite spot, has booked three named bands to appear at the spot within the next six weeks.

Tex Beneke orch will play a one nighter on Sept. 25, with Harry James band booked for Oct. 20 and Russ Morgan set for Oct. 30.

BMI record report

"BEST BET" ▲ **I WANT TO BE NEAR YOU** (Hill & Range)—Billboard hands a "PICK" to Johnny Desmond (MGM 11027) for a "really rousing, spirited 6/8 novelty...delivered with gusto by Johnny." Cash Box calls it a "BEST BET" and regards the Desmond disc as "one of his best recent sides." Percy Faith's version (Col. 39528) "should also be watched," says Billboard.

* * * * *

ALL STAR DISC ▲ **BLACK STRAP MOLASSES** (Bradshaw)—A star-studded disc featuring Danny Kaye, Jimmy Durante, Jane Wyman, Groucho Marx and Sonny Burke (Dec. 27748) is in for special attention. Watch the reviews. The Tommy Dorsey (Dec. 27709) disc earns a strong Cash Box approval.

* * * * *

"PICK" ▲ **I'M WAITING JUST FOR YOU** (Lois)—"Truly brilliant," is Billboard's appraisal of Rosemary Clooney's (Col. 39535) newest. As a "PICK" of the week the comment is: "Rosie is truly brilliant in her reading of WAITING, a fast stepping r. & b. entity."

* * * * *

ANOTHER "PICK" ▲ **BING BONG BING** (Forrest)—Jane Turzy (Dec. 27701) rates a Billboard "PICK" for the way she sells "an infectious new bounce ballad." Neil Hefti and Frances Wayne (Coral 60567) also present a fine interpretation.

* * * * *

SLEEPER ▲ **SIN** (Algonquin)—Heavy demand in plays and sales launched this "sleeper" in a big way. Al Roberts and the Four Aces (Victoria 101) introduce the ditty. Other labels are rushing to cover the tune. Looks big.

* * * * *

SOCK ITEM ▲ **CALLA CALLA** (Peer)—Vic Damone (Mer. 5698) gives "a sock performance," says Billboard as it rates this "spirited" number "PICK" of the week.

* * * * *

WILL SCORE ▲ **LITTLE BOY** (Savoy)—Revised lyrics to an earlier tune moves this ditty into scoring position. Newcomer, Little Sylvia (Savoy 816) does a polished job in appealing style. Tommy Tucker's (MGM) version will follow soon.

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Sonja Henie Lining Up New Icer To Bow in Frisco's Cow Palace

Sonja Henie is set to produce her own ice show. She's currently lining up a crew on the Coast to open at the Cow Palace, San Francisco, Nov. 1. Miss Henie already has asked the American Guild of Variety Artists for a minimum basic agreement and is seeking to line up further dates.

New icer will carry its own equipment. The star owns two portable tanks that can be set up in various arenas and thus will be in a position to play many towns that haven't seen a major blades display for some time. Big difficulty, though, with an operation of this type is the fact that to play a week's stand in any town she'll have to rent the auditorium for a minimum of 12 days. It requires three days to install the freezing system and two days for overall dismantling.

Just how her schedule will conflict with other major ice shows cannot be determined until she lines up all her dates. It's considered that it's difficult to snag sufficient time in arenas that already have ice shows carded. Most spots have been booked for the entire season. Open time in key areas is scarce. Another factor is the possible stance of arena managers who may be fearful of ruining the boxoffice status of ice packages that have played their spots for years.

Miss Henie, it's been learned, attempted to get a date at the Wembley Stadium, London, but it's unlikely that she'll be able to play that this year. Other suitable European spots may turn up later in the season.

Miss Henie is on her own this year following a split with Arthur Wirtz, who produced her shows for the past 16 years.

Adler's 30G Hatcheck

Agent Harry Adler has turned concessionaire. He's taken over the cloakroom at Leon & Eddie's, N. Y., at a reported $30,000. L&E manager John Gruber will supervise the concession for him.

Leon & Eddie's Tourer

Leon & Eddie's, N. Y., will package a cafe unit for the road. It will open at the Thunderbird Hotel, Las Vegas, Nov. 8, and will work other Nevada spots before heading eastward. Harry Adler is agenting the package.

Unit will include Alan King, Crosby Sisters, the Talbots, Myrna Bell and a Kathryn Duffy line. Other acts still to be set.

MacArthur Too Tough As Cleve. Competition; Spike's B.O. Fades Away

Cleveland, Sept. 11.

Spike Jones and his Musical Depreciation gang had some trouble getting their two- and three-a-day schedules ironed out at the RKO Palace, due to customer confusion about performance time and also because of strong competition offered by General Douglas MacArthur last Thursday (6) on their opening.

Street parade by MacArthur syphoned a crowd estimated at 250,000 away from film houses, virtually killing attendance at Spike's initial show. "Mark of Renegade" (Col) was given an extra showing, three in all, between stage performances as a special accommodation for latecomers.

Originally Jones and crew were slated to kick off their revue at 4 and 8:30, but there were so many complaints from femme afternoon shoppers about the late matinee that showtime schedule was shifted to 2:41 and 10 p.m.

When Palace puts on telecast Robinson-Turpin fight tomorrow (Wed.) at 10 p.m. for $2.40 per ducat, Jones will move up his own vaude shows to 2:31 and 6:50 p.m. Although opening slowly, he clocked weekend sellouts.

Habibi, N. Y., to Spring With Israeli Layout

Habibi Cafe, N. Y., sole showspot of Israeli talent in these parts, will preem for the season next Tuesday (18) with Mina Bern, an Israeli singing import, and Zamira Gon, interpreter of Hebrew dances. Other acts will comprise Irving Grossman and Dinah Goldberg, of the Yiddish stage.

Gleb Yeltin, who conducted at the now defunct Diamond Horseshoe, N. Y., will handle the music here.

Jamaica, L. I., Sets 10-Act 2-a-Day

The Jamaica Theatre, Jamaica, L. I., will embark on a two-a-day policy Sept. 20. Al Rickard booking the house has lined up Berk & Hollins, Minda Lang, Rex Douglas, Jerry Grosso, Rose Wyse Jr., Nora Toomes, Sharkey the Seal and Don Cummings for the premiere show. Two more acts are still to be booked.

Although playing only two vaude shows daily operation will span the regulation length. Theatre will open with a picture, go into the acts, repeat the film and then into another screen feature for the supper show only, to avoid two successive showings of the same picture. It's planned to have an emcee.

During the past season the house has been a regular vaude buyer. In the summer it was a subway circuit legit house.

Friars Honor Benny At Dinner on Nov. 9

Jack Benny will be honored at a dinner tossed by the Friars Club of which he is a lifetime member at the Hotel Waldorf-Astoria, N. Y., Nov. 9. The occasion will be his 20th year in radio.

Milton Berle, Abbot of the club, and Jesse Block are heading arrangements for the dinner, whose proceeds will go to several charities.

AGVA-AFM Jurisdiction Feud In New Outbreak Over Hollywood Bowl Show

Hollywood, Sept. 11.

AGVA's flaring war with Theatre Authority over jurisdiction of benefits reached out in a new direction when the vaude union frowned upon a planned AFM Hollywood Bowl benefit. Windjammers have scheduled a shindig for Saturday (15) at the Bowl with all proceeds earmarked for the "Save Hollywood Bowl Fund."

AFM has lined up such talent as Benny Goodman, Les Brown, Johnny Green and Andre Previn and had made a pitch for Bob Hope to emcee and Gordon MacRae to warble. AGVA, which asked Theatre Authority some weeks back and warned its members not to appear at any benefits unless definitely cleared by the vaude union itself, notified AFM that it considered the matter a jurisdictional problem, pointing out that even non-AGVA members come within the vaude union's jurisdiction when they ensay stints which fall into the vaude category.

AGVA suggested what it obviously considered a concession to permit the show to go on—that AFM deposit in escrow a sum amounting to 5% of the expected gross from the affair, coin to remain in the bank until all jurisdictional problems in connection with the benefit are solved.

Vaude union's flat warning to its members not to appear in any Theatre Authority or other benefit without express permission already has cancelled one benefit in this area. Bob Hope shelved his annual affair for the benefit of the Cerebral Palsy Association rather than get involved in the hassle.

Toledo Arena Books

Toledo, Sept. 11.

Sports Arena here already has booked several attractions for the coming season, reports Andy Mulligan, manager. They include "Holiday on Ice," Nov. 1, "Skating Vanities," February, and a circus in January.

No contracts have been signed for name bands, though several are being considered. Guy Lombardo did top biz at the Arena last year, followed by Horace Heidt.

Las Vegas 'Variety' Mugg In Scrib Slugfest With His Publisher on Sinatra

Las Vegas, Sept. 11.

An unusual sidelight in Las Vegas nitery and newspaper circles developed this week when Morning Sun columnist Bill Willard, who's also the local VARIETY mugg, and Hank Greenspun, Sun's publisher, started a columnar tiff on the merits of Frank Sinatra, current at the Desert Inn.

In a guest column, Greenspun slammed the singer from the viewpoint of one stuck with a $33 tab. In the current offerings of Sinatra he found little to resemble the performer of the rather distant past, who had to make good every time he went on the floor, and the present Sinatra, who's getting $15,000 for this date.

Willard defended Sinatra on the ground that styles change with the times, and besides, publisher Greenspun hasn't offered anything constructive in his writings, he said.

Willard is currently in the Flamingo floorshow as narrator in several sequences.

Hickey Exits Arena Mgrs.

John Hickey has resigned as booker of special attractions of the Arena Managers Assn. because of ill health. He will rest for a while and make plans later this year.

Before joining AMA Hickey booked several film cowboys on personal appearance tours.

★ FRANK FONTAINE ★

—POP'S starring at the

ROXY, New York

Oct. 4 — STARRING at

COCOANUT GROVE

Hollywood

Pictures

"NANCY GOES TO RIO"—M.G.M.

"STELLA"—20th Century-Fox

"CALL ME MISTER"—20th Century-Fox

"MARRIAGE BROKER"—20th Century-Fox

Radio and T.V.

JACK BENNY SHOW—Radio and T.V.

ED SULLIVAN SHOW—T.V.

Thanks ED SULLIVAN for All of This!

Picture Representative: MARK NEWMAN

Management: G. A. C.

Inside Stuff—Vaudeville

In arbitration of a salary tangle with bookers Beckman & Pransky, comic Red Buttons last week settled, as a compromise, for $250 his row arising out of a date recently at the Concord Hotel, Kiamesha Lake, N. Y. An earlier story gave the compromise figure as $200. Buttons' usual salary for a resort hotel date is $450 and over, depending on the hotel.

Johnny Pransky, of the B-P booking office, which handles the Concord, put in a rush call for Buttons recently when it was thought that Joe E. Lewis would not be available for his booking at the Concord. Buttons was playing another hotel some miles away, and he was asked to double if Lewis didn't show. When he arrived, Lewis was on stage. He introduced Buttons, and the latter did his act, but B-P disputed Buttons' salary request of $350 in view of the circumstances. The arbitration followed.

A. C. (Alex) Gorham, new president of the Society of American Magicians, knows one trick that is likely to baffle him. As president of the New Hampshire Taxpayers' Federation, he is expected to pull tax reductions out of the hat. Before turning to magic, Gorham was a vaude and film actor. He appeared in the original film version of "Birth of a Nation," played with Evelyn Nesbitt in "Judge Not" and the heavy in "Down to the Sea in Ships."

MOMENTS OF MELODY

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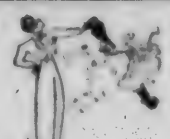

PATRICE JAN

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Dir.: M.C.A.

AGVA PUSHES PHILLY AGENTS ON RISK COIN

Philadelphia, Sept. 11.

The American Guild of Variety Artists called in all of Philly's talent agents yesterday (Mon.) ordering them to furnish their booking lists to the union by Saturday (15) or suffer loss of franchise. The move was prompted by an almost general failure of bookers to pay the insurance premiums on acts playing club dates. Only 16 of the town's 60 agents are in the clear in this regard.

Bookers were also told by local AGVA rep Dick Jones that every act must have a bona fide contract. The union will take out a warrant and prosecute under state laws governing absence of such contracts, he said.

Pitt, Mpls. Thievery

Pittsburgh, Sept. 11.

A sneak thief broke into the Carousel dressing room while the show was on last Wednesday night (5) and stole the purses of four members of the "China Doll Revue" troupe. Girls didn't mind losing the money so much as they did personal papers, among them birth certificates, union cards, address books and safe deposit keys.

Total cash missing came to around $100. Kids inserted ads in the newspapers asking burglar to "be kind enough to put the other things of no value to him in an envelope and mail to them at the club but so far they've had no response.

$60 Haul

Minneapolis, Sept. 11.

A thief invaded the chorus dressing room at the Minn. local burlesque theatre, and removed $60 from six purses.

Entrance was gained by climbing a fire escape to the second floor room.

Nancy's London Hit

London, Sept. 11.

Nancy Andrews opened at the ritzy Embassy Club Sept. 5 to packed room. She did eight numbers including three encores, and scored one of the biggest hits at this spot in some time. Brought over here by Jack Hylton, she is booked for four weeks with the Barnett Bros. and Abe Aronsohn, who control the Embassy, already anxious to extend her contract.

Miss Andrews has a bright future here for musicals, and will most likely be starred in one of the shows Hylton will be importing from America shortly.

Hadacol Beats Ky. Tax Rap Via Free-for-All

Louisville, Sept. 11.

The Hadacol Goodwill Caravan, Sen. Dudley J. LeBlanc's medicine show, played a one-night stand at Parkway Field, home lot of the Louisville Colonels, American Assn. baseball team, last week (3), to a turnout estimated at 12,000. Headlining was Bob Hope, with support consisting of 14 acts, including Dick Haymes, Carmen Miranda, Candy Candido, Jack Dempsey, Minnie Pearl, Hank Williams, Sharkey and His Kings of Dixieland, Dorothy Durben Adorables, and "the tallest man in the world."

First announcement in local press stipulated two boxtops were required admission. Later ads stressed that one boxtop was sufficient. Night of the show, a half-hearted effort at collecting boxtops was made, but the bars were soon down, and gates were practically thrown open to one and all.

While the boxtop deal was exempt from Federal amusement tax, state tax authorities announced through the local press that the usual Kentucky admission tax would apply, based on a $1.25 admission. Making the whole deal a free show proposition cancelled out the tax angle, and everybody was admitted boxtop or not.

State Revenue Dept. agents were stationed at the gates prepared to count the house for tax purposes when the management at the last minute decided to allow everyone in. The ruling was that free shows are not taxed. State said if boxtops had been collected it would have been entitled to 11 cents on each.

While Hope was the headlined name, bulk of applause went to Hank Williams, whose guitar strumming and hillbilly vocals registered for top returns with localites.

Divena's Texas Display

Chicago, Sept. 11.

Divena goes into the Texas State Fair midway at Dallas Oct. 6 for 16 days and will head her own newly produced act.

Johnny Dugan, Music Corp. of America booker, is negotiating for European and South American dates to follow for the femme exhibition.

'Hectic 30s' Leads Set For Chi Blackhawk Run

Chicago, Sept. 11.

After more than 18 months of his "Roarin' '20s" playing to top business at the Blackhawk here, Don Roth, bistro owner, is bringing in the "Hectic '30s," starting Sept. 26. Mervyn Nelson again directs and writes the book, Ezra Stone is on production coordination, and original tunes are being done by Eva Franklin.

Cast has been picked from legit shows, with leads already chosen. Arlene Frank, from the St. Louis Municipal Opera, is the femme singer and Larry Lawrence, of "Two On the Aisle," male soloist. Gloria Evans, of "Lend An Ear," has the comedienne role, and pairs with Pat Hammerly, late of "Call Me Madam." Sammy Sparks, a Max Leibman alumnus, also does comedy chores. Jack Friend, understudy in "Where's Charley?" and Martin Kraft & Co., late of "Three to Make Ready," complete the roster.

"Roarin' '20s" has a tour of hotels and theatres in the making, says Roth.

Hope, Maxwell Low Draw At Michigan State Fair

Detroit, Sept. 11.

Attendance at Michigan State Fair name shows in the Coliseum and rodeo shows in the grandstand is falling far behind the 1950 pace, according to general manager James Friel.

Marilyn Maxwell drew only $13,700 in four days at the Coliseum. In eight days of a nine-day stand, "Wild Bill" Elliott and his rodeo took in $35,900 compared to $56,000 for the rodeo in nine days last year.

Friel also reported that revised figures showed Bob Hope grossed only $9,900 in two days at the Coliseum. Friel had stated last week the take was $13,800. He explained that the difference was caused by refunds for Hope's first show, which was cancelled because of labor difficulties.

Coast TA Cuts Up A Melon of $16,500

Hollywood, Sept. 11.

Theatre Authority, Inc., made a semi-annual distribution of $16,500 to various actors' charities, bringing up to $267,587.50 the total distributed by the organization's West Coast executive committee since 1938. TA is a non-profit group operated by the major actors' unions to supervise benefit performances.

The funds will be apportioned among the Screen Actors Guild, American Guild of Variety Artists (which ankeld TA several weeks ago), Actors Equity Assn., American Federation of Radio Artists and American Guild of Musical Artists.

Chase Hotel, St. Louis, Goes Back to Names

Chase Hotel, St. Louis, will return to name shows this season. Spot will open with the Xavier Cugat orch, Sept. 27, and follow with Margaret Whiting and John Sebastian, Oct. 10; April Stevens and George Gobels, Nov. 2; Sophie Tucker, Nov. 22, and Harvey Stone and Merry Macs, Dec. 3.

Chase eliminated shows last season after a dispute with the International Alliance of Theatrical Stage Employees. Tiff was settled this season.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 11.

Joseph (United Artists) Phillips drew an ace clinic that gives him an all-clear to go back to work. He beat the rap in three years and will vacation in the downtown colony balance of season.

Louise (RKO) Harris, who was graduated here class of '49, in from N. Y. for vacation and annual checkup, drawing all-clear.

Harry (Slipfoot) Clifton, who beat the rap here in 1943, is now a columnist on the Lyons, N. Y., Republican.

City officials and civic and fraternal organizations showered William Chapman White with kudos for his recent article about Saranac Lake in the Saturday Evening Post.

Write to those who are ill.

HOLTZ PREPS VAUDE LAYOUT FOR COAST

Hollywood, Sept. 11.

Revue4type vaude layout, similar to Ken Murray's "Blackouts" which ran here for seven years, is being mapped by Lou Holtz. He's currently scouting available theatres with an eye toward a fall opening for the show.

Holtz would topline as emcee and weave the several acts together. Show, as presently constituted, would be a local attraction only.

JAY MARSHALL

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★ ★ ★

PALACE, New York:
"The comedy act of Bobby Gillette and Shirley Richards . . . received solid responses . . . stopped the show."
GENE PLOTNICK, Billboard

PALACE, New York:
"Bobby Gillette and Shirley Richards bring on lots of laughs with their travelogue buffoonery . . . mirthful nonsense."
PHILIP STRASSBERG, Daily Mirror, N. Y.

Just Concluded
PALACE, New York
Thanks to Ben Friendly
Direction: EDDIE ELKORT

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THE HOLLYWOOD REPORTER, Coconut Grove, Los Angeles.
"Clever satire . . . providing something unusual in nitery acts . . . superb."

RIVERSIDE HOTEL, Reno:
"Gillette and Richards . . . if you haven't had a good laugh recently you will get more than your share when this clever couple have taken their last bow."
RENO GAZETTE.

Lew and Leslie Grade, Ltd., 250 West 57th Street, New York

SRO Concerts No Longer Index Of Vaude Pull, Bookers Say

Pop concert grosses are no longer a barometer of the pulling power of headliners in theatres, according to theatre bookers. Names that have essayed one-nighters at upped prices have had hit-and-miss records whenever they've been booked into vaudery.

According to the talent pacters, the reason many do well in the concert field is their appeal to specialized audiences. Latter can be pulled into a longhair hall for one night, but many performers will not hold up for a week's run.

An example is seen in the recent theatre tour by Billy Eckstine, with grosses not too high. Prior to that tour, Eckstine played a round of concert stands and did SRO business. Same holds true in the case of Spike Jones, who played Detroit on a two-a-day policy last week. Jones did fair in that town, but was similarly SRO on the one-nighters.

Bookers say that the concert stands do not hurt subsequent theatre appearances in the same town since the longhair halls aren't big enough to hurt. But a turnaway crowd is no guarantee that they'll draw in the longer stands.

Philly Rendezvous Adds Seats, Ups Talent Coin

Philadelphia, Sept. 11.

Lee Guber, owner of the Rendezvous in the Hotel Senator, has enlarged the club by extending it into the hotel lobby. New accommodations virtually triple the seating capacity.

Spot kicked off new season yesterday (Mon.) with Dizzy Gillespie's orch and Meade Lux Lewis. Bookings represent no change in policy, but in line with increased capacity Guber has been able to loosen up on bankroll, and has lined up a solid roster of names.

Following the Gillespie-Lewis run, George Shearing Quintet is slated for Sept. 19, Muggsy Spanier combo, Oct. 1; Juanita Hall, Oct. 15; Dwight Fiske, Oct. 22 and Sidney Bechet, Oct. 29.

'Alamo Jubilee' Folkery Set for San Antonio

San Antonio, Sept. 11.

A weekly Saturday night western show, "The Alamo Jubilee," is to be staged at the Wrestlethon. Western and hillbilly names — local, state and national—will be presented on the series. There will also be "Search for Talent" contests.

Tecoff show will present Georgia Slim, Charlie Adams.

'Judge' Wendell Corey Sez New Mrs. America Didn't Get Majority of Ballots

Asbury Park, N. J., Sept. 11.

Film actor Wendell Corey, who served as one of the panel of judges in the Mrs. America contest finals held Saturday (8) at Convention Hall here, charged that the results of the contest didn't represent the votes of the judges. Corey stated that he was able to find only one judge who voted for the announced Mrs. New York winner (Penny Duncan). He said that the majority had voted for Mrs. Central Florida.

Judging was divided into two groups. One set based voting on homemaking prowess, and the other cased the pulchritude. Corey claimed that Mrs. Central Florida should have been credited with 23 ballots, and thus the crown. Show biz panelites also included Roberta Quinlan, Morey Amsterdam and Henny Youngman.

Bert Nevins, pageant's managing director, replied that Corey's charges were a publicity stunt and offered to open the ballot box. Nevins left for the Reading, Pa., Fair on the first leg of a tour with Mrs. America.

'Miss America' Gate Off In 'Draggy' A.C. Shindig

Atlantic City, Sept. 11.

In this resort's most colorful spectacle, Miss Utah, Colleen Kay Hutchins, 23, one of the oldest girls in the event, was chosen "Miss America" of 1952 in Convention Hall Saturday night (8).

Besides a $5,000 scholarship award, she wins a new car and a galaxy of gifts, plus opportunity to pick up some $35,000 to $50,000 in cash next year.

Observers at the Pageant gave Bob Evans credit for a good job as emcee in his first year. Some said they missed the more colorful and dynamic Bob Russell, who will emcee the "Miss Universe" show on the Coast.

Pageant attendance was reported down slightly. Saturday night crowd figures were given as 15,000, with 7,000 on Friday night, and a shade over 6,000 for the Wednesday and Thursday night shows.

Schnozola Hits $450,000 at CNE; 'Grandstand Follies' Take $175,000

Toronto, Sept. 11.

Close to 15,000 raincheck holders plus new customers turned up last night (Mon.) for the extra performance of the Jimmy Durante show at the Canadian National Exhibition, this to replace last Wednesday night's (12) rained-out show.

Durante played to an audience of which about a third sat in the uncovered section of the 24,000-seat grandstand and the bleachers, under umbrellas, while the cast worked in a downpour and customers refused to leave.

Final show saw Durante in this Leonidoff production ranking up a smash close to $450,000 for the 14 evening performances at $2.50 top.

Rain dented overall CNE attendance by 24,000 under last year's figure, but still saw 2,690,000 turnstile clickers at 50c a head. George Hamid's daily afternoon grandstand vaude show at $1 top easily grossed a big $175,000 for the fortnight, while midway business was up 23% over last year for close to a $2,000,000 gross.

Harvey Stone to Grade Via Eddie Elkort Mgt.

Eddie Elkort, head of the New York office of the Lew & Leslie Grade Agency of London, has taken over the management of Harvey Stone. Stone's contract with Music Corp. of America was not renewed. Elkort, in the past, has acted as Stone's personal manager.

It's a long-standing association which stemmed from the time Elkort was in the MCA cafe department. When Elkort resigned that post to head the Grade outfit here he functioned as Stone's personal manager. He's now signed the comic to the Grade outfit.

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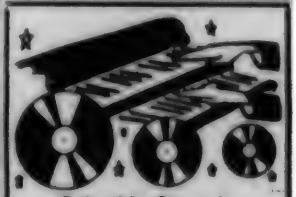
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Copacabana, N. Y.

Joe E. Lewis, Constance Moore, Peggy Ryan & Ray McDonald, Dale Adams & Ted Norman, McCalfrey & Susanne, Austin Mack & Copa Girls, Michael Durso and Fernando Alvarez orchs; songs, Jan Ebanks and Lan Duddy; staged by Douglas Coudy; costumes, Billy Livingston; Max Rivera, arrangements; Elliot G. Finkelstein, $3.50-$4.50 minimum.

Joe E. Lewis—the "E" for "Empire" translation to punch up the name of the nite club in the house to line—is back at the Copa which alone insures getting the velvet rope out of the motheaten. But Jules Podell and Jack Entratter have further insured things with a couple of good sub-names in Constance Moore and Peggy Ryan & Ray McDonald, plus another tiptop Doug Coudy produced floorshow. The results are socko.

It has class, pace, entertainment, distinguished costuming (an above-par job even for the usually standout Billy Livingston) and everything to underwrite a good $3.50 minimum money's worth ($4.50 weekends). That tariff, of course is mythical; the average check is nearer $8-$10 but worth it all the way.

Lewis remains the saloon phenomenon whose peccadillos are now such public property that he even lets them in on his ulcers. That means his drinks must be spiked with milk for a spell, and he can't do any Scotch-snatching off tables. But, per usual, he showers the ringsiders with a confetti of non-payoff racetrack tickets; and his ribald repertoire remains consistently acceptable because only the pixie personality that is Lewis could get away with some of it.

The unsubtleties are perhaps a shade more unsubtle, but Lewis' manner of doing his stuff with a cheer rather than a leer always gives him a Peck's Bad Boy appeal. Certainly some of it isn't for Elsie Dinsmore. Most of it is clever, and virtually all of it is topical. Parodies on "Live Till I Die," "Come On-a My House" (that was inevitable), "I'm Late" and "Shadrack" are out of the latest Lindy's, Shor's and Radio City circles. "The Lower the Neck line the Higher the Hooper," preferences to Dagmar, a very sharp "Parakeet" number, "No More Women for Me" and jingles comprehending "why don't British films have English title, so I can understand the plot" round out his routine.

Lewis in the past had one or two more "cleaner" numbers which perhaps makes the accent on the spice in the present routine seem a little overboard. Mixing 'em up more might be a better idea. There's nothing wrong with "Shadrack," a racehorse parody, and for that matter the "neckline-Hooper" number. In former years he paced his predictions for wine, women and horses in a somewhat better admixture. For the record, however, it should be stressed that Lewis could never be offensive, and he isn't now; what's more, only he could get away with it if he did go overboard. And when he cracked: "I'm not myself tonight—I'm sober; that's undeniable insurance." Per always, of course, Austin Mack is a comic foil at the Steinway.

A lunge floral horseshoe draping two scratch sheets came as an offering from an adoring management.

As for the rest of the show, Joan Edwards and Lan Duddy have whipped up a good opener, "I Like It" that permits the chorus to shine. This scintillate also in one of Livingston's better costumings, an effective multi-colored, semi-quilted job.

Peggy Ryan and Ray McDonald immediately give the show fast pace with their offbeat hoofing technique. They throw away their impressions of dancing greats almost too lightly but the authority of their stuff as they uncork Pat Rooney, Eddie Leonard, Bill Robinson, Eleanor Powell and the Castles, finds the hell throughout. They are possessed of sizable personalities and general appeal. Miss Ryan, who was long in Universal and other filmusicals, works madcap and is a good comedienne as well as a hoofer, and the handsome juvenile personality of her partner Ray McDonald also no Hollywood character, likewise registers. Miss Moore also with a Hollywood background is fast. She registered better as she went along, or space her overtoning repertoire which has once been edited down (New Act).

Child of Manhattan is another production flash this time accentuated in a semi-bustled, tassel blue evening gown effect with pockets, which may set a sartorial vogue. Dale Nunnally and her vis-a-vis, Ted Norman, are excellent number-leaders, and McCalfrey & Susanne are the production number tarpers. Latter are so effective as to warrant more important spotlighting in time. Susanne is of the dancing Cansinos family (hence related to Rita Hayworth) and with McCalfrey they're prominent in those fast-terping "Be Happy Go Lucky" TV commercials for a certain cigaret brand whose product are certainly not Camels. Besides vocal-dueting with Miss Nunnally, Ted Norman also flashes a clarinet for the "Manhattan" number. The finale "Give a Cheer" is a cute seasonal topper-offer, in the football tradition, with the kids stripped of their svelte sophistication and perhaps even more appealing as teen-agers, suitably dressed for Saturday's heroics.

Carmen Miranda follows Lewis in eight weeks her first Gotham nitery in five years. It was at the Copa where she clicked in '46.

Abel.

Ciro's, Hollywood

Hollywood, Sept. 2

Pearl Bailey, Dick Stabile Orch (8), Dante Varela Rhumba Band, $1.50. $2 cover.

This should be a profitable fortnight for Ciro's. It's the first Coast stint in some time for Pearl Bailey, and the sepia stylist's delivery is not only luring in the longtime Bailey fans, it's adding to the cult.

Deceptively languid air hides a bundle of energy that delivers a top show all the way, punched over with a savvy that constantly delights. Majority of the stuff unveiled here is new and she wisely lets 'em holler for such standbys as "Legalize My Name" and "Tired."

A singer with a good set of pipes, Miss Bailey isn't content merely to sing. She enhances each number with sly ad libs that bring added chuckles. Joshing terp stint she injects into a few of her numbers also win attention. Songalog currently runs the gamut from "Row, Row, Row" to "Diamonds Are a Girl's Best Friend," and each number has a few touches that enliven the lyrics.

Miss Bailey gets staunch musical support from Dick Stabile, back after a long absence. The maestro also paces his crew through the bulk of the dance chores with satisfying results. Rhumbeat is provided by Dante Varela's crew.

Kop.

Desert Inn, Las Vegas

(PAINTED DESERT ROOM)

Las Vegas, Sept. 6

Frank Sinatra, Jay Marshall, Ruby Ring, Gene Griffin, Arden Fletcher Dancers (8), Graham Forbes, Curtiss Hayes Orch (11); no cover, no minimum.

Plenty of controversy is flipping back and forth about the Sinatra stand at the Desert Inn, with customer opinions divided. Matter'll stay hot merry during this fortnight because tables are at a premium.

Controversy edges around those who scoff as Sinatra's voice goes off form a bit, and those who put him forward as being one of the greatest showmen seen in these parts. After waves of attendant publicity, and some of it not too flattering, a tendency has become fixed to scalp "The Voice" before it has a chance to be really heard.

Sinatra displays marvelous ease while setting forth in some clever patter preceding his tunes. Works through succession of standards and a pop or two, until he bolts with a ditty he had a hand in clefting, "I'm a Fool to Want You." Sunday punch is "Soliloquy," a seven-minute song dissertation that KOs the whole room, but good. Repertoire also includes "When You're Smiling," "Hello Young Lovers," "Black Magic," "Crush On You," "All of Me," "I Concentrate On You," "My Blue Heaven," "I'll Never Smile Again" and "Come Rain Or Come Shine."

Jay Marshall's midway slot fills with sardonic wit as he gabs to accompany his mild hocus-pocus fillips. Topper is a gimmick where he makes a rabbit out of a couple of white gloves. Works thumb for mouth motions and ventros a laugh provoking "If I Had My Way" to wind up a winner.

Ruby Ring looks fine with her accoutrements. Walks up stairs in hammerand and split. Atop this she gives the blonde looker doubles over in some amazing pretzeling, chops up some fast spot walkovers, backbends with two-table spread and split, arousing tableys to being paces-pounding.

Arden-Fletcher line continues previous exercises with two [illegible]. Emcee Gene Griffin tosses in spark with intro gab, plus enlivening production romps with most warbling. Sinatra himself pass high tab to backstopping in Carlton Hayes and wind-jammers who sound better than good. Graham Forbes slides in during intermission stint for all keyboard accomps.

Will.

Waldorf-Astoria, N. Y.

(STARLIGHT ROOF)

Vaughn Monroe Orch (20), with Larry Green, Ziggy Talent, Moonmaids (4), Moonmen (4), Joan Holloway, Mischa Borr Orch, $2 cover after 9:30.

In these times of erratic band business, when there are barely enough dates for a handful of the name outfits, Vaughn Monroe continues to stand out as one of the few who know how to merchandise his name into something more than just a band maestro.

One-nighters, location dates, radio, pix, recordings and television have combined to make Monroe a staple commodity because of the impact he has made in all media. There was enough evidence of this at Monroe's opening show at the Waldorf Thursday night (6).

Monroe has an able aggregation of 20 musicians, including his own slide horn, plus two singing quartets, the Moonmaids and Moonmen. Plus which there is the irrepressible Ziggy Talent who steps up front from his sideman duties to contribute a couple of tunes, his novelty boy-wine-girl topper getting him off socko. Larry Green at the piano also gets the spotlight on several specialties, and he too is effective albeit doing one number too many. The overall combination of five sax, five brass, four violins and five rhythm, with the baritoning leader up front is highly listenable in addition to being easy for the hoof. Monroe's catalog, as usual, leans to the softer melodies as befits the Waldorf background, and the floor is constantly crowded. His bandsmen are neatly attired in plaid dinner jackets.

Working in combination with his singing groups and alone, Monroe is, of course, leaning towards his hit recordings. These include his "Sound Off" (with the Moonmen for an assist), and "Ballerina," two of his former top sellers. His "I Understand" is another ballad getmoves.

Joan Holloway, blonde hoofer, is not part of the Monroe retinue, she is reviewed under New Acts.

Mischa Borr's orch alternates on the stand and, as always, does a nifty job with the Latin beats.

Kahn.

Latin Quarter, Boston

Boston, Sept. 7

Sophie Tucker, with Ted Shapiro, Pierce Knox, Dale & Adam, Elna Laun Dancers (7), Dave Lester Orch (11), Zarde Bros. Continental Orch (4); cover $1-$1.50 Fri., Sat., minimum $3.50 Sun.-Thurs., $4.50 Fri., Sat.

Sophie Tucker pried the lid off Hub's nitery season last Thursday (6), when she pulled capacity big for her preem at the Latin Quarter. The ringsiders were there to see her, and she gave them the full Tucker treatment, which, to say the least, is solid.

Fabulous vet showgal pulls out all the stops to sock across her inuendo-packed sesh, which included "Never Too Late for a Little Fun" and "When You're Living Too Fast" complete with asides, double entendres and some not so double. "Everybody's Coming to My Golden Jubilee" affords her opportunity to cavort, with the aid of a few props, such personalities as Bickman, Durante, Cantor, Ted Lewis and Joe E. Lewis. Scores neatly. Winds with tearjerker "Sabbath Candles," which with this particular set of ringsiders failed to score too strongly. As usual, Miss Tucker is accompanied by Ted Shapiro who in addition to batoning the house band serves as her straight man.

Surrounding bill is only so-so. Tees off with the Elna Laun Dancers, four boys and three gals in a couple of ballet routines, the best of which is a calypso bit.

Vibra-harpist Pierce Knox, ex-Horace Heidt winner, is okay in several numbers on the woodpile, which included "Smoke Gets in Your Eyes," "Lover" and the long-hair "Second Hungarian Rhapsody." Dale & Allen, newcomers here, display very little in the way of comedy material, for tepid results.

Dave Lester ably handles the baton and splits customary assignments with Zarde Bros' Continental orch. Bernard.

Esty.

Hotel Radisson, Mpls.

(PLANE ROOM)

Minneapolis, Sept. 8

McCarthy & Dale, Shanesson Bolin, Bob Hall Orch (6), no cover or minimum.

Combining fun and song, this unpretentious show chalks up a satisfactory enough entertainment score.

The laughs are landed by McCarthy & Dale during a lively session of foolishness. A past master for the record pantomime art, McCarthy also proves talented as a comedian generally, purveying gags and stories well. On his part, Dale impresses as a first-rate foil and also displays considerable vocal ability when he's on his own away from the platters.

Undoubtedly realizing that record panto acts have been a dime a dozen and are usually passe now for such a class room as this, the pair wisely devote much of their time to other zany antics. When, however, they do take off disk favorites e.g. Eric Pinza and Mary Martin rendering "Some Enchanted Evening," their panto and clowning are so well conceived and executed that they disarm prejudice and cause patrons to discount the triteness. As a result, they emerge with flying colors even on this end of their endeavors.

Exhibiting a better than average set of pipes, vocalist Shanson Bolin does justice to "September Song" and other pop oldies. She infuses the proper amount of dramatics and feeling into her thrushing and cops well-earned plaudits.

The local Bob Bass orch plays the show and for dancing. Room well filled for supper show Saturday night.

Rees.

Village Vanguard, N. Y.

Shoshana Damari, George Hopkins, Clarence Williams Trio, minimum $3, $3.50.

The Village Vanguard is likely to have a monopoly on the Village intelligentsia cafe trade this season. With Cafe Society Downtown still closed, it's the major cafe of repute in that sector of town. But aside from any "monopolistic" situation, boniface Max Gordon has provided a headliner of considerable talent in Shoshana Damari, the Israeli singer who has achieved name status in many circles.

Miss Damari is one of the more interesting imports to hit New York. She's a sultry looker with pipes of great depth and feeling, and her tunes have a concert flavor. Her authentic folk numbers provide an Oriental atmosphere. She has built a big rep through earlier appearances at the Habibi cafe, and her opening resulted in a packed house.

Miss Damari's entries are from the folk and concert pieces of the new state. They sound representative of a new nation with centuries of tradition. The tunes are difficult to execute. The Hebraic and Yemenite songs have some half-notes that must be hit on the button to attain the intended effect. She's skillful enough to provide perfect conditions and her concertizing rates tremendous hands with this house. Gleb Yellen does her piano accomps.

Other turn is George Hopkins, a young comic further discussed under New Acts. The Clarence Williams Trio, per usual, is excellent in showbacking and dansapation.

Jose.

Fairmont Hotel, S. F.

(VENETIAN ROOM)

San Francisco, Sept. 8

Ted Lewis, with Paul White, Geraldine DuBois, Betty DeRay & Marvin Young, Elroy Peace, Ben Yost Colleens (4), Sol Klein, Ted Lewis Orch (11); $2 cover.

There is nothing that the Ted Lewis package needs to maintain its rating as a first bracket compote of entertainment. The timing, ease of presentation and tempo are all on hand as in years past. Also on hand are the nostalgia, the corn, the cliches, the hoke and the pathos. It all adds up to a well-arranged hour of superior vaude appeal which both the oldtimers and newcomers lap up with equal enthusiasm.

Working on a small floor, backed by his band, this first Frisco hotel room appearance for Lewis comes off with credit for itself throughout.

Show opens with the Ben Yost Colleens tossing in "Just a Bit of Heaven" followed by some Lewis intro chatter, and the sentimental "Be Yourself"—as much spoken as sung. It goes along with Geraldine DuBois in four numbers, including "There Are Smiles" and "After You're Gone," which are adequately accepted. Then squares off with a sock routine by Paul White smashing through with "Woodman Spare That Tree," followed by Lewis' great "Me and My Shadow" aided by Elroy Peace and the four Yost girls.

Other items consist of "Tiger Rag" (Lewis), "Manhattan Serenade" and "I Had a Dream" (Yost Girls), "I Never Count the Years" (Lewis), comedy tap (Paul White and Elroy Peace), "Whiffenpoof Song" (Lewis, et al) and the closer, "When My Baby Smiles at Me," with Lewis. As an encore, the saccharine "I'm Going Out Tonight" highlighted by local name appeal, clinches the evening's offering to a solid hand with everybody happy.

Ted.

Riviera, Ft. Lee, N. J.

Lena Horne, George DeWitt, Nita Bieber Dancers (6), Ralph Curtis, Sherry Stevens, Line (12), Walter Nye Orch, Pupi Campo Rhumba Orch, $5 minimum.

Bill Miller's Riviera is introducing the cool weather season with a heat wave. Lena Horne again masterfully demonstrates that she's the tops in disarmingly turning a sweet voice—and a sweet tune for that matter—into the lowest thing this side of Basin St. Best of all, it's done with such subtlety of style that it's not until you note the lads and lassies panting that you fully realize Miss Horne has turned the trick. She could probably warble a Christmas carol and make it sound like "Frankie and Johnnie."

More than ever, too, Miss Horne has authority. When she steps on to that stage, she's it, and there's nothing going to distract the audience. No little part of that, of course, must be credited to the gal's native beauty, appropriately bolstered by stunning couturiering and striking grooming.

Nature's given her plenty in both voice and looks, but the singer's not resting there. Her entire performance is thoughtfully prepared and carried out. That runs from making the most of her own chorus to choice of numbers, to arrangements and to accompaniment. There's nothing off-the-cuff about the act, and the tremendous palm-pounding earned by Miss Horne proves that care and thought are paying off.

Warbler is backed by her own piano, bass and tymp, which serve to lead the way for the house band. She also carries with her an okay quartet, who backed her on only one number the night she preemed (6). That was "Frankie and Johnnie." The two boys and two gals, dressed in severe black, seemed like somewhat excess baggage in that she hardly needs this type of production support. They might, however, be welcome should the singer swing into theatre dates.

There's a nice change of pace in choice of numbers, which include standards and special material, but no current pops. Opening-night repertoire went through "From This Moment On," "World on a String," "What Love's Done to Me," "Island Down in The West Indies," "Across Tomorrow Mountain," "Deed I Do" and a flock of others when the crowd begged for more.

Miss Horne being the attraction she is, boniface Bill Miller is wasting coin—and audience patience—on the extensiveness of the rest of the layout. George DeWitt, in the comedy spot, is overtoing and fails to crack the ice. His mimicry of various croon boys and of ayem radio shows is good, but in general the material fails to stir the house. He winds up with a bit of a twist by doing Dean Martin and having a kid come on the floor who's a ringer for Jerry Lewis. A moment's clowning (using M&L material, incidentally) gives the turn a lift. Lewis's double is Sammy Petrillo.

Nita Bieber troupe, consisting of three boys and three girls, are on for a single dance number that's strictly routine. They possibly have some other attractive wares, but aren't getting a chance to demonstrate. The line of 12 gals—every one a tribute to Miller's eye for a curve—likewise does only an introductory turn. They're aided and abetted by Sherry Stevens, who has some extra-special curves, and Ralph Curtis as curtain singer.

Walter Nye orch handles the show and terping well, spelled by Pupi Campo's solid rhumba beat.

Herb.

Hotel Ambassador, Chi

(THE BUTTERY)

Chicago, Sept. 5

Christine Nelson, Ralph Rotgers' Orch (4); no cover, $2.50 minimum Fri. and Sat. only.

After a year's absence from the Chi nitery scene, Christine Nelson, who last appeared here in the "College Inn Story" at the Ambassador-owned Sherman Hotel, is back as a single at the swank Buttery.

Miss Nelson is a pixie comedienne who mugs, clowns and sells her 40 minutes of songs, ranging from "Diamonds Are a Girl's Best Friend" to a stinging satire on models, "I'm the Before. Before the After." Latter number, although a show-stopper, could be strengthened even more with a quick change from her attractive gown to a sloppy, ill-fitting costume.

In all, Miss Nelson's choice of material and delivery is excellent. She has good potentialities for both television and musicomedy.

While this booking is a sharp departure from the room's long-standing policy of a male singing pianist, the opening-night crowd was enthusiastic. It's almost a sure thing that Miss Nelson will be here for a long time, with the tables all occupied.

Dick.

Blue Angel, N. Y.

Odette Myrtil, Doodles & Spider, Roxy Hood, Barbara Cook, Ellis Trio, musicians $4.50.

Herbert Jacoby's and Max Gordon's Blue Angel, in their preem this Thursday (6), have set a pattern that will be difficult to follow. The major ingredient in their opening session is Odette Myrtil a French import in the Ziegfeld days who went on to play the Palace and hit a top stride in musical comedies. She's a new face for a new generation.

Of late, she's been working occasionally in films and has operated a dress shop on the Coast. Spotting the impetus of a crop of material whipped up by Dora Maughan and her son, Roger Adams, Miss Myrtil has sparked a comeback in the cafe field that indicates she'll be a draw in the major spots. She has retained her touchbox in musicals with a recent appearance in "Miss Liberty" in Dallas. She apparently has never lost touch with audiences.

Miss Myrtil introduces herself with "Younger Than Springtime" and from then on in she is solid in virtually everything she does. She continues with satires on Hitler goods, the idiline musicals, a reprise of "Only for Americans" and a medley of French ballads in the manner of Edith Piaf. Encore was a bit fiddling of "Play Gypsy." She's a polished performer who can hit moods of nostalgia, satire and sheer entertainment. She'll be around the cafe circuits for a long time.

While Miss Myrtil sparks the proceedings, there's ample support from other acts. Another promising pair of newcomers are Doodles & Spider, a record set that has clicked in Coast niteries. It's a turn that has imagination and vigor. They do boy-and-girl duets mainly in which they show some biting satire and good comedy. In addition to the standard gimmicks employed by other disk turns, they've developed lively dance interpretations. They're on for eight numbers at a time, and each one is given top performance. They're okay for a wide field of employment.

Orson Bean, who made his New York cafe bow at this spot last season, has returned for another fling here after spending most of the summer at the Village Vanguard, N. Y. He's a pleasant joe-college type with a nice sense of humor. He's got a fresh approach to various subjects and gets a good response from the house. One of his zany bits includes a dissertation on an agent who upon reading that Hitler is alive tries to book him at the Paramount Theatre. He ends on a rather weak bit, a reading of a fairy tale, but a good exit hand is given him anyway.

Barbara Cook, who also appeared previously at the Blue Angel, has overextended herself in her choice of material. She's taken on a few numbers that appear to be beyond her depth. For example, a song such as Edgar Allen Poe's "Annabelle Lee" in a musical setting gets nowhere. It seems that any music to that piece weakens the lyrics. A few simpler tunes would get her a reception equal to those she obtained here last season.

The Ellis Larkin Trio showbacks excellently. *Jose.*

Hotel Ambassador, L. A.

(COCOANUT GROVE)

Los Angeles, Sept. 6.

Frankie Carle Orch (16), with Larry White, Joan House, Peggy Barrett, Don Maddox; Evelyn Farney; cover $1.50, $2.

Spotlighting of Frankie Carle's orch is a switch for the Cocoanut Grove, which of late has been featuring name acts and house band. Carle's "Golden Touch" sparks the venue, but something's missing. It would seem to be a flash act or a longer terp routine than Evelyn Farney, a good entertainer, offers. Layout sparkles in spots, droops in others, like a bracelet with some stones missing.

Show is at its best when Carle caresses the keyboard with "Sunrise Serenade," "Sweet Lorraine" and "Peg o' My Heart" although his stay is overlong when Miss Farney dances a diabolical for a takeoff on the stripteuses, and when Larry White a Carle protege tenors a "Turandot" aria. It loses by dint of an opening number, "Let's Start the Show" that was old hat when Paul Ash and his "magic stage" debuted at Chicago's Oriental.

Opener, a Carle-Ralph Douglas original, is sung by the maestro and band singers Joan House, Peggy Barrett, Ken Runyon and Don Maddox, and is followed by Carle's "Lorraine" arpeggios. Miss Farney opens slowly with a vocal parody of "Just One of Those Things," warms the turn gradually with some twirl-tape to "Darktown Strutters' Ball," and gets off nicely with her "Satine on a Strap." She has a pleasant voice but she has cut down on the tap routines her forte. Changing the act is "progress" of course, but a fine terpstress like Miss Farney should not overdo it.

Larry White has a golden tenor and sings like a true paisan, in this his debut—fervid expression, Lanza-like trill and all. He is reserved for a specialty spot which he deserves. He wisely sings one standard, "Where Or When," to open. He follows with the semi-classical "For You Alone" and "I Hear You Calling Me," then goes all-out operatic on the "Turandot" aria, "Nessun Dorma," and for an encore, "Torna Sorrienta." White at 26, has a bright career ahead of him.

Carle closes the show, after White's turn, with a keyboard medley of such standards as "Disciplina," "Love Nest," "Louise" and "Oh, What It Seemed to Be." Custom-made for the Grove's cuse hunters are the Carle crew's chanted rhythms, with vocals by Maddox, Runyon and the Misses House and Barrett. *Mike.*

Beverly Hills Hotel

(PALM TERRACE)

Beverly Hills, Sept. 4.

Ron Perry Orch (6), Cass County Boys (3), $2, $3 minimum.

Southern accentuates may not sound like the ideal booking for this quality spot a few miles west of the Sunset Strip's maddening throng. It could, however, turn out to be a real sleeper as far as the Beverly Hills Hotel's dinner room is concerned.

Subdued swank of the Palm Terrace has always been highlighted by a dancing-only policy, and there's no intent to intrude on after-dinner tete-a-tetes with a floorshow. Management simply wanted to avoid those between-set lulls and, while the booking of the Cass County Boys is offbeat for the spot it should pay off.

Outfit wisely refrains from sticking closely to the corral compositions they featured on The Gene Autry airshow. The twang is used only occasionally as a tilting rest of the tune the brass-violin-accordion combo is dishing standards with a steady beat that attracts terpers. Western flavor, however, has definite appeal, particularly to the Texas oil delegation that's always to be found taking advantage of the top cuisine and service.

Regular dance attraction is Ron Perry's six-piece crew that should develop a new flock of fanfiles for the Palm Terrace. Outfit virtually is a large rhythm section, with the maestro stroking a Stradivarius to the accompaniment of piano, bass, drum, accordion and a lone sax. Library is well stocked and the arrangements are keyed to easy dancing, even for those more accustomed to a saddle than a dance floor. *Kap.*

Chateau Madrid, N. Y.

Gigi Durston, Anita Alvarez, Sarita Herrera, Winnie Hoveler Line, Catalino Orch; minimums, $3, $3.50.

Angel Lopez long the impresario at the Havana-Madrid, who started the Chateau Madrid this past season, has embarked on a different type of operation than he's been accustomed to here. He's gone in for standard performers and has a Winnie Hoveler line to enhance the proceedings, while retaining some of the Latin flavor that pavees expect.

The mainstay on this session is Gigi Durston, a cafe staple for the past few seasons, who has frequently brought in an upper-crust clientele. Miss Durston has developed considerably singwise. Her tunes have more depth than was evident in her previous appearances. She can handle ballads deftly and knows the pace of a rhythm tune. She did handsomely at her preem.

The line is a well-precisioned group with some picturesque routines. The five girls are lookers and are nicely costumed. Stay power in mayavor is the fact that the room doesn't lend itself to their routines. For their decor, there should be some subtler items, something along the Copa type of work.

The surrounding show has Sarita Herrera emceing and singing. On the opening stint she misgauged the time necessary for the line to change costumes and kept intermission a routine that wasn't ready. She filled in the time by singing additional numbers. She doesn't do badly at the latter chore. Production dancer Anita Alvarez (not the girl who appeared in "Finian's Rainbow") does some picturesque wiggles in conjunction with the line. Catalino orch is the usual Latin mainstay. *Jose.*

Edgewater Beach, Chi

(MARINE ROOM)

Chicago, Sept. 6.

Eric Thorsen, Hurricanes (4), Dorothy Hild Dancers (8), Ralph Sterling, Frankie Masters' Orch (11), with Phyllis Myles; minimum $3.50, cover $1.

Chill breezes off the Lake have blasted this layout off the Beachwalk and into the Marine Room. To launch the indoor season pair Frankie Masters and his 11-piece combo, a fast-action team, and the Frankie Masters orch.

Spot did need his opening night, as usual, to iron the kinks out of traffic, the young dinner crowd, however, is appreciative chary of the bill.

Headliner Thorsen has the out-of-town femmes in a tizzy. He's a talented and looking crooner with a voice that's pleasing to the ladies. He sits down and chats out his monologues and songs to the sewing circle and passes out roses and generally does a pretty fair job of pleasing the crowd. One thing is that Thorsen has the appearance of and fourman. As a result his kewalking of the old ladies and his occasional strolls with a bandmaster appear as bothersome. He succeeds admirably on his warbling of "Too Young," "Dancing in Dark" and "My Darling," but many of his antics and spectacular embellishments should be cut.

Hurricanes, an adagio team of three lads and a femme, are as fast and certainly as rickety as any act I've seen around here. Lads toss the gal around as dexterously as they would a football. Team has a neat bit in hurling the gal into a double horizontal spin then upwards into almost a full somersault. It's one act pictorial group could have stayed all night.

Dorothy Hild Dancers miscark some adequate production routines, costuming on which is exceptional, as usual. Terpsie turnout has a long way to go to hit the mark. Frankie Masters and vocalist Phyllis Myles score with a couple of vocal duets, the maestro grabbing a nice nitt with his incantation warbling.

Ralph Sterling, per custom, emhances the production work with his fine voice, and N. Y. commercial styling keeps the dance floor filled between shows. *Mel.*

Chez Paree, Montreal

Montreal, Sept. 8.

Paul Gray, Elissa Jayne, Lilly Anne Carol, Dan Dellaire, Busta McKenzie Bar; 7 Palm de Luca Orch (8), Tony de la Cruz Quartet; $1 admission.

An established fave with Montreal's night life crowd, Paul Gray returns for a fourth appearance in town, this time at the Gerry Taylor's Chez Paree, and turtle is on top with his subtle comedy approach. He's refreshing after a series of recent blunder-type comics and their blue entertaining.

Gray brings in plenty of new material, farce routines when brief impresh sessions which term yocks, and then does business with his song parodies, winding up with his most requested impression, the Inkspots. Gray had to beg off on night caught after a hilarious 25 minutes.

Lilly Anne Carol, a Dagmarish chanteuse, starts slowly with a brace of semi-ballads, it isn't until she gets into her campso ditties that mohogonee and tony go to work. The results are hollo and gal shows much improvement over her showing in this season a few months back.

Acrobatpetite Elissa Jayne has developed and overhauled her routines, combining her aero ability with impressions of Bette Davis et al, for solid mitting. Presentation still has a few loose moments, timing is occasionally off when switching from song to dance but efforts to break away from the usual split-and-bend stuff are appreciated by patrons. *Newt.*

Flamingo, Las Vegas

Las Vegas, Sept. 6.

Juanita Hall, Maxine Lewis, Joe Jacobs, Mad Hatters Quartet, Anita Boudreaux Girls and Gals (8), Bill Willard, Nat Brandywynne Orch (11); no cover, no minimum.

Without benefit of top marquee names, this new frame nevertheless may prove a sleeper. It's off the beaten track, bearing range format and synthesis of South Pacific scores, cashing in on Broadway's Juanita Hall's recent affiliation with the musical.

Story is set by narrator Bill Willard, and production looking all seems as "dream of a beachcomber" cast away among the S. P. islands. First up is "Nothing Like a Dame," punched vocally by the Mad Hatters Quartet and with chorus in eight tempos and bouncing, etc., on ensembles. Lines, boys of Anita Boudreaux's Gays & Gals, Seasons into the Maxine Lewis spot "Wash That Man Out of My Hair" with assist from the Hatters. Chirp gives a good accounting of fine accompanied by action of [illegible] Frankie with gals were identified with her "Old Man Shine." This is Miss Lewis' first appearance in years, having spent intervening time in production and lockers in Hollywood. Last Frankie and Flamingo [illegible].

Nice tenor find, Victor Borge, romps off with two humors, one unearthing a old road pipes. Stage manner is a bit stiff but will bend as time goes on. Lines can bid after record "Cramin," followed by "You're Breaking My Heart," in Italian, and "Without a Song." Tour de force is "Enchanted Piano," during which the Broadhead dancers [illegible] a [illegible] [illegible] and [illegible] accomplished males.

Introed by "Bill Bill" Miss Hall belts "for the everyone with "Fire and Ice," "on Deep in the Ocean," and "Deed I Do." Latter was a [illegible] Hall Aref [illegible] "Love Is Lovely" with lyrics by Lawrence Hughes. Coupling of her Bloody "Lazy" Texas, "Happy Talk" and "Bali Ha'i" elevates reaction to a fever-pitch [illegible]. *Bilas.*

Hotel Bellerive, K. C.

(EL CASBAH)

Kansas City, Sept. 8.

Liberace, 6 Dennis Orch (5), no cover, no minimum.

New policy at this dinner-dance room is keyed to sale one of the most popular items. Occasion is further heightened via a new arch on the stand and celebration of seventh anniversary of the rooms opening. Altogether this amounts to a heap and such biz.

When the show did go on it was without both lighting and rehearsal, but evidently well worth waiting for, judging by the response. With little ado, Liberace launches into his own keyboard arrangement of "Manhattan on 100th Avenue" and comes back with a medley of Berlin tunes from "Call Me Madam." He gives the showgirl treatment to "Clair de Lune" to draw a healthy round of applause. Lighter turn is taken with "1200 Street Rag" done at lightning pace.

Midway Liberace pulls a switch, adding his vocal to keyboard work on "September Song," with brother George Liberace backing on fiddle. Continues the vocal work with "There Must Be Something Better Than Love," then uses instrumental in a Latin way with "Jalousie" and Tico Tico" latter done in double time. "Beatitude" gets both vocal and piano treatment before he runs through a flock of requests, last one being "Old Piano Roll Blues," a favorite in his other turns here. For a closer, Liberace works up an impromptu duet with Art Devaney on "Tea for Two" their work proving a sock finish to the hour show. *Quin.*

Last Frontier, Las Vegas

Las Vegas, Sept. 7.

Sportsmen (4), Bob Williams, Charles Boone, Jerry Fontaine, Joan Dexter Girl Revue (9), Bob Arthur Orch (11), no cover, no minimum.

Return of Jack Benny's musical heckler to Romona Room is greeted warmly and from all indications will do outstanding biz next two frames. Sportsmen, with wide variety of novelties and mobility, come up with something good for family fare.

Wildon is speedy and [illegible] "High Time." Then unwrk with "U.S. ARMY" [illegible] "Pop Goes My Heart" and "Good Day." Its interrupted by Benny's [illegible] and voice. Clever dialog back and forth pays [illegible] Sports' Celia Tumarin is [illegible] [illegible] cocks from European costumes and dancing. Barber-shop means are clinchers. "United We Stand" is given several tapes to [illegible], squeezed by [illegible] bounce tune, "Blackbell, Fifty Line," doing whistles and bells in [illegible] "Sandwich Lady" and "Jerry Are Roll Along" [illegible] off "Me and My Shadow," carried of latest Decca disk.

Bob Williams pinning with an all-too-short romp with his two canines, spitting. Inert boogie-woogie by [illegible] tables in the aisles, contrasted by fox terrier barking on a stump by smoking, [illegible] rugs, [illegible] on commands. [illegible]

Le Ruban Bleu, N. Y.

Mario Mazzoni Orch (18), with Maxine Graham, The [illegible], Julius Monk, Nicholas Pierce Trio; $3.75, $4.50 minimums.

Le Ruban Bleu, for all practical purposes, relegated in the fall category [illegible] usual summer hiatus proves [illegible] new room of most minor crisis by one [illegible] Tom and Al Heller's upset [illegible] good [illegible] and [illegible] one of the more pleasing [illegible] is almost not satisfactorily for the hotter hot [illegible] good here.

Julius Monk, entertainer in charge of the entertainment policy, has developed, under virtually minor [illegible] a stock company. Cherie [illegible] performers who [illegible] and make good here for the [illegible] show, [illegible] recommend [illegible] acts.

[illegible] Mazzoni [illegible] interest [illegible] Nicholas Pierce Trio [illegible] for Cupid [illegible] [illegible] attention to the [illegible] crowd [illegible].

Maxine [illegible] a gal who thinks this friend and Jimmy are laughing [illegible] and proceeds to prove it. Comes up here strong with comedy [illegible] spitting [illegible] analysis. [illegible] has a very direct [illegible] and [illegible] a [illegible] style of humor that [illegible] a heavy impact on this upper-crust clientele. However, his [illegible] he [illegible] a [illegible] song. As show caught, the performance was [illegible] but otherwise he rated [illegible]. He introduces a new piece of humor which [illegible] author [illegible]. The material here [illegible] home, but not too [illegible] Cole Porter's "Other Things, Other Rooms" is [illegible] mark of its effectiveness is [illegible].

The Three Riffs, who also appeared here previously, are a good Negro singing trio who mix comedy [illegible] with their [illegible]. Their rendition of Billy Daniels is the highspot of their turn. They get off to an excellent [illegible].

Monk, of course, gives the acts a fine sendoff. The Norman Paris Trio showbacks competently and [illegible] applause on solo efforts. *Jose.*

Hotel Statler, N. Y.

(CAFE ROUGE)

Russ Morgan Orch (18), with Maxine, Al Jennings; cover $1.50-$2.

After a summer shutdown, the Hotel Statler's Cafe Rouge reopened Friday (7) for the fall and winter season with the same name band policy that has featured the spacious room in the past. Russ Morgan's combo is the present outfit, while Ralph Flanagan replaces on Oct. 1 and Ray Anthony comes in Dec. 17.

A hardy perennial, Morgan has been among the top hotelmen for almost a score of years. His style, like that of Guy Lombardo, varies little with the passing scene. It's not a flashy group with trick arrangements and artistical values, but a sound musical combination which stresses a listenable melody and a tempo adjusted to the tastes of the more mature dancer.

Composed of five brass, four reed, six violins and three rhythm, the band concentrates principally upon nostalgic tunes plus an occasional pop. Obviously this type programming finds more favor in the "over 35" audience than in the younger set. But it pays off at least on the basis of the opening-night contingent here.

Affable and genial, Morgan contributes a vocal now and then as does [illegible] Al Jennings. For a showpiece the band has a [illegible] [illegible] Maxine, Sinatra-type [illegible] whose voice [illegible] quite a [illegible] up to her vocal [illegible]. She has a solid style [illegible] but as [illegible] room such as this calls for more [illegible].

[illegible] effects, swing sections, [illegible] been a [illegible] for some [illegible] years [illegible] Roberts to the [illegible]. [illegible] of [illegible] and [illegible] leaders [illegible] provides [illegible].

[illegible] Lowry with [illegible] Hollywood Nov. 27. *Gilb.*

Dixon to Havana-Madrid

Leonard Dixon has resigned from the Leonard Green Agency to do the talent booking for the H. [illegible] Madrid, N. Y.

Dixon, prior to joining Green, was with the Mars Inglis agency.

VARIETY BILLS

WEEK OF SEPTEMBER 12

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (PA) Pantage (Para. (I) Independent) (L) Loew (M) Moss (P) Paramount, (R) RKO, (S) Stoll (T) Tivoli (W) Warner) (WR) Walter Reade

NEW YORK CITY

Music Hall (R) 13
Eric Hutson
Hal Sherman
Colleen O'Connor
Richard Stewart
Helen Godfrey
Adrian Weaver
Bertram Rogers
Robert De Vore
John George
Canon de Ballet
Rockettes
Palace (R) 13
Chris Cross
4 Harvards
F & S Rizzo
Nora Van Cortlandt
Paramount (P) 13
Jan Murray
Tommy Sands
Ray Mathews
Freddie & Dee
Elliott Lawrence O
Roxy (R) 13
Frank Sinatra
Harmonicats
Norman Smith
Carol Lynn
Arnold Shoda
John Wanda
BUFFALO
Buffalo (L) 13
Frankie Laine
Wells & 4 Pays
Clark Brown
Marion Marcan
Gary Morton
CHICAGO
Chicago (P) 14
Merlyeth (M)
Fairbanks
Romo Vincent
Oriental (I) 13
Xavier Cugat Orch
Abbe Lane
Otto Bolivar
Dolores Sherwood
Tony Reyes
El Gaucho
Fairmont W Va
Fairmont (W) 15 Only
Anthony Mattera
MIAMI
Olympia (P) 13
Wentzos & Angelene
Dick Kroll
Ross Wiser Jr & Jane Antony
Jerry Rosen
Philip Dorsinski
PHILADELPHIA
Earle (W) 13
Rockette Lookers O
Nellie Lutcher
Dorothy Edwards
Dorothy Wilson
PROVIDENCE
State (L) 13
Patti Page
Guy Mitchell
Jay Lawrence
Don Hewitt
R & M Carnevale
WASHINGTON D C
Capitol (L) 13
Gaynor & Rose
Bill Dorsey
Guy Raymond
Dunnell & Raye Sis
WASHINGTON PA
State (W) 10 Only
Asylum of Horrors
Freddie Harrison
HACKNEY
Empire (S) 10
Joey Rand
Gale Gale
Billy Russell
Jones & Jones
Kassan & Kassi
Shooting Dancers
Pat Hyde
Billy Boothroyd
LEICESTER
Palace (S) 10
Tony Sims
J Bentley
Sonny Chapelle
Dave Shade
Revel
Anna Maria
Valerie Hall
Daniel Lennon
LONDON
Palladium (M) 10
Gypsy Rose Lee
Hugh Scott
Lou Ray
Les Compagnons De Chanson
Leslie Welch
Dick Henderson Jr
2 Aventures
3 Radiowaves
MANCHESTER
Hippodrome (S) 10
Rhodes & Lane
Saul & Newington
John Guest
Tumble Inn
Carandini & Richards
J & A Grant
NOTTINGHAM
Empire (M) 10
Topsy Cantor
Bill Morgan
Monica Manning
Belegaer 3
Ken Barnes & Jean
PORTSMOUTH
Royal (M) 10
Nat Mills & Bobby
Pat Hatton & Peggy
Turner Layton
Freddie Harrison
SHEFFIELD
Empire (M) 10
Mr Andrews & Mills
Arthur Lucan
Kitty McShane
Ben Max Wong
Lucan O'Connor
Dunmar
Max Bacon
Hedda Baker
Bennett & Doyle
Les Mathis
WALTHAMSTOW
Palace (L) 10
Eugene Sunnyk Patty
WOLVER HAMPTON
Hippodrome (L) 10
Latin Lumino Lane
Reed Twins
Vera McLean
George Lacis
Ben Wilson
Pip White & Maggie
Welcome Singers
WOOD GREEN
Empire (S) 10
Jimmy Lee
Marian Rivera
Chas Adey & Dawn
Joan Dene
Shooting Marvels
Ray Derek
Chester Barclay
Van Hall
Control Vince
4 Jays & June
YORK
Empire (S) 10
Josie Morris
Stan Stennett
Rita Page
Demetrios
Les Henry
Dorothy Williams
Mary Sullivan
Don Saunders
J D Girls

AUSTRALIA

AUCKLAND
His Majesty's (I) 10
Jessie Greene
Alison Lee
Lynne Golding
Henry Denton
Rex Reid
Lena Kellaway
Corps de Ballet
BRISBANE
His Majesty's (I) 10
Watts Rosa
Gous Bros & Myrna
Marcelle & Family
2 Skating Herzons
Hosna Sasova
Pan Yue Jen Tp
Delroy
Ann Donald
Celebrity Singers
Tivoli Ballet
MELBOURNE
Tivoli (I) 10
Jack Portwoo
Ajax Clive
8 Los Troubas
Popolo
Lorenzo Bros
Tipsy & Brow
Ray & Everlin
Ruby Mackinnon
Santa Claus
Les Ritchie
Harvie Dargie 4
Celebrity Singers
9 Los Models
Leo Debonnaires
Tivoli Ballet
SYDNEY
Tivoli (I) 10
Armand Perron
Marion Davies
Trio Fayes
Devine & Ring
Gerd Bjornstad
Chriba
Marika Saory
Phillip Tappin
Wim de Jong
Jacques Cortiux
Jimmy Elder
Joe Whitehouse
Lance Trenholm
Terry Brandon

BRITAIN

ASTON
Hippodrome (I) 10
Jimmy Gray
Jimmy Bruce
Tommy Godfrey
Goldwyns
BIRMINGHAM
Hippodrome (M) 10
Rene Dupont
B Smith Bros
Terry Hall
Winifred Atwell
A & L Fenton
B & M Harrison
Amazing Briton
George Duncan
BLACKPOOL
Opera House (I) 10
B & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Eric Yorke
Palace (I) 10
Ella Shields
Nitwits
Fred Cotting
8 Montparnasse Lovlies
Bob Grey
Michael Dentine
Silver & Day
Hetley 3
Tower Circus (I) 10
Charlie Cairoli & 3 Smiths
Harrison
Knox French Horses
Oscar Konyots
Lions
Gi Alexander Tp
Victor Julian & Pets
Essex Animals
4 Richays
3 Lucandos
Mars Tp
Arrigonis
3 House
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Cirquettes
WINTER GARDEN (I) 10
Norman Evans
Benor Carlon
Cantrell Smith & Sandiras
12 Whitelay Girls
4 Zio Angelo
Darlys Dogs
Joy Beattie
Anna Mae
Cynth Lascelles
BOSCOMBE
Hippodrome (I) 10
Terry
Stan White
Ann
Hall & Flynn
Billy O'Sullivan
Kenton & Kean
Eileen O'Hare
Jim Casey
BRIGHTON
Hippodrome (M) 10
Sorrell 4
Jewell & Warriss
Curling Aldons
Teddy Johnson
Mabel Mercer Sis
Rene & Max
Skating Typhoons
BRISTOL
Empire (I) 10
Billy Whittaker
Nina Lee
B & T Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Leonard
Gordon & Baxter
Hi Diddle Diddle Duba
Terry's Juves
BRIXTON
Empress (I) 10
Radio Revellers
Forbes & Barrie
Ken Cavendish
Archie Glen
Frank Marr & Iris
2 Hamiltons
Les Traverses
Dick Lothian
CARDIFF
New (S) 10
Fraters Harmonica Co
Morris & Cowley
Gladys Hay
Bill Stevens
Archie Elray
Chikolas
Skating Colorados
CHELSEA
Palace (I) 10
Frank Randle
Gus Aubrey
Rita Shearer
Jimmy Clitheroe
Hal Mack Co
3 Palmers
Stan Stafford
A J Powell
Johnny Peters
Dagenham Girl Pipers
CHISWICK
Empire (S) 10
Arthur Askey
Florence Desmond
Chevalier Bros
Donald B Stuart
Bernie Gloria & Lindy
Georges & Lennette
Mc Donald & Graham
Harry Jacobson
EAST HAMPTON
Metropolitan (I) 10
Radio Revellers
Ken Cavendish
Sordans
Finlay Bros
Rene Strange
Tony Welch
Palace (I) 10
Dr Crisch & Crackpots
Joyce Golding
Artemus
Davies & Lee
Terry Carroll
Sterling Sis
Stone & Austin
EDINBURGH
Empire (M) 10
Richard Sea
Dave Willis
A Kentons
Pat Moreton
Dave Kaye
Ri Granados & Peter
Dumonts Collies
Woods & Jarrett
Harry Bailey
GLASGOW
Empire (M) 10
Mayor & Manet
Dorothy Squires
2 Columbus
Maurice Colleano Co
Elsie Bower
Alex Munro Co
Erik Van Aro
Leslie Sarony
GLOSSOP
Palace (I) 10
D & J O'Gorman
Dudley Dale Singers
3 Hicks
Dubous Ballet

CANADA

EAST HAMPTON
Granada (I) 10
3 Hamiltons
Chesters Dogs
Nilerico Bros
John Gowers
Eddie Bayes
Rene Dymott

Cabaret Bills

NEW YORK CITY

Birdland
Arnott Cobb Orc
Ben Eldridge Orc
Jimmy Tristano
Blue Angel
Odette Myrtil
Doodles & Spider
Barbara Cook
Harold Cook
Orson Bean
Bon Soir
Alberta Hunter
Eugene Fields 3
Chateau Madrid
Gigi Durston
Anita Alvarez
Berto Herera
Catalina Orc
Copacabana
Joe & Lewis
Constance Moore
Ryan & MacDonald
McCarthys & Berrone
Ted Saxman
Dale Nunnally
M Duran Orc
F Alvarez Orc
El Chico
Rosita Rios
Ramonchito & Leon
Victoria Barrera
Isabel Campo
Fernando Sarvent
Rodriguez 4
Ramon Torres Orc
Embers
Red Norvo 7
Bobby Hackett Orc
Havana-Madrid
Bobby Lucero
Leon & Eddie's
Eddie Davis
Libby Dean
Al Dellas
Carmen Montoya
The Rogers
Little Club
Ernie Warren Orc
Mr. 11 Fifth Ave
Downey & Tomlile
Hazel Webster
Old Roumanian
Sadie Banks
Joe Shelley
Irene Carroll
Carol Lynes
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes
Hotel Ambassador
Julius Lande Orc
Hotel Astor
Sammy Kaye Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Joel Shaw Orc
Hotel New Yorker
Bernie Cummins
Cavanaughs
Kevin O'Sullivan
Mary Ann
Johnny Flanagan
Gloria Dawn
Blade Beauties
Hotel Roosevelt
Mark Monte Orc
Nat Spivak
Hotel St Regis
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Rum Bluegin Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Gloria Elwood
Le Ruban Bleu
Mary Ford
Ronnie Graham
3 Riffs
Julius Monk
Norman Paris 3
Lydia Quarter
Juanita Hall
Jack Kilty
Honey Bros
F Mazzone Orc
Gloria Le Roy
Les Fabios
Can Can Dcrs
Art Waner Orc
Park Ave.
Gloria Elwood
Penthouse
Paul Taubman
Mirko
Riviera
Lena Horne
Geo De Witt
Sherry Stevens
Nanci Crompton
Clark Ranger
Lino
Walter Nye Orc
Rene Touzet Orc
Two Guitars
Lee Bundy
Elena & Anatole
El Sabah
Mischa Uscanoff
Michel Michon
Kostya Pelionsky
Versailles
John Carroll
Emile Petti Orc
Panchito Orc
Village Barn
Louise & Harris
Dick Shawn
Ralph Traymon 3
Bobby Meyers Orc
Village Vanguard
Geo Hopkins
Shoshana Demart
Clarence Williams 3
Wivel
Kaj Ericson
Sal Noble
Bob Lee
Waldorf-Astoria
Vaughn Monroe O
Jean Holloway

MIAMI-MIAMI BEACH

Clover Club
Kevin Stone 3
Rudy Torres
S & T Zorra Duo
Tony Lopez Orc
Woods Woodbury
Delano Hotel
Willie Hollander 3
Zina Reyes
Mickey Walker
Louis Adler Orc
Johnny Hotel
Michael Strange
Tony Matas
Helena Aimee
Jimmy Woods
Leon & Eddie's
Eddie Guerin
Tubby Beats
Gaby DeLane
Billy Austin
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Nautilus Hotel
Will Ross
Melodiers 3
J & S Reyes
Poinciana Hotel
Phil Napoleon 5
Robert Richter H'T'L
Al Bernie
Gomez & Beatrice Dancers (6)
Woods Woodbury
Tony Lopez Orc
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Jimmy Barnes
Magner & Herman
Arno Barnett 3
Sassas Orc
Sasony Hotel
Phyllis Arnold
Chaves
Tano & Dee
J Cortes Orc
Sea Gull Hotel
Helen Aimee
Diane Duncan
Terry Shands
Wanda & Rudolf
Rafael's Orc
Sea Isle Hotel
Frances Lagey
Sermour Hoffman O
Shelbourne Hotel
Joan & Marilyn
Alan Kale Orc
Sherman Prontenac
Dave Fisher
Larry Stewart
Frank & Lita
Lemers & Evans
San Canor Orc

CHICAGO

Blackhawk
Norma Lee Doggett
Hope Zee
Ray Arnett
Connie Baxter
Ken Remu
Bobo Lewis & Bobby Berry
Joel Friend
Henry Brandon Orc
Chez Paree
Myron Cohen
Retta Reddy
Blackburn Twins & Pam Cavan
Archer Fletcher Dancers
Cee Davidson Orc
Pancho Orc
Palmer House
Mary McCarty
Paul Sedell
T & P Rodriguez
M Abbott Dcrs (8)
Eddie O'Neal Orc
Edgewater Beach
Eric Dawson
Dancemaids (8)
Danielle Hill Dcrs
Phelan Mayes
Frankie Masters O
Hotel Stevens
Scarecrows (2)
Rosemarie & Brent
Joe Barnum
Elmer
Jerry Mapes
Jack Buffner
Harper Flaherty
Bob Fitzgerald
Bond Bros
Otis Clapp
Boulevard Bears (4)
Ramona Fitzgerald
Sunshine Marsh
Queen Tucker Orc

LOS ANGELES

Ambassador Hotel
Frankie Carle Orc
Lance White
Joan House
Peggy Barrett
Evelyn Farney
Biltmore Hotel
Harrison & Fisher
Marjorie Garrettson
June Edwards
Hal Derwin Orc
Cro's
Pearl Bailey
Dick Stabile Orc
Dante Varela Orc
Mocambo
Chas Boyer
Latin Aires

'B' Pictures

Continued from page 1

viving interest by the public in pix generally is an unknown factor.

Feeling by experienced showmen is, however, that upped grosses being racked by the minor entries must in an overall way be credited to film enthusiasm created by the bigger pix. That's best demonstrated specifically in individual towns, where one or two highly popular pix in the first-runs will give a hypo to the whole territory.

Still to be seen, of course, is whether the entire b.o. rise of this past summer has a permanent tinge or is merely a reaction to weak hot-weather replacements on TV. The telltale time of the year is just about approaching and show business in general has its ear to the b.o.

The new season's tele shows, with their big names, are on their way back to the air, and the question is whether they'll pull patrons out of theatres. Last summer's tilt in grosses, though not so long or pronounced as that of this year, came to a discouraging end when the big tele shows returned in September.

But improvement for lesser pic product has extended right down to westerns. Columbia, Republic and Monogram, which specialize in the program oaters, all report a hypo in grosses—although it hasn't been reflected yet to any degree in flat rental deals on which this product is normally sold. Smalltown houses, particularly in southwest, midwest and far west, where the horse operas find their greatest audience, have noted a substantial pickup.

School Teeoff

Continued from page 1

titles as "Good Teeth," a Board of Education-sponsored enterprise, a traveling Shakespeareaff theatre which hits the schools on a regular basis, and a liquid air show.

Aside from the shows bought directly by the B. of E., costs of the various shows on the academic network aren't taken out of school funds. Buyers are parents' associations, student organizations, mothers' clubs, etc. The fees average anywhere from $50 to $100 per show and many turns are able to make two schools daily.

Magician Arthur LeRoy has been on the circuit for several years. He works in conjunction with a puppet show. For this type of layout a truck or car is necessary because of the equipment carried.

Many acts working the schools during the regular season play children's camps during the summer. There are about 75 camps using acts and about 200 schools that buy talent. Weekends can be taken care of by club dates.

Little known in regular show biz circles is the fact that there's an agency fronting acts for work of this type. The Ewing Agency, for example, is set up to handle that kind of work, but before the Ewing office will take on a new client, there's an investigation into the act's character.

The shows are generally very well received by the school kids. Anything to get out of class.

Unit Reviews

Ice Follies of 1952
(PAN PACIFIC AUD.)
Los Angeles, Sept. 6.

Eddie and Roy Shipstad & Oscar Johnson production of ice revue in two acts, 17 scenes. Directed by Frances Claudet, Mary Jane Lewis, Stanley D. Kahn. Costumes, Helen Rose; settings, Fernando Carrere; musical direction, Walter J. Rudolph; original songs, Larry Morey. Presented at Pan Pacific Aud., Los Angeles, Sept. 6-30.

Cast: Marilyn Ruth Take, Ole Ericsen & Dick Mershon, Marlene Miller, Richard Dwyer, Montel Phillips, Alice Quesey, James Sc. Andrews, Scotvold Twins, Lee Hamilton, Virginia Morrison, Phyllis & Harris Legg, Leduc Bros., 2 Bill Cameron, Pat Shanahan, Betty Scholow, John Mulvey, John Hadlich, Marie Crimmins, Aja Vrsanova, Walter & Irene Frick & Frick, Paul Gannon, Ice Follies Boys (12), Ice Follettes (30).

Year in and year out, the Shipstads & Johnson face the perennial problem of quieting those who wail that "when you've seen one ice show you've seen 'em all." They've been successful for 15 years because they've cannily invested each succeeding "Ice Follies" with lavish production and imaginative routines. This 10th version, like each of its predecessors, looks like it will be extremely difficult to top.

Emphasis, as usual, is on the eye-filling production numbers for which the "Follies" is known. Current edition has three standouts, "A Visit With Santa Claus" in the first half and an underwater-wedding and "Japanese Festival" in the second. Latter gets an added fillip through use of phosphorescent costumes, but even without that touch it's a skating treat of the first order. Special effects, such as bubble machines to create underwater atmosphere for the wedding number and the use of tiny loud speakers concealed in pink teddy bears during the "Santa Claus" routine, add to the impact of each number.

For the dyed-in-the-wool skating fan, there should be more solo skating. Appearances of most of the top blade artists are held to an absolute minimum, generally as quick spots in the midst of a production number. Thus, Betty Schalow is wasted in a short stint as Neptune's Daughter in the underwater scene. Aja Vrsanova also is in for only a few quick spins during the Japanese number. Best spotted is young Richard Dwyer, Roy Shipstad's handpicked successor, who gets off one fine solo offering in white tie and tails and pairs with pert Marlene Miller in a strong Scottish offering that even includes a bit of the Highland Fling. Others seen all too briefly are Marilyn Ruth Take, Montel Phillips, Alice Quesey, the Scotvold Twins, Marie Crimmins, and newcomers Walter & Irene, whose bladancing stint could be enlarged.

Frick & Frick continue to head up the comedy contingent, this time adventuring to the North Pole. It's familiar stuff but still tops. Ole Ericsen & Dick Mershon have added Billy Goat-Tee to their gallery of ice animals, much to the delight of the moppets. Other skating slapstick is handled by Bill Cameron, Pat Shanahan, John Mulvey and John Hadlich. Les Hamilton's zany ice capers get a television flavor this year with an assist from Virginia Morrison as a would-be soprano.

In the thrill department, Phyllis & Harris Legg reprise their standout work on stilts and Legg's annual death-defying leap has been given new surroundings. Moving metal mechanism through which he jumps is set in a tiger's mouth this year, to provide a rousing finish to an "Animal Trainer" number. And the Leduc Bros. are back for acrobatics on ice that win constant salvos. They climax with a 10-foot high-chair stand and a hand-to-hand that gets them off to peak response.

Lags are few in this edition and the rough spots will be smoothed during the L. A. shakedown stand before the show takes to the road to cover 20 more cities in the next nine months. It's more a matter of timing than anything else; a couple of the production numbers could be trimmed a minute or two to provide a more constant peak of attention.

Visually, the 1952 edition is constant oh-and-ah for adults and juves alike. Helen Rose's costuming is standout, especially in the "Japanese" and underwater routines. A Christmas tree gimmick in the "Santa Claus" number and the stirring "Yankee Doodle Day" finale, in which the "Follies" vaunted precision skating is displayed again, are among those benefitting from smart visual effects.

Walter Rudolph conducts the "Follies" orchestra again, the tune background consisting of both standards and specials clefted by Larry Morey. Paul Gannon doubles as emcee and vocalist. Kap.

Ice Capades of 1952
(PITTSBURGH GARDENS)
Pittsburgh, Sept. 4.

Twelfth edition of ice skating revue in two acts and 30 scenes. Produced by John H. Harris; choreography, Chester Hale, Rosemarie Stewart; Robert Deuch, Bambi Lane, Rod Alexander; costumes designed by Billy Livingston; executed by Miss Karinska; sets designed by Richard S. Jackson; executed by Floyd Parrish; lighting, Daniel Brown; musical direction, Jeri Mayhall (6), Brian McDonald. Presented at the Gardens by Ice Capades, Inc., Sept. 4-18.

Cast: Donna Atwood, Bobby Specht, Irene Thomas & Orrin Markhus (The Old Smoothies), Trixie, The Maxwells (2), Joe Jackson, Jr., Patti Phillippi, Esco LaRue, Alan Konrad, Jeanne Sook & Teddy Roman, Larry Jackson & Bernie Lyman, Paul Castle, Joseph Setta, Peggy Bauer, Ice Capets (40), Ice Cadets (20).

Pittsburgh, per tradition, gets the world premiere of the latest "Ice Capades." John H. Harris always brings the show to his hometown and his own arena first every September after a short break-in at the seashore. He's never had to apologize for any of these lush extravaganzas, and even less this season than ever before. The 1952 edition, if it isn't the best of the lot, comes close.

Show is said to have cost in the neighborhood of $750,000 and certainly looks it. Costumes are dazzling at every stop on the program, sets are colorful and display plenty of craftsmanship, and whole bundle is two and a half hours of eye-popping entertainment.

Once again "Ice Capades" has gone to Walt Disney for its piece de resistance, and re-creation of the "Cinderella" fable on ice is a smash all the way. Done in 13 scenes, and effectively pre-recorded in Hollywood, with featured skaters acting out the principal parts and silently mouthing the words and the songs from the loudspeaker, it's a bang-up job. People are garbed in the Disney styles, down to the mice, Jaq and Gus-Gus. In the principal roles, Donna Atwood and Bobby Specht skate as if they're right out of a fairy tale themselves. The two keep on improving every season and their silver blades have been rubbed with mercury this year. Later in the show, Miss Atwood and Specht come back again, this time preceded by the Ice Capets in a breathtaking display of ostrich feathers, and put their cr ins on ice.

Plenty of comedy in the current "Ice Capades" and all good, too. Jackson & Lyman have never been better, and stop the show cold on two occasions; the Maxwells, Australian slow-motion acrobats late of Mike Todd's "Peep Show," are terrific in their single spot; Joe Jackson, Jr., is back after an absence of several years and his tramp bicycle art remains a four-alarm howl. Esco LaRue, doing his familiar clowning in the audience first before he barges on to the ice and interrupts Joe Setta and Peggy Bauer, continues to fracture the crowd.

Irma Thomas & Orrin Markhus, the Old Smoothies, in their next-to-closing spot, are still the No. 1 favorites with the cash customers; on the day Harris fails to renew their contract, "Ice Capades" faithful will probably take up arms and storm the steel and mortar of The Gardens. The middle-agers are great pleasers and they have a charm and class which are indelible.

Jeanne Sook & Terry Roman make the most difficult spins and lifts look like child's play; little Paul Castle wows 'em with some slick hurdling; Patti Phillippi scores as a drum majorette in a "Juke Box Jamboree" number that's laid on a campus of the 20s, with raccoon coats, etc; Alan Konrad turns in a couple of exhibitions of terrific skating, and Trixie in her juggling spot knocks out a sock session. That's old stuff to the pretty blonde however.

Conducting and arrangements of Jeri Mayhall add a lot, and his musical backgrounds give everything a lift, while Brian McDonald on the bandstand handles all of the announcements effectively. Reception for "Ice Capades" locally has always been big, but nothing like this year. Cohen.

House Reviews

Palace, N. Y.

Three Buddies, Ross & Ross, Annette, The Fontaines (3), Bobby Shields, Roberto & Alicia, Benny Meroff (2), Nicola Paone, Connee Boswell, The Denvers (2), Jan Albert House Orch, "Mark of the Renegade" (UI), reviewed in VARIETY July 25, '51.

Novelties and standards are merged for the Palace's current setup. As per recent weeks, there's nothing extra-special on tap, just a good bill with a Technicolor film.

Two veteran comics and one newcomer in the humor line are centered five-seven-nine in the continuing 10-act processional. Next-to-closing, Milton Douglas earns his quota via fast-shooting gags and a large repertoire of mother-in-law jokes. The big guy also takes off on a neat philosophic rate while pursuing the 'Sunny Side of the Street' route.

Other young oldtimer is Benny Meroff with patter, multiple instrumentation, a Ted Lewis hat juggling stunt and little bits of everything. One of the good everything is his tall, well-stacked femme whose sva doesn't hurt Meroff's miscellaneous chores.

Bobby Shields, a new comic in these parts (he's out of Boston), is reviewed under New Acts, ditto Ross & Ross, bag punchers; Nicola Paone, singer, and the Three Buddies, Negro tapsters, who open.

Albenice is a good mystifier with his black and white baby chicks. Uses two men from audience for comedy production which includes extracting the poultry plus coins from their persons.

The Fontaines, two males and a femme, are deft acros featuring the girl's holding. Big stunt has her in a held backbend to snare a cigar light from prone partner. Her supported midair split is also good for a mitt.

Roberto & Alicia are smart flamenco hoofers, complete with heel-clicking and castanets. A number sans accompaniment is particularly well conceived.

Hal Denver tees off with whip-cracking and rope twirling, but it's the knife and tomahawk hurling with frau Olga as target that wins. During one stunt she's hidden behind paper and he's blindfolded. Finishes with flaming hatchets to blonde target. *Tran.*

Casino, Toronto

Toronto, Sept. 7.

Connee Boswell, Frankie Marlowe, Four Evans, Buddy Lewis, Paul Remos and His Toy Boys (3), Jimmie Cameron, Archie Stone House Orch; "China Corsair" (Col).

Frankie Marlowe, a competent comic, is back at the Casino for a quick repeat following his recent local success with the Bob Crosby unit. On that occasion, VARIETY paid tribute to Marlowe's comedy delivery but pointed out that he was staying on too long, that the theatre management was chiding him for throwing the bill off time balance, that he was too enthusiastically and, with ill taste, intruding himself on Crosby and other acts that were therefore intriguing the cash customers. Marlowe is doing it again, despite warnings.

This time, when caught, he was so anxious to get on stage that he came out and interrupted a moving death scene in the climax of the feature film with yells to the projectionists to "turn the thing off" because he was rarin' to go and the customers had paid to see him. Marlowe then went through his Bob Crosby unit act seen here a few weeks ago; repeated his opening twice over for a few latecomers who had missed his entrance.

In his swift propulsion to local marquee billing, Marlowe should cease staying on too long, particularly when he persists in upsetting time schedules and interferes with the appearance of such a fine artist as Connee Boswell, on whom wearied customers were lamentably walking out. (Weekend plan of fed-up management was to have Miss Boswell come on next to closing and have Marlowe follow for his overtime stay, out of which he can't be talked.)

Otherwise, it's another neat bill that Murray Little has assembled. Connee Boswell is on in full-stage silver and blue set, with house band tiered, for a medley of "Smiles" songs, her whistling includes, her terrific "Basin Street Blues" and "Old Smoky," plus her piano work and two beautiful costume changes done onstage in cute strip-tease chatter. Despite long running time of bill, Miss Boswell has to begoff.

All to enthusiastic response, the Four Evans score on the comedy tops of Marietta and her brother Les, the spittoon and clog routines, maestro's sax, the crew kicks off of their youthful-looking parents in white tails and toppers, plus a rousing quartet family finish.

Buddy Lewis also has no difficulty in his salesman pitch, his impersonations of stage and screen stars, ditto Paul Remos and his little people in their clever acrobatics and clowning, with Marlowe following for his pratfalls, tumbles into the aisles and the orchestra pit, his insults to individual members of the audience the management, the house band's alleged lack of musicianship, his hurling of impedimenta. Once again Marlowe can stay up there if he takes management advice and stops being too stage-struck. *Mosk.*

Apollo, N. Y.

Buddy Johnson Orch (13), Jackie Ellis Johnson, Arthur Prysock, Meyers & Walker, Roy Douglas, Betty Scruggs, Tommie Lonegan, "North of the Great Divide" (Rep).

This is one of the best integrated bills the Apollo has come up with in some time. Blendure of comedy, song and dance comes across with such results and new holders seemed eager for more at third show opening day (7) despite overlong running time of 89 minutes.

Show gets off to a frenetic start with the Buddy Johnson crew dishing out a solid arrangement of "Super X." Comprised of five reed, seven brass, two rhythm and maestro at keyboard, orch displays top musicianship hymned by expert stage savvy. Throughout several instrumentals Johnson and his sidemen move and play with a zest that projects. Such numbers as "Chicken Gumbo," a calypso, and "Hucklebuck," a fast paced item, get top reaction.

Lilla Johnson, the leader's sister, handles a pair of vocals neatly. "Till My Baby Comes Back to Me" and "I'm So Glad" show her mellow piping qualities to advantage. Arthur Prysock, a good looking, well constructed chap, works through his set for plenty of effect. His modulated baritoning on "I Cry" and the old Larry Clinton tune, "My Reverie," indicates that he's ready to step out alone in the male vocalist sweepstakes.

Meyers & Walker, comedy-terp team in the opening slot, are listed under New Acts. Roy Douglas, olay ventro turn, sustains comic mood despite some weak material. Windup, which has him grappling with the dummy in attempt to pack the latter in a suitcase, is sock showmanship. Changes in pitch as he opens and closes the suitcase, when the dummy is packed in, get hefty mitts.

Baby Scruggs, who appeared here only two weeks ago, is next-to-closing with her sexy body wriggling terps that wrap up the house. She gets plenty of wolf howls throughout the scorching 10-minuter.

Tommie Rogers winds up the layout with his well timed patter and semi-topical special song material. Rogers works fast in his monolog turn and projects enough enthusiasm in his specialty songs, mostly penned by himself, to overcome shortcomings in material. His warm personality comes through easily, and he captures house in closing session as he mingles with pewholders in front rows, bringing them up front for some frantic dance bits.

Earle, Philly

Philadelphia, Sept. 8.

Joe Thomas Orch, Wynonie Harris, Lil Green, Foxx & White, Erroll Garner Trio; "Hurricane Island" (Col).

The Erroll Garner Trio, which winds up the new Earle vaude, is in sharp contrast to the other musical segments of the bill which offers the Joe Thomas orch, the lusty-voiced Wynonie Harris and the equally throaty blues singer, Lil Green.

Garner's nicely modulated pianistics make for a quiet close compared to all the jumping and rocking preceding him. But if spotting the trio this way doesn't furnish a strong curtain, the group gets the best reception and most attention.

Popular here through recordings, as well as nitery appearances, Garner doesn't even bother to announce his numbers, and solid applause greets the opening measures of "I Cover the Waterfront." The trio, piano, bass and drums, are also heard in "My Heart Stood Still," "Gypsy in My Soul" and "The Nearness of You."

Joe Thomas and orch are mounted on stage for the opener, and stay on throughout except for the Garner set. Paced by the maestro's sax, the crew kicks off with a jump medley, and then Thomas really stores with his six-man combo for solo-filled and rhythmic arrangements of Castle Rock and Fish Tail. Lil Green sheathed in silver lame, draws whistles as she comes on and she projects in blues style such salty items as "I Want a Good Man Bad," "In the Dark" and "We're Going to Rock this Joint."

The comedy duo of Foxx & White packs heat because they are the only non-musical act on the bill and mainly because they have some amusing and relatively fresh material sense-wise. They do a tasty dance and even a patter song but they register best with their familiar pantomime, a marvelous routine which gets good laughs in spite of its subject matter.

Wynonie Harris, now highly regarded by local audience, receives a big welcome. Harris seems to have favorites although somewhat lackadaisical in various. He breaks at his 8:30 "Don't Roll Those Blood Shot Eyes at Me." *Gent.*

Oriental, Chi

Chicago, Sept. 6.

Xavier Cugat Orch (9), Abbe Lane, Stanley Arnaway, Lou Bonanno (2), Dodson, F. Gilmore, Otto Bolivar, "Gunsight Ridge" (Rep), "Crazy Legged O Hara (Mel).

Despite the fact that the Oriental is pressing out customers to three weeks this week, Sherman Hayes and the Cugat group. Xavier Cugat now is one of the few bands extant that is worth the extra nut. It's likely that overtime will work as pleased this week from management to Latin aficionados to buttonwoon holidays who work in by mistake.

Cugat is doing his customable trip and flash show to plenty of response, though it is conceivable that one of it will be now to patrons. Cugat does his standard clowning bits, moves off dais at the sidemen and accompanists rips off a violin passage. Rest of the show is fast and furious. The girls, Abbe Lane and Dodsonia put on a perpetual motion exhibition with their non-stop tootsiework.

Lou Barrancos lad and less mambo team does its customs terping with more gusto than talent. Routines for the most part are carried out in sloppy fashion. Pair's apparent tirelessness and lively dancing get them across easily. However.

Comic Johnny Morgan needs material urgently. In his case the lack of fresh banter is particularly unfortunate since he has the mug, the delivery and the timing to be a top-rung comic. His mainstay a hokey handleading bit gets over solidly but his pocket quips are either borrowed or old.

Abbe Lane's progress as a singer has been virtually zero since she joined Cugat. In fact, there's a slight regression. Her stage savvy gestures, delivery and phrasing all could be worked over. Her "Say Si, Si" and a novelty tune "Coconuts" are her best efforts and get her over adequately. Her chirping aside, gal is a welcome addition to any band via her nifty garb and high miraculous torso.

Balance of the Cugat menagerie is topnotch. Tambourinist El Gringo gets plenty of spark into short turn, and Otto Bolivar keeps pace with his volatile warbling of "Hawaiian War Chant." NBC musician Jose Bethancourt does an outstanding marimba turn, and both Dulcina and Diablito provide plenty of eyeappeal on the stand.

Cugat orch is impressive on two Latin instrumentals in the warmup. *Mel.*

Chicago, Chi

Chicago, Sept. 7.

Meriheth Old, Pitchmen (3), Bunny Briggs, Romo Vincent, Brown Farmer Orch; "On Moonlight Bay" (WB).

After last week's Milton Berle-Dagmar bill, this house retrenches with one of the weakest layouts of the summer. Partly responsible for the slowness opening day (7) was the absence of seat-holders. Those in attendance sat on their hands for the entire 55-minute bill, emerging from their daze only for cleaver Bunny Briggs.

As past performances have proved, this B&K flagship cannot bag a vaude show in favor of its flick with any measure of success. This week the lack of a potent marquee draw is far and away the biggest handicap.

Headliner Romo Vincent is a hometown boy and makes a strong bid to cash in on the fact. Despite this his name doesn't register in the Windy City, and his standard cafe material, which he purveys for 20 minutes, doesn't register either. All things even, Vincent's a pleasant enough comic.

(Continued on page 61)

New Acts

CONSTANCE MOORE
Songs
25 Mins.
Copacabana, N. Y.

Constance Moore, from pictures, has transposed to the Hollywood boy, has and she has been around in cross-season circles. She is more than a polite interlocutor type of singer, but that doesn't mean she can't stand her own in a mass milieu like the Copa. She will do even better when her overlong songs are edited down. Miss Moore seemingly mistook every appearance as a command for showcase numbers with result she did more than enough.

An accomplished and beauteous personality on the floor, humorous as contrasted in an ultra creation at the present. Miss Moore is more pleasant in Wertwood Room than Copa setting. None the less she succeeds despite her generosity of repertoire. On the subject of repertoire, her pacing is such that her best songs are the last three, and this is at a point when she's overboard on running time. Not choice club seats of the cross stuff, and she should also cut of something really special for her personality. At the moment, with she's coasting from too familiar pre-emption courtesy legit and Broadway, it is none the less relevant material. Fact is somebody has done Lorenz Hart better just as true. Lou Song, from that Metro financial as showbiz knowhow, he is not exactly popular. You Could Love Me With You, Never Knew, Celebrate the Power of a Woman, Lullaby of Broadway, Crush On You, Plenty of Nothing, are also among her numbers.

On season her TV guestings, which cost, is a foregone to pick up. *Abel.*

GEORGE HOPKINS
Comedy
15 Mins.
Village Vanguard, N. Y.

George Hopkins, youthful new comer to the cafe circuit, has let his education with insufficient ready material. He has a bright, breezy manner and is nice looking.

Early part of his turn produces excellent results. He has some cute stories and likeable patter. However, he begins to lose his audience when he goes into funny stories of impressions. His discussion on Gene Autry suffers by comparison to a similar bit by Jackie Miles.

Inasmuch as this spot frequently provides an intellectual note to its entertainment, comics with stand and material do not fill the requirements. The early part of his routine indicates that he has the mien for a room of this type, but not enough material to make a thorough impact. *Jose.*

NICOLA PAONE
Songs
10 Mins.
Palace, N. Y.

In his initial Palace appearance Italo's Nicola Paone earns a nice score for himself via the vocal-guitar route. At one point he discards guitar for flute. His voice is boyish, but some of his intro patter and interpretations seem a bit precious.

Some of his numbers are in what appears natural Italo accent, others in straight mother tongue. Present setup is mostly special, being slanted to those who savvy the language, also the mannerisms. A more familiar library would help. "Donkey Serenade" windup is Anglo-Italian, a neat vocal exercise. *Tom.*

BOBBY SHIELDS
Comedy-Song
9 Mins.
Palace, N. Y.

This youngster does a bit of everything — impressions, terps, singing. Takeoffs on Ink Spots and Frankie Laine derive some of its lifts via replay with pitmen. Similarly his "Cumbachero" is audience-participation stuff.

"Rag Mop" windup brings a costume change and here the orch supplies the noise. Has pleasant and engaging manner but should build his act independently before essaying so much offstage construction. As it stands, just a nice act. *Tom.*

THREE BUDDIES
Tap Dancing
5 Mins.
Palace, N. Y.

The Sepian Three Buddies provide a good lap-terping warmup for the Palace's current bill. They have rhythm and style and each member shows up well in the solo challenges.

In a novel finish they operate treadmill fashion as their appendages bear strub and sparks. A hard working trio who should go places. *Tom.*

JOAN HOLLOWAY
Dancing
7 Mins.
Waldorf Astoria, N. Y.

Joan Holloway, formerly of Holloway Sisters, is a refreshing lithe footer who shows off to advantage in a room where good acts, especially dancers, invariably have tough going. There is no raised platform here.

Cute looking and costumed neatly, she shows nice gams and clear legs in her opening number, and then does an interpretation dressing, but that is cute and is an attempt at doing something that takes her out of the ken of being just another dancer. After a few moments on the floor, her hair commences to get somewhat messy, and she should do something to head it in check, perhaps a sweeter hairdo would do it. But otherwise she's endowed to give good account of herself. *Kaye.*

MEYERS & WALKER
Comedy Dance
15 Mins.
Apollo, N. Y.

Meyers & Walker, Negro team, deck out a brand of comedy and terp that bands their appeal to most moderate priced venues. Displaying a sort of 'Mutt and Jeff' quality, team opens fast with some okay terps but stages mean as they work into overlong routine. Gab is marred by vintage material and frequent segues by Walker, the tall one into a swish routine.

Latter adds some comic values to team when they bicker on a beating-up kick but a cute side presentation of Lionel Hampton. They come to a good melt in a jitterbugging bit that shows some top jacket stepping. Walker dances, in tux tail, sans pants, but in red longjohns to get some added laughs. *Lait.*

MARY MAYO
Songs
14 Mins.
Le Ruban Bleu, N. Y.

Mary Mayo, who has done tele and is on the Capitol roster of deckers, is making her first nitery stand here. She has the makings for the intime circuit.

Miss Mayo has warmth, delivery and charm plus a voice that encompasses more than the ordinary range. In addition she has looks and personality to qualify her for the small spots, though she must get a more sapient tune selection. And she requires simpler arrangements. But withal, Miss Mayo merits bigtime possibilities. *Jose.*

ROSS & ROSS
Bag Punching
6 Mins.
Palace, N. Y.

This bag punching duo, Lanny & Margie Ross — can dress any situation nittily. They not only excel in orthodox punching via fists but recruit elbows, feet, knees and noggins hitting the leather from all angles and positions.

When seemingly through with their multiplicity of deftness chores, the male surprises with a five bag setup in which he tattoos the objects swiftly in various directions, using knees, head and hands. His attractive partner contributes skillfully to the prelim routines with rhythme work. Their virtuosity receives a solid mitting. *Tom.*

NBC's 'Spectaculars'

(Continued from page 1)

Weaver, NBC's video chieftain had planned the "spectaculars" as a Sunday night showcase when it appeared that Colgate would pick up the tab on its 'Comedy Hour' on a three-weeks-a-month basis, leaving the fourth week open. Plus the plan was to have Philco relinquish its "Playhouse" dramatics every fourth week, with Philco and additional clients sharing in sponsorship of the 8 to 10 spectacular.

NBC is currently studying the time availabilities and the cost mechanics before making its final decision. The 9 to 11 period on Tuesday nights following Milton Berle is looked upon with favor, in which case the present clients, including Procter & Gamble and the Gulf, would relinquish their regular shows every fourth week to participate in bankrolling the two-hour super-attraction. NBC figures, too, that the once-a-month 'spectaculars' could be rotated into different nights, with each one cropped perhaps three months in advance to formalize deals with the clients occupying these time segments.

Granite State Barns End Best Season; 'Hubbard' Big at Westport; Other Bits

Manchester, N. H., Sept. 11.

Summer theatre season just closed in New Hampshire was the best financially since the first strawhat establishment, 20 years ago. Producers reported that most of the owners showed a profit during the past season, and that natives and summer vacationists alike flocked to see shows of N. Y. calibre with film stars coming to the Granite State to appear in a number of the attractions.

One of the newer establishments, the Lake Region Playhouse in Gilford, used not only a high-priced, visiting star policy, but also a road-show system which brought in Broadway players. Gerald Newmark, manager of the Playhouse, reported that one of the most popular presentations during his profitable season was "Brigadoon," which drew some of its support from the Gilford village church choir.

New Hampshire's original oroner Francis Cleveland's 21-year-old remodeled country store in Tamworth the Barnstormers, recorded a profit, although Cleveland, son of the late President, said the volume was somewhat less than in past seasons because of what he described as "resistance to luxury spending."

However, in Keene, Beatrice Booth Colony reported that the Keene Summer Theatre had gone decisively in the black for the first time since she and her husband, Alfred Taylor Colony, opened the establishment back in 1935. Mrs. Colony attributed the improved situation partly to a revival of musical shows. One of the final presentations at the Keene Theatre was "Heaven Comes Wednesday," an original musical play by Gordon Jenkins, which attracted packed houses.

Much attention was centered on the new Raymond Summer Theatre, founded by Mrs. Susan B. Hutchinson, 76-year-old widow of a steel company executive. She had New York casts for such Broadway hits as "Born Yesterday," but also made room for promising young talent from New Hampshire. "We had a bad season," Mrs. Hutchinson reported, "but we don't consider it the grave of an idea—just the first rung on the ladder."

The Merrimack Players in Concord had a 33% increase in business during the past season, with 90% of the patronage coming from New Hampshire people, Manager Betty Lou Froustet reported. She prefers the resident, cast system over the package show plan.

Everett Austin, owner-director of the Windham Playhouse, reported that his 1951 business chalked up a record.

"Hubbard" $11,350, Westport

Westport, Conn., Sept. 11.

"Kim Hubbard," co-starring Josephine Hull, Tom Ewell, June Lockhart and John Alexander, final bill of the '51 season at the Westport Country Playhouse, rolled up a hefty $41,350 on the week's tryout engagement. Gross is considered exceptionally good for this time of year, as many Westport summer residents make the trek back to Manhattan Labor Day weekend.

Play closed Saturday night (8) to have certain revisions made in the script by author Lawrence Riley. If these are accomplished, Tom Ewell and Philip Langner, who own the rights to the script, hope to bring the play to Broadway.

'Susan' $15,100, Boston

Joan Bennett wound up her strawhat tour in "Susan and God" with a whopping $15,100 at the Boston Summer Theatre last week, setting an all-time record for the 12-year-old outfit. Opening night Monday (3) took in a record $2,100. Manager Lee Falk already has asked actress to return next season for a two-week engagement.

Miss Bennett has had several winter legit offers, which she's turned down because of TV and pic commitments. Alfred de Liagre wanted her to tour in "Bell, Book and Candle" and Richard Krakeur sought her for the London company of "Affairs of State." She was also approached by Clifford Hayman for a Judith Kandel script, to be staged in N. Y. by Michael Gordon in January.

With her daughter, Melinda Markey, playing with her, Miss Bennett appeared in "Susan and God" in seven theatres this summer, including La Jolla, Ivoryton, Newport, Princeton, Marblehead and Boston. Show set house records in all spots. Miss Markey is being considered for the new Clare Boothe Luce play to be directed by Eddie Dowling.

'Home' $5,000, Olney

Olney, Md., Sept. 11.

Len G. Carroll in "Home at Seven," which opened cold at the Olney Theatre past week, never caught on with the public, racking up a low $5,000 for the week. Though the second lowest take of the season, strawhat management broke even, thanks to a favorable percentage deal with star Carroll.

Though the Sherriff whodunit was unanimously panned by local drama desks, performances, particularly that of Carroll, was just as uniformly kudoed. With fall definitely in the air, however, this was not enough to launch a newcomer at a theatre 20 miles from Washington. Future of the show, a British import, will be decided after next week's run at Bucks County Playhouse, New Hope, Pa.

Carol Bruce in "Pal Joey" opened tonight (11) to a fair advance, which is expected to build after the score is in. The country theatre anticipates sellouts for its final two weeks—return of Jessica Tandy and Hume Cronyn in "Fourposter" next week, and preem of the '51 version of "Music in the Air" starting Sept. 25.

Arden $8,300, Grist Mill

Andover, N. J., Sept. 11.

Eve Arden in "Here Today" rang down the curtain for the season at the Grist Mill Playhouse here with a whopping $8,500 gross for the week, topping by some $500 the highest previous week in the Grist Mill's two year history.

The Grist Mill, a 786-seater in northwest New Jersey managed by Robert E. Perry, played a 15-week season this year; three more than last. After a slow start, boxoffice business picked up sharply around the end of June to hit several high spots during the summer. Previous banner weeks this year were "Brigadoon," Burgess Meredith in "The Silver Whistle," "Pal Joey" and Claire Luce in "Streetcar."

'Mabel' $11,300, Salt Creek

Chicago, Sept. 11.

Marshall Migatz wound up his first season at Salt Creek Theatre, Hinsdale, Ill., with a holdover week of "Miss Mabel" with Lillian Gish. It was only $200 below the season's top grosser, the opener "Glad Tidings." With extra Labor Day matinee and night, silent was jammed at almost all performances. Show did $11,300.

Migatz is talking about an earlier season next year and will try to include more tryouts. Many of his biggest grossers were pre-Broadway dry runs.

Malden Bridge Winds Up

Malden Bridge, N. Y., Sept. 11.

The Malden Bridge Playhouse, which originally planned to close its season Sept. 23 with Rose Franken's "Soldier's Wife" as the final opus, dropped the curtain Sunday night (9) after the 10th tryout performance of Richard Kirk's drama, "Behind the Badge." Manager Walter Wood said that a number of the youthful company had obtained theatre positions or made other fall-winter commitments, and that it wouldn't be possible to cast "Soldier's Wife" up to the strawhat's standards.

Lateness of the season, unfavorable weather and the shuttering of other area summer operations were additional factors in the decision of Wood and his wife, Eunice Osborne (director). The Playhouse, a converted barn, held productions for two weeks this season. Top was $2.40.

Booking Lack Darkens D.C. Gayety Two Weeks

Washington, Sept. 11.

Following its single week pre-Broadway engagement of "Love and Let Love," which opens its season next Monday (17), the Gayety Theatre will go dark for two more weeks, due to lack of bookings.

Town's sole legiter then reopens Oct. 8 for a fortnight of Edward G. Robinson in "Darkness At Noon" to be followed by two weeks of "Kiss Me, Kate." Then, Nov. 5, it has one week of Jose Greco's Spanish Ballet scheduled, followed by two weeks of "Moon Is Blue."

Albany Court Cuts Down Playhouse Assessment

Albany, Sept. 11.

Malcolm Atterbury's Playhouse is assessed for 1952 taxing purposes at $71,000. The city had fixed the figure at $91,000, but accepted a court-ordered reduction to $71,000. Most of the other properties in the two-block downtown area, where the city proposes construction of a city office building and auditorium, are assessed at court-reduced valuations.

Mayor Erastus Corning told Atterbury last spring that he could proceed with plans for a fifth stock season. Work on the new building will not start for at least a year and possibly longer. A Chamber of Commerce poll showed a majority of members opposed to the site.

Ownership Hassle May Stymie Showing of Hit Ballet Number at Met

Action brought in N. Y. Supreme Court last week may affect presentation of a ballet, "Le Jeune Homme et la Mort," which was the big hit of Ballet Theatre's Broadway run last season, and is regarded as the troupe's biggest draw this year. Company is due to open a N. Y. run at the Met Opera House Sept. 30, with "Le Jeune" as one of the opening-night features. Ballet, a grim, powerful work about Death leading a man on to hang himself, stars two French dancers who are guest stars with the troupe, Jean Babilee and Nathalie Philippart.

Action was brought by Roger Eude, former director of Ballets des Champs Elysees and currently manager of Theatre des Champs Elysees, Paris, and Artists Associates, a French dance group, against Ballet Theatre Foundation and several individuals connected with Ballet Theatre. Eude claims ownership of "Le Jeune," which was first staged by Artists Associates on tour in France in March, '51. Eude says he commissioned choreographer Roland Petit, librettist Jean Cocteau, designer George Wakhevitch and the late Christian Berard as costumer to do the work, and that it was never authorized for performance here.

Eude asks for a permanent injunction to restrain future "Le Jeune" performances at the Met, as well as an accounting for performances given by Ballet Theatre last spring.

John Onysko, Ballet Theatre's controller, in reply stated that the work is owned not by Eude but by Cocteau and dancer Babilee, who authorized its performance here; that plaintiff's motion is defective, that plaintiff set forth no property rights and no terms of contract with the quartet mentioned; that Ballet Theatre had had no direct word on the matter from the plaintiff in Paris, who had ample time to get the proper affidavits presented. Onysko saw something strange in Eude now trying to stop the "Le Jeune" presentation two weeks before the season's opening.

Justice James McNally reserved decision on the suit. Ballet Theatre advises that it hasn't any plans for replacing "Le Jeune," and doesn't plan settling with Eude.

Ballet Theatre has cancelled one of the three premieres set for this month at its Met Opera House, N. Y., engagement. This is "Mancenilha," South American ballet choreographed by Madeleine Rosay, onetime chief choreographer of Teatro Municipal, Rio de Janeiro. Mme. Rosay came to N. Y. with her husband about 10 days ago and has been working on the number for a week. She had set it physically, ready for rehearsals, when BT's management decided it would be unsuited, and cancelled it. Announcement of the choreog's coming to N. Y. caused quite a stir in Brazil last season. Her present plans are uncertain.

Arden Artists Theatre Sets November Season

Wilmington, Sept. 11.

Artists Theatre, Inc., winding up a successful strawhat season this week at nearby Arden, is set for a four-week stock season in November at the Playhouse.

Director Windsor Lewis decided on plan after getting pledges of support from his summer patrons. Only show set definitely is "Detective Story."

Inside Stuff—Legit

Richard Aldrich, who operates four summer theatres in Massachusetts, says that this season has proved to him that his big houses, at Dennis and Falmouth, must operate on the star system to survive. "The public would rather see a play featuring a famous star—who may not necessarily be a good actress—than a better play by a good cast without stars," he said. Aldrich, now in the Navy on intelligence service, visited the Cape last week for the season's windup, and discussed the situation. He said he had planned an experiment at one of his houses, of good plays with good casts but without stars, hoping to build up a permanent resident company. Few people came, but when they had guest stars, the theatre was jammed. "So next summer we shall run completely on the star system at both theatres. If a star is willing to come ahead of time and rehearse for a week, good, we'd rather have it that way. If a star wants to bring virtually her entire cast and arrive only in time for a Sunday night rehearsal and to check on our props and scenery, all right, too."

Aldrich hopes to be out of Navy service in two or three months.

Mary Morris, now on the faculty of the Carnegie Tech Drama School, was paged last week by Judith Anderson for the role of the nurse in "Medea" just a few days before troupe was to plane out for Germany and an engagement at the Berlin Arts Festival. Part was to have been played by Blanche Yurka, who withdrew from the company at the last minute, and Miss Morris, who had previously done the Greek tragedy in summer stock, took over with only a couple of rehearsals. Tech granted Miss Morris permission to make the trip inasmuch as it meant that she would miss only the pre-opening entrance technical exams at the Drama School.

Music Circus at Sacramento, operated by Russell Lewis and Howard Young, started its season badly, but wound up much more favorably. Outfit lost about $2,000 weekly for the first six weeks, but the shows kept building. Finale, "Annie Get Your Gun," gave producers an operating profit of about $7,000. Season, as a result, ended with enough of an operating profit so that they were able to retire about 10% of their original $30,000 permanent investment. Producers not only plan making event a permanent affair, but are pondering a limited spring or fall season next year in some other part of California, perhaps in the Los Angeles area.

Tough 'Mandarin' Ballet Looks New City Center Hit

As chief attraction of its new fall season, the N. Y. City Ballet gave its first premiere last Thursday (6) at City Center, N. Y., in "The Miraculous Mandarin." Choreographed by Todd Bolender to Bela Bartok's music, with libretto based on Melchior Lengyel's story, the work is a grim, gripping thing, and has all the earmarks of a hit.

Brutal story isn't for the squeamish, and lack of strict dance patterns won't please ballet classicists. But Bartok's vivid, descriptive score and the sheer animalism of the libretto make it standout, so that even those who don't like the work, either for its subject matter or dance treatment, have to admit its impact.

The "Mandarin" yarn has had its official troubles, being barred twice from production in Europe since its inception. Bolender's dance version follows the story line, with some easing up on the sex and lust angles. But story is still essentially that of a gang of hoods, led by a sex-ridden femme, who meet an unusual victim in a Chinese mandarin. Latter's lust for the dame is so powerful that it survives beatings, even a hanging. Only when the femme softens, to satisfy the mandarin's desires, is the latter made mortal enough to succumb to the gangster's muggings.

Choreography is uneven and thin in spots, and the story is mimed rather than danced. Melissa Hayden and Hugh Laing portray gang leader and mandarin with vivid ferocity. Alvin Colt's unusual ladder-like steps decor and Jean Rosenthal's lighting add much to the effectiveness, while Leon Barzin leads the orchestra in a resounding performance of the powerful Bartok score. Bron.

Muny Opera in Black By Small Margin in St. Louis

St. Louis, Sept. 11.

Finishing its 33rd season in the black by a slim margin, the Municipal Theatre Assn., sponsor of al fresco entertainment in the Forest Park Playhouse, has returned checks totaling $145,000 to 1,255 guarantors. Three performances were lost due to rain, and threatening weather during the first half of the season, slowed down ducat purchasers. The organization also encountered difficulty in disposing of low-priced seats.

A small hike in the admission scale offset increased production costs. Guarantors have lost no coin during the history of the organization. The attendance for the season was 723,026, a drop of 84,160 from the 1950 total of 807,166. The seven-night stand of "Wizard of Oz" drew the banner attendance of 77,741. A total of 126,306 payees attended the 14-night stand of "The Great Waltz."

'Pan' Tour Being Booked Despite Its Late Start; Brisk Bidding on Coast

Touring production of "Peter Pan," starring Veronica Lake and Lawrence Tibbett, has its first six weeks definitely set, from Oct. 10 to Nov. 24. Six weeks in California are lined up to follow, with plans for a return then to Chicago and Detroit, where the show did well last season. Show is being pencilled in by David Libidins, indie concert manager and booker whose forte is ballet bookings.

Although he started booking late (on Aug. 3), Libidins expects a full season of dates, till the end of April. Signing of Tibbett to appear opposite Miss Lake has stirred up a lot of interest, according to Libidins, especially in longhair and educational circles. Universities have been putting in bids for the show. U. of Indiana at Bloomington, with 3,800 seats, inked for three nights. Peter Lawrence, show's sponsor, wants big auditoriums instead of legit houses. Show is a very heavy one, too big for one-nighters, and Libidins' problem has been to set weeks and split-week stays. Lateness of booking, he says, has limited him to leftovers of big auditoriums, already signed for other events.

As to Coast bookings, Libidins claims three outfits are currently vieing for "Pan" in L. A. and Frisco, the Shuberts and UBO for the Biltmore and Curran, the Philharmonic for L. A., and a third party undisclosed. Tour is to open Oct. 10 in Baltimore, at the Lyric (a concert hall).

U.S. Trio Heading Cast For Aussie's 'Moon' Bow

"The Moon Is Blue," with a set of U. S. leads in June Dayton, Dean Harens and Blaine Cordner, is due to preem in Australia, for J. C. Williamson Theatres, at the Comedy Theatre, Melbourne, Friday (14). Play was directed by John Casson, son of Dame Sybil Thorndike and Sir Lewis Casson. This is Casson's first Aussie stint, on a two-year pact with Williamson. He's to stage "Kiss Me, Kate" for them in January.

Also set to preem Friday, at the Theatre Royal, Sydney, will be "September Tide," starring Evelyn Laye and Frank Lawton. Engagement will run eight weeks, with the duo then appearing at the same house in "Bell, Book and Candle."

"Worm's Eye View," which has run almost 12 months in Melbourne and Sydney, closes at the Theatre Royal, Sydney, today (Wed.), and is set for an extensive tour of New Zealand. William Hodge and Bobby Mack head the cast.

"Brigadoon" opens at the Theatre Royal, Adelaide, Saturday (15).

'Fledermice' Rivalry Tinkles On As Equity Troupes Prep Tours

Two "Fledermice" are set to flutter around the countryside, with settlement of the Equity-American Guild of Musical Artists hassle and the D. C. segregation problem. A special touring company of "Die Fledermaus," assembled and now being rehearsed by the Metropolitan Opera Assn., has been definitely booked for 18 weeks, starting Sept. 24, with another 10 or 12 weeks likely to be booked. A second "Fledermaus" troupe managed by concert impresario Sol Hurok will make a nine-week tour of the east and south in the fall, opening Oct. 15 in Hartford and closing Dec. 16 in Boston.

Fight between Equity and AGMA for jurisdiction, which Equity won, and the D. C. hassle over segregation, which brought about switch of the Met troupe's Washington booking from Loew's Capitol vaudfilmer to the indie Gayety legiter, haven't exhausted interest in the two troupes, exploitation or publicity-wise. The twins will be passing each other on tour, one sometimes beating the other into a town. The Met's troupe will have a couple of Met names, although the principals have never sung at the Met. The Hurok company, however, will have an ex-Met name (Irra Petina) in its leading role.

The merry rivalry is likely to produce some unforeseen situations or complications, such as occurred last April in Boston, when the regular Met Opera troupe was on tour. Met general manager Rudolf Bing found it necessary to write a letter to a

(Continued on page 60)

Sabinson Affair Leaves Hard Feelings in Wake; Union Sets Precedents

"L'Affaire Sabinson," settled last week when producer Herman Shumlin was allowed to employ Lee Sabinson as company manager of "Lace On Her Petticoat" for "the duration of the run," has left some hard feelings; is felt not to have settled certain problems clearly or completely, while setting up some interesting precedents.

Affair was completed by agreement last Thursday (6), signed by Shumlin the League of N. Y. Theatres and the Assn. of Theatrical Press Agents & Managers. ATPAM had refused originally to take Sabinson into the union, when Shumlin sought this action under the union's "new blood" contract clause. Various reasons were given for this refusal, with the real ones never officially stated. Week before the play's opening, the ATPAM threw a picket line in front of the theatre (Booth, N. Y.) for eight hours, preventing truckers union members, who wouldn't cross the line, from unloading incoming scenery.

Precedent was set by virtue of this picket line, it being the first time in a quarter century that such a threat against a manager had been actually brought into being and the first time such a threat had been carried out against so sensitive a setup as a new play opening. Although the picket action prevented truckers from unloading scenery, it isn't as well known that members of the stagehands union were inside the theatre, awaiting such scenery, and got paid for their time. Shumlin only paid the regular hauling bill, even though the

(Continued on page 58)

Pitt Legit Due for Late Getaway; Only 1 Show Set

Pittsburgh, Sept. 11.

It's beginning to look as if the Nixon will have its latest legit opening in years this season. Nothing definite in sight yet until around the end of October, when Fredric March and Florence Eldridge come in with Lillian Hellman's "Autumn Garden," although Gabe Rubin, operator of the house, expects a couple of others to break before then.

Season is bound to be better than the 1950-51 one, when the Nixon, formerly the Senator, which took over when the old Nixon was torn down, had only a total of 15 weeks.

Olivia Picks Male Lead As 'Candida' Tour Jells

Ron Randell has been inked to play the part of Morrell opposite Olivia de Havilland for the season's tour of "Candida," which Thomas Hammond will present. Casting is now going on for other parts.

Show, opening in St. Louis Oct. 8, will next play Kansas City and work its way to the Coast, where it will open for three weeks in Frisco Nov. 26. It will then work back, to open in Chicago Jan. 7. Hammond also plans to present the play in N. Y. next April 14 for four weeks.

Norris Houghton will stage, with Donald Oenslager doing sets and Motley the costumes. Joseph Moss will be general manager and Maurice Turet will go out ahead. Tour will be mainly under Theatre Guild auspices.

2 Cincy Shubert Houses for Sale

Cincinnati, Sept. 11.

J. J. Shubert, in a letter Friday (7) to Noah Schechter, resident manager, ordered the sale of the Cox and Shubert Theatres. Schechter made immediate contact with leading local real estate firms. He placed values of $750,000 on the 1,300-seat Cox and $1,000,000 on the Shubert, which seats 2,100.

The Cox, a legit house, was acquired by the Shuberts from the George B. Cox estate. The Shubert, converted from a YMCA building, is under lease to Midstates Theatres, exhibitors headed by Robert (Bid) Libson and Maurice White, and has been dark for six months.

Shubert's order followed his recent visit here, when the musicians, stagehands and ticket sellers' unions asked him for 10% wage boosts on new contracts from Sept. 1. Union reps said the old scales were unchanged for several years.

Shuberts have been renting the 2,500-seat indie Taft for musicals in recent years and playing dramatic shows in the small Cox. Also available for rentals is the 2,100-seat indie Emery auditorium.

Thus far no local bookings of road shows for the new season have been announced.

Westport Ends OK Season; More New Plays Good Sign

Westport, Conn., Sept. 11.

The Westport Country Playhouse, winding up its season last weekend (8), reports that business this summer was fairly good, "perhaps not quite as good as last year, due to the general decline in summer rentals this year."

Otherwise, report is bullish. "Developments this season indicate a resurgence of theatre throughout America," strawhat management felt. "More new plays were being done in the summertime and fewer recent Broadway hits, which is probably a good thing."

The strawhat found no difficulty getting scripts; "there seemed to be a large number of good new scripts," it advised. It also noted a large number of good package shows touring the barns.

The star system didn't seem to worry Westport as much as other localities. "The star system seemed to be if anything, a little less stringent than in former years," it declared.

Frisco Original

San Francisco, Sept. 11.

San Francisco's Repertory Theatre has optioned "Ticket to Nowhere," original by Arndt Giusti, for October production.

"Room Service," with Harry Gibson, Ray Ford Barnes, Fred Gadette and Stanley Weese, will open at the Repertory Theatre, directed by Robert Eley, Thursday (13).

What Price Originality

Ivy Tower Playhouse, strawhat at Spring Lake, N. J., last week gave the premiere of a comedy-mystery titled "Birds of Prey."

An old lady, obviously very much impressed by Esther Jane Orvell's performance in the lead, was overheard saying, on leaving the theatre: "She was really excellent. She must have been in the original cast."

Prep 'Boxtop' Tour For Coast Legiter

Hollywood, Sept. 11.

The "tear-off-the-top-and-get-in-free" routine is finally invading legit.

Taking a leaf from the Hadacol book, Wallace R. Parnell, under whose supervision the British play, "The Beaustone Affair," makes its U. S. bow at Las Palmas tonight (Tues.), is planning to take the show on the road on a free-admission basis. Parnell is an executive of Karseal, an auto polish manufacturing firm, and his plan is to utilize the show as a business-getter for the commercial product.

Local cast has no particular names, but Parnell is looking for a name film star—male or female—to spark the touring version, which will get under way as soon as the local run is furnished. He's willing to go as high as $5,000 per week for a name who will draw.

Vaude offerings sponsored by Hadacol having been drawing heavily, especially in the midwest, on a box-top admission basis, but "Beaustone" is believed to be the first play ever offered to the public on that basis. Top of the container will be the only fee charged and Parnell hopes to utilize large-capacity legit houses around the country.

New Hope Playhouse Hit By 5% Amus. Tax; Move Unprecedented in Barns

New Hope, Pa., Sept. 11.

New Hope Borough Council yesterday (Mon.), at its third session on the matter, passed a 5% amusement tax, which was aimed primarily at the Bucks County Playhouse strawhat, only amusement house in town. Theron Bamberger, Playhouse's producer, made an hour-and-half plea, before vote was taken, against the bill. Calling it "unfair and undramatic," Bamberger pointed out dangers of the bill to both himself and other producers.

Tax would bring town $4,000 a year on his current estimated $80,000 gross, Bamberger said, pointing out that the gross was down from the $90,000 take his house had before the Music Circus, at nearby Lambertville, N. J., and video moved in. Bamberger said it was now "touch and go," as far as profits were concerned, adding that he had had only three sellouts all season. On "Pal Joey," a big draw, the 423-seat house had only "an infinitesimal profit," he said.

Impost was also unprecedented, said Bamberger, no other barn being taxed in this manner. Businessmen also appeared in Bamberger's behalf, and Council was sympathetic, but solons said they needed the money.

Coast Legit Outlook Bleak; 7 Shows Listed

Los Angeles, Sept. 11.

Outlook is bleak for the new Coast legit season. Following U. S. bow of "The Beaustone Affair" at Las Palmas tonight (11), there's nothing in the offing in Los Angeles until Oct. 29, when the Biltmore Theatre, dark since Aug. 4, finally rekindles with a return engagement of the Ballet Theatre.

Current schedule indicates return stands will dominate at the UBO house this season with "Oklahoma," "Mr. Roberts" and "Kiss Me, Kate," also due for reprises. Pencilled in for December and next April are the Coast bows of "Member of the Wedding" and "Rose Tattoo," latter with the N. Y. company. No other shows have been definitely scheduled anywhere.

City Center Maps Musicals Setup Despite Straitened Budget, 50G Loss

N. Y. City Center of Music & Drama, which plans another season of plays next winter is mulling production of musicals for the spring in lieu of a second straight drama season. If the plan jells, and a proper director is found, the Center will recast its drama budget, now tentatively set at $260,000, to embrace the higher production costs involved.

Type of musicals, according to Morton Baum, chairman of the Center's exec committee, who is the sparkplug of the N. Y. outfit's varied activities, would not be "old vintage" like "Blossom Time" or "Student Prince," but the best musicals of the last 10 years, such as "Pal Joey" and "On The Town." Center's idea is to have a musical setup established at the house, as a permanent department, similar to the present drama, opera and ballet divisions. In time, as many as seven or eight musicals would be done in one spring season.

For a time the Center had contemplated a Gilbert & Sullivan repertory as its spring musical season, but now is a little dubious of its general draw. There was talk that Martyn Green, vet D'Oyly Carte Opera Co. comic who resigned this year from the British G&S outfit, might be approached, either to stage a G&S program at the Center, or even to direct a U. S. musicals setup. Nothing definite has happened on this.

Cash Reserve Depleted

The eight-year-old Center, which bowed its fall ballet season on Sept. 4, and preems its opera season Sept. 27, enters the '51-'52 picture in more straitened circumstances than before. On its '50-'51 operations, during which it grossed in the neighborhood of $1,125,000, the Center lost about $50,000. It

(Continued on page 58)

Chicago Theatre Tuners Awarded 10% Pay Hike

Chicago, Sept. 11.

Aftermath of the lush legit box-office that the Windy City has enjoyed during the past few months has been a slight boomerang, with the American Federation of Musicians here imposing a 10% hike on legit musicians' salaries here. Along with the raise, minimum orchestra has been raised from four to six men. Three years ago when Chi theatregoing was at low ebb, the number was sliced from six to four. So, actually, this is just a return to the old contract.

New pact handled by James C. Petrillo personally, hikes base pay from $119 to $130.90 for eight shows, including two matinees. The Harris and Shubert, only houses now operating, started the new rates Labor Day, with Sam Gerson, Shubert rep here, handling the details for the Shuberts and other theatre operators. Incidentally, the Palace, which switches to legit policy Sept. 20, will use 26 pit men.

'Charley' Tour Hinges on Bolger

Plans for a resumption of the tour of "Where's Charley?" may be clarified within the next two weeks. Ray Bolger, currently doing the Warner Bros. film edition of the musical in England, is to let producers Cy Feuer and Ernest H. Martin know this week whether the studio will exercise its option on him for another picture, or if he will be available for the original starring role again on the road.

If Bolger is unavailable, Feuer & Martin are considering Gil Lamb, Eddie Foy, Jr., or someone on the Coast for the assignment. Lamb played the part this summer in a production at Pitt Stadium and Foy did it at Dallas.

Nat'l Legit, Opera Setup Prepped by U.S. Solon

Washington, Sept. 11.

Resolution to establish an American National Arts Commission which would operate a theatre and opera house in Washington and would "encourage the growth and development of the fine arts throughout the United States," has been introduced by Rep. Roy W. Wier (D., Minn.). Wier, a lifetime member of the Stagehands Union, AFL, claims Washington "has never had a suitable theatre and opera house commensurate with its position."

His proposed American National Arts Commission would include six persons selected by the President from among the Metropolitan Opera Assn., American National Theatre & Academy, Ballet Theatre, American Educational Theatre Assn., National Symphony Orchestra Assn., American Symphony Orchestra League, National Music Council, American Society of Composers, Authors and Publishers, American Music Conference and American Federation of Labor. Members of Congress and Government agencies would also be included.

Raymonds Get Release From 'Guardsman' Tour

Jeanette MacDonald and Gene Raymond secured release yesterday (Tues.) from Aldrich & Myers, Broadway producers, from the reopening and continuation of their tour of "The Guardsman" in 1951-52.

An amicable agreement was reached with mutual releases signed. Miss MacDonald and Raymond were repped by Fitelson & Mayers, while David M. Holtzman and Joseph Hockman were the A. & M. attorneys.

Greek Theatre, in Red For 250G, Tries to Call Off Third Week of 'Annie'

Hollywood, Sept. 11.

Greek Theatre, winding up its worst season this Saturday (15), tried unsuccessfully over the weekend to call operations off. Current season's backers, including many new to show biz, tried to renege on announced plans for a third week of "Annie Get Your Gun," but cast refused to accept the switch. They also nixed a suggestion of pay cuts, pointing out that though the season was heavily in the red, "Annie" was operating here at a profit.

Greek Theatre productions operated both at Frisco and here this season, with bulk of loss, estimated around $250,000, incurred in the northern city. Gene Mann is in this year on a straight salary deal only as producer of the shows.

BURL IVES SET TO PREEM U. OF K.C. DRAMA SERIES

Kansas City, Sept. 11.

Burl Ives has been set to open the U. of Kansas City Playhouse series of six plays, doing a guest stint here Oct. 22-27. He will play Thimblerig, the gambler, in "Sunrise in My Pocket," a play by Edwin Justus Mayer about Davy Crockett. Later Ives is scheduled to open the play in the ANTA Playhouse on Broadway.

Another guest stint will be that of Adele Thane, coming here from the Boston Repertory Theatre to appear in Sean O'Casey's "Juno and the Paycock" in February. Other plays on the docket include "Lysistrata," late in November; "The Enchanted," Jan. 7-12; "Dangerous Corner," by Priestley, and "Orpheus in the Underworld," May 5-10.

Playhouse staff again will be headed by Dr. John Newfield, director, with Charles Moye as assistant director and Kermit Shafer, newcomer in from the U. of Denver, as scenic designer. "Orpheus" will have a modernized libretto by Charles Holt.

EQUITY BENEFIT

Actors Equity Welfare Fund is starting its second season with a special benefit performance of "South Pacific" Sunday (16) in N. Y. Tix are available at regular prices.

Plays Out of Town

Remains to Be Seen

New Haven, Sept 6.

Leland Hayward production of comedy in three acts (five scenes) by Howard Lindsay and Russel Crouse. Features Janis Paige, Jackie Cooper, Howard Lindsay, Warner Anderson. Directed by Bretaigne Windust; setting, Raymond Sovey. At Shubert Theatre, New Haven, Sept. 6, '51; $3.60 top.

Patrolman Miller	Karl Lukas
Benjamin Goodman	Howard Lindsay
Dr. Charles Gresham	Warner Anderson
Waldo Walton	Jackie Cooper
Dr. Chester DeLoop	Ross Hertz
Robert Clark	Hugh Rennie
Fred Fleming	Joseph Latham
Tony Minetti	Frank Campanella
Morris Rosenberg	Paul Lipson
Judy Revere	Janis Paige
Hildegarde Hawthorne	Harry Shaw
Valeska Chauvel	Madeleine Morka
Al Clinton	Gene Denis
Lieutenant Casey	Kirk Brown
Detective Davis	Alexander Lockwood
Detective Watson	Jonathan Brewster
Detective Weiner	Lew Brothers
Detective Nolan	Mortimer Brewster
Patrolman Johnson	John Bouse

Sparked by a honey of a title and loaded with entertainment potentialities, this new Howard Lindsay-Russel Crouse creation should remain to be seen on Broadway for some months to come. A cleverly-contrived story, plus a glove-fitting cast and staging of the first water, means a combination that should bring a steady tinkle to the b.o.

Having overcome plot complications which stymied the authors during embryo days of this script some two years ago, the story now sails along pretty smoothly despite the intricacies of its evolution. Actually, the play content is a blending of two stories—number one, a tale of romance between a femme vocalist in a dance band and a young apartment-house manager with a yen to become a drummer; number two, a whodunit involving a millionaire hypocrite and his two-timing mistress. The welding of these two segments represents smart scrivening, and makes for a number of extremely amusing situations, which are generously punctuated with laugh lines.

Play's anticipated click lies in its wide appeal. There's something here for whodunit fans, for hepcats, for staid playgoers and for anybody at all looking for escapist entertainment.

Staging of this one is a feather in director Bretaigne Windust's cap. Story progression is a continual stream of split-second timing that calls for more precision than the operation of Big Ben. It's handled in a manner that milks scenes to the last drop. Action is aided by an attractive living-room set that lends itself well to the general hectic goings-on.

Tale tells of the finding of the body of Travis Revercombe, wealthy self-appointed guardian of the public morals, a gent whose public declamations attempted to throw cold water on anything of a questionable nature, but whose private library of pornographic literature was so hot the tomes had to be handled with ice tongs.

Trying to make amends for an unsavory proposition he had offered his brother's wife prior to the death of the brother and his spouse, Revercombe has called in their only child professionally tagged Jody Revere, to advise her of including her in his will. An hour before she arrives from her one-night stand dance-band tour, the millionaire is found dead and the medical examiner calls it a heart attack. Later, a knife is found in the corpse and ensuing complications finally unwind to everybody's satisfaction. Meanwhile, there's been a dash of romance contributed by Jody and the young manager of the New York apartment where the action takes place, a slice of mystery in the working out of the whodunit angle, a running gag situation by a flatfoot who tries to filch a juicy book from the library, some hot skin-beating by the drummer boy, and some interesting, but never offensive, sex content. It's quite a package, but it all jells.

They've picked a pack of competent thesps for this one. It's a fine break for Janis Paige and Jackie Cooper, both of whom score personally. As the femme warbler who turns down a fortune and sticks with her dance band, Miss Paige makes a believable character of the part. Cooper packs just the right amount of naivete for his role and incidentally, is okay on his tub-thumping assignment.

Lindsay stepped at short notice, into the part of Revercombe's attorney and he does a capital job of it. Warner Anderson plays a medic capably and Karl Lukas gets numerous laughs as the cop bookworm. Madeleine Morka does okay as a "cause" fanatic and Harry Shaw draws a good picture of a Jap man-servant. Minor roles are well done by Kirk Brown, police lieutenant; Paul Lipson and Frank Campanella, gumshoes; Ross Hertz, medical examiner; Hugh Rennie and Joseph Latham, morticians.

Bone.

Sugar 'n' Spice

Lancaster, Pa., Aug. 30

Summer Stock Players presentation of musical revue in two acts (10 scenes). Directed by Howard Blankman. Lyrics and sketches by Ben Berman and Blankman; music by Blankman; choreography, Sonia von Ehrenfried; sets, Mary Louise Wagon; lighting, David Freeman; costumes, Eve Sullivan and Miss von Ehrenfried; musical direction by Sylvan Stein. At Lafayette, Lancaster, Pa.

Provincial, theatre-starved Lancaster witnessed opening of a new revue, "Sugar 'n' Spice," written by localites Howard Blankman and Ben Berman, that has much of the zing and melody of Broadway. Its chief assets are the score and the enthusiastic cast, pulled from local theatre clubs. The SRO sign, responsive audience, sophistication of the show and talent displayed, point up that theatre isn't dead in the hinterlands if promoted intelligently.

Blankman's faltering direction lets the show sag and gives performers little aid, and backstage difficulties to move pieces of scenery provoke long waits. Blankman's score is a different thing. It is tuneful and lilting and sends audience away humming. Romantic standout is "In Love," as sung by Lois Anderson and Lee Book. Another is "Don't Be Afraid," delivered by Nelson Friedly.

Both Book and Friedly, fresh out of local colleges, have excellent voices and deliver a song with assurance. Breezier number is "Money Can't Buy" with clever routine by Eve Sullivan and Ed Lincoln. Title song also carries catchy tune. Standout number is "Television Tessie from Tennessee." Sherry Pennock, a tall, brassy looker, wows audience and tops show. The girl, winner of local 1951 beauty and talent contest, is an unusual find and shows great possibilities.

Skits vary in success and are unevenly written and verbose. A long Army sequence opening Act II grows tiresome and is made bearable by the winning personality of comic Paul Harrish, who does an excellent job throughout the show. "Cindy's Fella" and "Seein' Red" have clever ideas, but weak direction and ineffective punching leave them flavorless. In "A Couple of Jokers," lampooning a casting office effectively, Patrie Devlin, Senta von Ehrenfried and Harrish brighten up proceedings immensely, Devlin working particularly well throughout the show.

The authors have a good score to save up for bigger things, several good jokes and the outline of several sketches to work over assiduously. They can thank a talented and enthusiastic cast for a breezy show. All provide good things for hinterland theatre and its contribution to Broadway.

Lama.

'Glory' Winds 5th Season For Best Summer to Date

Williamsburg, Va., Sept 11

Paul Green's symphonic drama, "The Common Glory," wound up its fifth season a week ago (3), having played its most successful summer since the opening season of 1947. With only three rainouts, the historical pageant-drama was able to give 52 performances, averaging 1,450 patrons per night.

Play on Broadway

Lace on Her Petticoat

Herman Shumlin production of comedy-drama in three acts by Aimee Stuart. Features Neva Patterson, Jeff Morrow, Muriel Aked, Perlita Neilson, Patsy Bruder. Directed by Shumlin. Set by Samuel Leve; costumes by Hazel Roy. At Booth, N. Y., Sept. 4, '51; $4.80 top.

Mrs. Cabourn	Jean Cameron
Mrs. Elephant	Muriel Aked
Elspeth McNairn	Patsy Bruder
Alexandra Carmichael	Perlita Neilson
Faith McNair	Neva Patterson
Hamish Cabourn	Jeff Morrow
Mac	Jack Macgregor

The 1951-52 theatrical season opened last Tuesday (4) on an old-lavenderish note with "Lace on Her Petticoat." This British import, a minor hit in London last season, is a little too slow and tame for hectic Broadway. It ambles along in typical British fashion, leisurely unfolding an old tale of class distinctions, a theme which the English take much more seriously than Americans anyway. Play isn't likely to duplicate its London success here.

Written in a good, workmanlike style, with many poignant situations or moments, and presented with evident richness and care, the play commands one's respect. It is never cheap, and has few false notes. But it is never highly exciting, and only occasionally absorbs one. The third act seems unduly melodramatic and weak. What gives the play more merit than is intrinsic are the performances, especially by the two children who are its protagonists.

The story concerns a straitlaced, modestly-endowed Scottish family of the 1890s, with a prim grandmother, widowed daughter and sensitive granddaughter, and the problems of caste they run into when the daughter of the marquis on whose land they live wants to be friend and playmate of the grandchild. Auxiliary plot involves a love affair between the widow, who is a milliner patronized by the marchioness and her friends, and a young farmer whose hot blood and quick tongue get him into trouble for "not keeping his station" with the overlords.

Widow is afraid the relationship between the two young girls will bring grief or even tragedy, and she's proved right when her daughter is refused an invitation to the other girl's birthday party. Situation has larger ramifications, even affecting the widow's livelihood as milliner. Caste problem has interesting sidelights, with barriers set up even among the villagers themselves. But there's too little action and development, and too much talk, to make it all vital.

Perlita Neilson (imported from the original British production) as her young ladyship, and Patsy Bruder, as the working mother's daughter do virtuoso jobs, but even precocious children can grate a little after a while. Jeff Morrow enacts a blunt, independent young Scotch lover to perfection. Neva Patterson is excellent foil as the troubled widow. Muriel Aked (also from the British original) is fine as the sturdy-principled but kindly grandma.

Herman Shumlin, who produced, also directed the play with loving attention, to give it style and some distinction. Samuel Leve's set of a modest Scotch household is a honey, and Hazel Roy's period costumes are authentic and quaint.

Bron.

Center Musicals

Continued from page 57

has used up a good proportion of its cash reserves, according to Baum. If the exemption of the 20% Federal admission tax on non-profit organizations goes through this fall, the Center won't need to engage in a public drive for funds, as has been contemplated.

Baum doesn't know how to forecast the season. General business conditions will govern it, he says. Purchasing power is down, due to inflation, and there's less coin to spend on amusements. On the other hand, the Center is establishing itself and widening its audiences steadily, while this season a more varied repertoire in opera and ballet are added attractions.

Budget for operations this season will be roughly the same as last, with $1,250,000 allocated for various activities. Opera will take the major share, probably around $650,000, with drama and ballet the balance.

Last season, opera losses were about $50,000 and ballet setback about $30,000. There were other ventures, for another $20,000 loss. But the drama season made about $50,000, to bring the '50-'51 general overall loss down to about $50,000.

State Fair Musicals At Dallas Wind Up Record Season With 438G Take

Dallas, Sept. 11

The State Fair Musicals, formerly the Starlight Operettas, ended its 10th season a week ago Sunday (2), with a record-breaking 12 weeks which saw six revivals register a sock $438,800, with attendance tabbed at 287,500. Figure showed an 8% drop in payee count from 1947, the previous high season, but the boxoffice take was 12% greater.

Moved indoors this year to the air-conditioned State Fair Auditorium the musicals beat the rainouts which occurred too often last season when al fresco stagings were in the fair grounds' Casino. However, the 1951 season was beset by a heatwave, with August the hottest month in the 38-year weather bureau history, showing a daily average of 101 degrees.

Season's closer was "The Merry Widow," starring Dorothy Kirsten. Franz Lehar standby proved healthy for the fortnight; ended with the top matinee crowd of the summer, and was second best grosser of 1951 with $78,900 from 48,200 payees. "Widow's" strong draw put the first year of State Fair Musicals at the top among grossers over a decade of summer presentations.

"Texas, Li'l Darlin'," with Jack Carson, Danny Scholl and Jet MacDonald, was top earner for any single production in the 10 seasons, showing a fat $81,000 and 56,700 patrons for 14 performances.

Other presentations in 1951 were: "Song of Norway," ($76,400 from 55,600), with Walter Cassel, Frances Greer, Maria Talchief, Elaine Malbin and Erik Rhodes; "Miss Liberty," ($68,900 from 43,100), with Dick Haymes, Odette Myrtil, Marilyn Day and Nola Fairbanks; "Where's Charley?" ($66,700 from 43,900), with Eddie Foy, Jr., and Evelyn Ward, and "I Married An Angel," ($66,500 from 42,000), with Arlene Dahl, Vera Zorina, John Brownlee and Hiram Sherman.

Financially, the State Fair of Texas took a negligible loss on the 1951 season. Failure of "Where's Charley?" to meet expected b.o. put the musicals in the red, which was anticipated. However, musicals' committee of the State Fair of Texas declared the past season a definite success, as evidenced by the record-breaking 1951 boxoffice.

Sabinson

Continued from page 57

truckers had to return another time to unload the scenery.

Management reps claim the union's threat failed when put to the test, that the union backed down and accepted almost exactly what they rejected originally.

Trade opinion differs on the affair's aftermath or implications. Some see it as a compromise situation, not a defeat for the Union. The union didn't take Sabinson in as a regular member. He's allowed to work on "Lace" but not on another Shumlin show, another producer would have to engage him for another show before the question of admitting him into the union would be raised again. The union did back down to the point of allowing Sabinson to work on "Lace," when it first refused to do so.

There's feeling that both Shumlin and Sabinson made a mistake in accepting the compromise "for duration of the run," that they settled for less than they should have, and could have taken the case to the courts. Management feels otherwise, that if it did win, Sabinson isn't party to the agreement, though Shumlin is. Sabinson, it's pointed out, can still take the matter to the courts in effort to get into the union on basis of this show.

The terms of the settlement provide: The League reaffirms the union's principle that admittance into its ranks shall continue to rest entirely with the union; the union agrees to maintain the liberal policy of admitting to membership, as set forth in the "new-blood clause," those applicants against whom the union has no reasonable objection; the fact that an applicant has been a producer (this refers to Sabinson) isn't aimed to be of itself a reasonable objection; there is no intention by either party to modify existing provisions in the pact between the union and the League.

As "BROADWAY JONES"

Los Angeles Press Reported

"Ron Randell is a Standout in the title role."
—LOS ANGELES TIMES

"Ron Randell is thoroughly delightful in the title role, with a natural flair for comedy."
—LOS ANGELES EXAMINER

"Ron Randell certainly measures up to the best."
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Legit Bits

Special performance of "Stalag 17" will be presented by men of the U. S. Naval Training Command at **Bainbridge, Md.,** next month, through courtesy of **Jose Ferrer,** co-producer of the Broadway hit. **Barnet Biro,** PNI, will direct. Before being recalled to the Navy, Biro was stage manager of the N. Y. company of "Streetcar" and an actor in the **Katharine Cornell** production of "Antony and Cleopatra."

Harry Howell appointed stage manager. **Harold Anderson** assistant stage manager, and **Clarence Taylor** company manager for **Richard W. Krakeur's** production of "Faithfully Yours," starring **Ann Sothern** and **Robert Cummings.**

Jacob Ben-Ami sailed last Friday (7) from N. Y. on the African Endeavor to start a tour of 24 weeks in South Africa with "Death of a Salesman," beginning in Capetown. Same day, another "Death of a Salesman" troupe, featuring **Duncan Baldwin,** trekked up to Bridgeport to start its tour.

The First Drama Quartet, consisting of **Charles Boyer, Charles Laughton, Cedric Hardwicke** and **Agnes Moorehead,** will give a one-night stand at Carnegie Hall, N. Y., Oct. 22, in Shaw's "Don Juan in Hell," in lecture-reading style. Laughton staged the presentation.

Marshall Jamison, casting director for **Leland Hayward,** rehearsed the "Mister Roberts" company, headed by **Ted Andrews,** which starts another season's tour at Bridgeport tomorrow (Thurs.). **Clarence Jacobson** is company manager and **Bev Kelley** press rep. . . . **Barbara Baxley** to have the lead ingenue role in "Out West of Eighth." . . . **Otto Preminger** bought "The Koenig Masterpieces," comedy by **Herman Wouk,** who wrote "The Traitor." . . . **William Bellinger** optioned "The Delicate Line," play by TV writer **Mark Trachtenberg.** . . . **Jack Landau** to do sets for "Buy Me Blue Ribbons."

Diosa Costello back to N. Y.'s "South Pacific" after five-week absence. . . . **Muna Williams** substituted. . . . **Jan de Hartog** has written a new ending for "Fourposter," the **Hume Cronyn-Jessica Tandy** starrer. . . . **James Young** to tour in "Moon Is Blue" in the **Barry Nelson** role. . . . **Dion Allen** joins "Saint Joan." . . . **Will Kuluva** quits cast. . . . Added to the Palace Theatre, Chi, boxoffice staff are **Harold Barber,** who moves over from the Harris, and **John Lowery.**

Lee Strasberg, recently returned from Israel, where he staged some works for the Habimah Theatre, spoke of his Israeli impressions and current trends in the theatre there, at a press conference in N. Y.

James T. Hughes replaced **Sam Stratton** as advance man on the Met Opera Assn.'s touring "Die Fledermaus." **Harry Benson** is company manager. . . . Agreement between League of N. Y. Theatres and Assn. of Theatrical Press Agents & Managers last weekend brought permission for **Herman Shumlin** to employ **Lee Sabinson** as company manager of **"Lace on Her Petticoat"** for "the duration of the run."

Sylvia Davis off for tour as femme lead in "Death of a Salesman."

"Kiss Me, Kate" opening simultaneously in Stockholm and Copenhagen Friday (14). . . . **Karl Bernstein** handling press on one-night stand Oct. 22 of First Drama Quartet in "Don Juan in Hell" at Carnegie Hall, N. Y. . . . **Boris de Tanko** and **Dr. Maurice Bach,** authors of "Miracle on Front Street," drama about **Haym Salomon,** to be presented by **de Tanko** and **Andrew Billings** in pre-Broadway tryout in Philadelphia in late fall. . . . "Happy Time" slated for a road tour by **Rodgers & Hammerstein.** . . . **Dane Clark** signed for lead in **Arthur Carter's** "The Number" (formerly titled "The Pay-Off"), which **Paul Vroom** and **Irving Cooper** are producing. . . . **Yvonne Adair** back to her original role in "Gentlemen Prefer Blondes," as **Shirl Conway** leaves "due to nervous fatigue." Miss Adair will stay for first four weeks of the Chi run, which begins Sept. 20, Miss Conway resuming Oct. 18. . . . **David Burns** to succeed **Ray Walston** as Luther Billis in national company of "South Pacific," now in Chi. . . . **Richard Rodgers** & **Oscar Hammerstein 2d** honored Friday (7) by the Broadway Assn., receiving certificates which read . . . "for their great contribution to the American theatre. They have enriched the lives of countless millions with the beauty of their ideas, words and music."

Mary Hunter back in N. Y. over the weekend from Dallas, where she directed a full season of musicals. . . . **Helen Richards** out ahead of the First Drama Quartet. . . . **Ned Armstrong** back in N. Y. after 10 weeks in New Mexico and Arizona. . . . **Cliff Dunstan** into "Out West of Eighth." . . . "The Halloween Bride," play by **Phillip Pruneau,** premiered at Arena Theatre, Rochester, N. Y., last Thursday (6).

Irene Mayer Selznick back from Coast yesterday (Tues.) after a three-month stay. . . . Roger Rico out of N. Y. "South Pacific" Saturday (8) with a sore throat. . . . **Webb Tilton** substituting. . . . **Alan Schneider** back in N. Y. after a summer at Houston. . . . "The Primrose Path," with **Ethel Shutta,** which he staged, is now in its fifth week and breaking b.o. records. . . . Next assignment is a show for Arena Stage in Washington, where he did "Glass Menagerie" last spring.

Ordered three weeks ago by his doctor to give up smoking, **Carlton Miles,** ahead of "Death of a Salesman," has a new prop to save explanations with local drama crix who don't know he had given up the weed. Inserted in a holder, the simulated cigglo glows, and few spectators note that the "cigaret" always remains two inches long.

An "Oklahoma" troupe left Saturday (8) for Europe to appear at the Berlin Arts Festival for two weeks, Sept. 12-16 at the Titania Palast, and Sept. 17-22 at the Corso Theatre, as part of the American National Theatre & Academy program. Cast includes **Celeste Holm, Patricia Johnson, Ridge Bond, Mary Marlo, Henry Clarke, Walter Donahue, Jerry Mann, Owen Martin, Judy Rawlings, Henry Austin, Valentin Froman, Philip Cook** and **Josephine Andrews. Peter Laurini** will be conductor, **Peter Davis,** general manager, **Warren Caro,** coordinator, and **David Sidney Weinstein,** stage manager.

A "Medea" troupe left Sunday (9) for Berlin, to give five performances at the Hebbel Theatre, Sept. 13-17. Cast is headed by **Judith Anderson,** supported by **Henry Brandon, Mary Morris, Bruce Gordon, Hugh Franklin, Douglas Watson, Don McHenry, Marian Seldes, Emily Lawrence, Ludie Claire, James Noble, J. K. Emmet** and **Lita dal Porto.** Party included **Guthrie McClintic,** show's producer-director, **Stanley Gilkey,** general manager, **Charles Strakosch,** company manager, and **Windsor Lewis,** stage manager.

Opening night of "Oklahoma" at the Titania Palast in Berlin tonight (Wed.) will be broadcast in its entirety over RIAS (Radio in American Sector). TV excerpts will be telecast at subsequent performances from both the Titania Palast and Corso Theatres via RCA, arranged by the ECA, and several song-and-dance sequences will be shot by Welt in Film for distribution in newsreels.

Joan Bennett and her daughter, **Melinda Markey,** arrived in N. Y. last weekend after winding up their strawhat tour in "Susan and God" in Boston Saturday (8). They'll be in Gotham all week before heading west.

Ron Randell planed in from the Coast to begin rehearsals for his role opposite **Olivia De Havilland** in "Candida," which opens a tour in St. Louis Oct. 8. . . . "Susan" . . . **Alex Gottlieb-Steve Fisher** comedy at the Circle Theatre, Hollywood, closes down Sunday (16) while cast rehearses conventional staging format for an Oct. 1 bow at the Geary, San Francisco. It's being done as a central-staging offering at the Circle.

Understudy **Ray Shaw** subbed for **Allan Jones** for one performance of "Guys and Dolls" at the Philharmonic, Los Angeles, when the star was temporarily felled by an allergy attack after taking a B-1 shot.

Allen Boretz will produce his own comedy, "Out in Left Field," on Broadway later this season, with **Teddy Hart** toplining.

Allen Martin, Jr., who played Bibi in "The Happy Time" at the Plymouth Theatre, N. Y., last season, is recovering from typhoid fever at the New York Hospital. . . . **Bernard Paul Kielar** has been named director for the Galveston Little Theatre, succeeding **Adrian Hall,** who recently resigned. Kielar was assistant director of "Heaven Help the Angels" on Broadway.

The Dallas Little Theatre will begin its new season Oct. 22. Group's December play will be "There Was an Old Woman," original script by Dallas playwright **Kathleen McCoo Benifield.** The play will be directed by **John Hanby.** . . . **Margo Jones** has set a third premiere during the coming season of Theatre '51, in Dallas. It is **Irving Phillips'** "One Foot in Heaven," from the novel of **Hartzell Spence.**

Brandeis U., Waltham, Mass., is establishing a school of Creative Arts, with composer-conductor **Leonard Bernstein** as director.

'Billy Budd' Still Boff In 6th Boston Stanza

Boston, Sept. 11

Success of "Billy Budd" now in its sixth week at the Brattle Theatre has been so outstanding, that the company's plans for presentation of "Midsummer Night's Dream," in rehearsal for five weeks, have been postponed indefinitely. House, seated at a $2.40 top with seating capacity of 480, has pulled capacity biz each week during its first five weeks, with the exception of Labor Day week, when it fell below its usual $4,500. There is a possibility that it may be held for three more weeks, result of solid word-of-mouth reaction.

Downtown legit season preemed Monday (10) with "Remains to Be Seen," Lindsay-Crouse comedy, at the Colonial for a three-week stand.

'Guys' $53,500, 'Annie' 38G, L.A.

Los Angeles, Sept. 11

Labor Day weekend exodus cut slightly into the grosses of the two musicals that comprised Los Angeles' only legit offerings. Decline wasn't severe enough in either case to iron out the red ink.

"Guys and Dolls," in its sixth week at the 2,670-seat Philharmonic Auditorium, dipped to $53,500, still very good. "Annie Get Your Gun," racked up $38,000 at the 4,400-seat Greek Theatre for its second eight-day week. Cooler weather kept the tally at the ozoner below hopes, although still profitable.

Ice Follies of 1952" opened its 25-day stand at the 6,000-seat Pan Pacific Auditorium with a record $49,000 for its first three days.

Only newcomer this week is "The Beaustone Affair," British shocker, which makes its U. S. debut at Las Palmas Theatre.

'WEDDING' GOOD $22,000 IN FIRST DETROIT WEEK

Detroit, Sept. 11

The legit season got off to a fast start here, with "Member of the Wedding," starring Ethel Waters, drawing a good $22,000 in its first week at the Cass.

Total take was held down by Theatre Guild subscription, and should be heavier in its current second round. Critics of all three dailies gave the play laudatory reviews.

'Show Boat' Hits 22½G, Toronto Season's Peak

Toronto, Sept. 11

With near-capacity for seven performances, the holdover of "Show Boat," the theatre-in-the round version racked up $22,500, to top the previous week's $21,000. This is the biggest gross of the 11-week summer season of tent shows introduced in Toronto June 21 by Leighton Brill as producer and Ben Kamsler as director.

At a $3.40 top, the under-canvas setup seated 1,840 at midtown Dufferin Park, with show being the season's windup.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Borscht Capades" (R)—Hal Zieger, prod.; Mickey Katz, dir. and star.

"Darkness at Noon" (D) (road)—Playwrights Co., prod.; Sidney Kingsley, dir.; Edward G. Robinson, star.

"Faithfully Yours" (CD)—Richard Krakeur, prod., Richard Whorf, dir., Robert Cummings, Ann Sothern, stars.

"Fledermaus" (O) — Metopera, prod.; Garson Kanin, stage dir.; Tibor Kozma, mus. dir.

"Glad Tidings" (C) — Harald Bromley, prod.

"Kiss Me, Kate" (MC) (road)—Subber & Ayers, prods.; John C. Wilson, dir.

"Moon Is Blue" (C) (road)—Aldrich & Meyers, prod.

"Music in the Air" (MC)—Reginald Hammerstein prod., Oscar Hammerstein, 2d dir., Dennis King, Jane Pickens, Charles Winninger, stars.

"Out West of Eighth" (C)—Burr & Pearson, prods.; Marc Connelly, dir.

"Twilight Walk" (D) — Richard Krakeur, prod., Paul Stewart, dir., Nancy Kelly, star.

B'way Rebounds After Holiday; 'Petticoat' $7,800 in First Seven, 'Tree' 25½G, 'Blondes' Bowing Out

Bouncing back from the pre-Labor Day week lull, business was up on Broadway last week. It started slowly, although Labor Day matinee biz was sellout (there being too few shows that shedded matinees that Monday). Mondays and Tuesday nights were light. Midweek was stark then biz perked steadily toward the weekend, with Friday and Saturday good and Saturday sellouts in many places.

This week's only shows are the return of Diamond Lil, with Mae West, at the Broadway, and the Yiddish-American revue, Bagels and Lox," at the Holiday. Next week brings "Out West of Eighth" and another Yiddish-American revue, "Borscht Capades," with "Twilight Walk" and "Love and Let Love" due the week following. "Gentlemen Prefer Blondes" closes Saturday (15) after a 93-week run, to open a road tour in Chicago Sept. 20.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer respectively, to top price, ("indicates being two-for-one"), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

"Affairs of State," Music Box (50th wk) (C-$4.80, 1,012, $26,874). Hit $18,300 (previous week, over $17,100).

"Call Me Madam," Imperial (48th wk) (MC-$7.20, 1,400, $51,847). Neat $52,000 (previous stanza, nearly $51,600).

"Gentlemen Prefer Blondes," Ziegfeld (93d wk) (MC-$6, 1,628, $48,244). Nearly $35,000 (previous week, almost $33,600). Winds up lengthy run Saturday (15), to open a road tour with a Chi engagement.

"Guys and Dolls," 46th Street (42d wk) (MC-$6.60, 1,319, $43,904). The usual capacity $44,400.

"King and I," St. James (24th wk) (MD-$7.20, 1,571, $51,717). As always the limit, $51,700.

"Lace on Her Petticoat," Booth (1st wk) (C-$4.80, 706, $20,235). Hit $7,800 for first seven performances. Opened Tuesday (4) to seven mildly disapproving notices; one good (Arthur Pollock, Compass).

"Moon Is Blue," Miller (27th wk) (C-$4.80, 920, $21,586). Grossed $20,600 (last week, over $20,000).

"Rose Tattoo," Beck (32d wk) (CD-$4.80, 1,124, $28,000). About $15,500 (previous stanza, over $15,500).

"Seventeen," Broadhurst (12th wk) (MC-$6, 1,160, $37,000). Around $27,500 (previous week, nearly $27,000).

"South Pacific," Majestic (125th wk) (MD-$6, 1,659, $50,186). About $50,800, as before.

"Stalag 17," 48th St. (18th wk) (CD-$4.80, 921, $21,547). Grossed $15,200 (previous stanza, nearly $13,100).

"Tree Grows in Brooklyn," Alvin (21st wk) (MC-$7.20, 1,331, $47,187). Up to $25,500 (previous week, almost $21,900).

"Two on the Aisle," Hellinger (9th wk) (R-$6, 1,527, $48,500). Around $39,630 (previous week, nearly $38,500).

OPENING THIS WEEK

"Diamond Lil," Broadway, Friday (14). Returning with Mae West. George Brandt producing.

"Bagels and Lox," Holiday, due to open last night (Tues.). Al Beckman & John Pransky, with Brandt Theatres, presenting.

FUTURE SCHEDULE

"Borscht Capades," Royale, Sept. 17 (rehearsing).

"Out West of Eighth," Barrymore, Sept. 20 (rehearsing).

"Twilight Walk," Fulton, Sept. 24 (rehearsing).

"Love and Let Love," Plymouth, Sept. 25 (trying out) (reviewed in VARIETY, Aug. 29, '51).

"Remains to Be Seen," Morosco, Oct. 3 (trying out) (reviewed in current VARIETY).

"Saint Joan," Cort, Oct. 4 (rehearsing) (original Theatre Guild production reviewed in VARIETY, Jan. 17, '24; Katharine Cornell revival reviewed March 11, '36).

"Music in the Air," Ziegfeld, Oct. 8 (rehearsing) (original production reviewed in VARIETY, Nov. 15, '32).

"Glad Tidings," Lyceum, Oct. 10 (strawhat tryout reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Paint Your Wagon," Winter Garden, Oct. 15 (rehearsing).

"[illegible]he Number" (formerly "Pay-Off"), Biltmore, Oct. 23.

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 18 (rehearsing).

"Barefoot in Athens," Beck, week of Oct. 29 (rehearsing).

"Top Banana," Shubert, Nov. 1 (rehearsing).

"Gigi," Fulton, Nov. 21.

"Nina," Royale, week of Dec. 3.

"Point of No Return," unspecified theatre, Dec. 12.

'Moon' $20,900, 'SP' $48,770, Chi

Chicago, Sept. 11.

Surprisingly enough, Labor Day bogaboo failed to hit the boxoffice, although President Truman's San Francisco address (4) did hit the take. Offsetting the expected drop was the cool weather and the state American Legion convention.

Still nothing new in the works, other than previously announced, with "Member of the Wedding" starting the season Sept. 17 at the Erlanger and "Gentlemen Prefer Blondes" following on the 20th at the Palace.

Estimates for Last Week

"Moon Is Blue," Harris (19th week) ($4.40, 1,000). Dropped off a little, but still great $20,900.

"South Pacific," Shubert (43rd week) ($5, 2,100). Went off a little, to $48,770.

ROGERS-'LOVE' $27,700 TO OPEN PHILLY SEASON

Philadelphia, Sept. 11

"Love and Let Love," first offering of Philly's 1951-52 legit season, grossed a sturdy $27,700 in its first of two weeks at the Forrest Theatre, playing a $3.90 top.

This was in face of notices which were more kindly tolerant than enthusiastic or even strongly laudatory. Star, Ginger Rogers, got generally better notices than the Louis Verneuil comedy, but even she received a couple of adverse comments. However, it was undoubtedly her name and Hollywood rep that resulted in the strong trade which, although well under capacity, spoke well for the forthcoming season's biz.

Next opening will be "Paint Your Wagon," season's first musical, skedded for its world preem at the Shubert next Monday (17). Engagement is for three weeks and will be followed by "Top Banana" Oct. 9 for a three-week tryout.

Forrest will be dark for two weeks after "Love and Let Love."

N.Y. City Ballet Sock 37G For 1st Gotham Stanza

N. Y. City Ballet Co., in eight performances at the City Center, N. Y., last week (4-9), grossed a sock $37,000, about 10G above expectations, and best opening-week gross the troupe has ever had. Thursday and Saturday nights were sellouts.

Troupe had one premiere last week, in addition to opening-night interest. Two preems this week suggest a take as good as the last stanza.

'Remains' $9,700, N.H.

New Haven, Sept. 11.

Preem of "Remains To Be Seen" at Shubert last week (6-8) pulled a profitable figure on four performances. At a $3.60 top, gross was an approximate $9,700.

Current is break-in of the Theatre Guild production of "Saint Joan" (Uta Hagen) for the last half (13-15). Next week tees off a road tour of "Kiss Me, Kate" for a full stanza (17-22) and following week has preem of "Faithfully Yours" (Ann Sothern-Robert Cummings) for four days (26-29).

'Death' $2,600, Bdgpt.

Bridgeport, Sept. 11.

"Death of a Salesman" opened its tour at Klein Memorial Auditorium here matinee and night Saturday (8), to a gross of $2,600 at a $3 top, fair biz for the 1,500-seater.

Klein plays "Mister Roberts" for four shows, starting Thursday (13).

Strawhat Reviews

Home at Seven

Olney, Md., Sept. 7

Richard Skinner & Evelyn Freeman (by arrangement with Jean Golden) presents (in association with the Olney Theatre) a play in three acts by R. C. Sherriff. Stars Leo G. Carroll; features Madeleine Clive. Staged by William Miles. Setting by Jo Mielziner. At Olney (Md.) Theatre, Sept. 4, '51.

David Preston	Leo G. Carroll
Janet	Madeleine Clive
Dr. Spratling	Guy Spaull
Major Watson	Leo Chalzell
Mr. Hemingway	Tom Gedeon
Peggy Dobson	Doris Patston
Inspector Hemingway	John W. Austin

Many plays have successfully negotiated the ocean voyage from Britain to Broadway, but it's hardly likely that R. C. Sherriff's "Home at Seven" will shake off its mal de mer, although it did fairly well on the London boards last year.

Despite a really slick performance by star Leo G. Carroll, the tempo of this one seems all wrong for Yankee tastes. Too much happens offstage and too little onstage. The idea is good, but the play never gets going after a dreary first act.

It's about a money bank clerk who arrives home one evening to discover that he has been missing for 24 hours. He finds he has apparently suffered 24 hours of amnesia. Then he learns that the safe of the social club of which he is treasurer has been rifled, and that the club steward—whom he always disliked—has been murdered. Suspicion points to the bank clerk, played by Carroll. A quiet introvert, he believes he must be guilty. That's the first act and it's well done.

But nothing much happens in the next two acts, except for attempts to convince the audience that the real thief and killer may be one Major Watson, played by Leo Chalzell, who is president of the social club, and who appears intent upon planting the guilt on Carroll. In the end Scotland Yard in the person of actor John W. Austin, quietly and unsensationally pins the rap where it belongs—on a man who was mentioned briefly in the play and who never appears.

The amnesia, theft, murder, real villain and practically everything else take place far from the vision of the audience, which gets it all second hand via a list of talk onstage. It makes the pewholders feel they must be in the wrong place, since all the play's action is happening elsewhere.

"Home at Seven" goes on to the Bucks County Playhouse for a lot of rewriting and reworking. John Golden, who would like to bring it to Manhattan, will make his decision on the basis of how it shapes up in Pennsylvania.

It's a pity there isn't more meat on this bone because Carroll's interpretation of David Preston is one of the better things seen in these parts this year. Madeleine Clive, who plays his faithful wife, seems a little lost in her role at times; but Chalzell does a lively job as Major Watson. Austin is smoothly efficient as the very British and very sympathetic Inspector Hemingway. Doris Patston does a nice bit as the London tearoom proprietress who wanders in to the play in the final scene, to relate the details of what happened during Carroll's offstage amnesia.

Lowe.

Heaven Come Wednesday

Keene, N. H., Sept. 6.

Alfred Taylor Colony & Beatrice Booth Colony presentation in association with Herbert V. Gellendre of musical with music by Gordon Jenkins based on Tom Adair book by Reginald Lawrence. Features Paul Mann, Paul Ukena, Jane Kirkson, James Andrews, Elizabeth Parrish. Directed by Gellendre. Musical director, Joseph Wood; dances and musical numbers staged by Alfred Brooks; settings by William A. Allison. At Keene (N. H.) Summer Theatre, Aug. 29, '51.

Cream	Beatrice Booth Colony
Miles Jeffers	Paul Ukena
Alma Jeffers	Jeanne Schlegel
Jane Jeffers	Jane Frisson
Miriam Jeffers	Edna Baldwin
Aunt Lottie Hadley	Joan Stapleton
Caleb Weaver	B. H. Calhoun
Titus Weaver	Hal Fozel
Abe Beckon	James Andrews
Ezekiel Hallet	Paul Mann
Nellie Ryder	Jacque Stephens
Kate	Jimmy Farmer
Nate	Kenneth Benner
Katy Frisell	Elizabeth Parrish
Crazy Ike	Mare Raven

With drastic re-writing of book, this pleasant folk musical, which boasts a professional score by Gordon Jenkins to charming lyrics by Tom Adair, could be a Broadway possibility. Despite acclamation with which local theatregoers greeted the show, it's completely unready for the big-time as it stands bogged down at many spots in a welter of wordage and earth-bound characterizations.

Basic gimmick is the havoc caused in a New England farming town in 1851 by religious fanatics, who induce the entire community to believe that the world is coming to an end on a specific day. Townsfolk discard property, and wreck family relationships in a frenzy to assure themselves of heaven when the day of jubilee arrives. When the earth fails to blow up at appointed time, all realize the necessity of living lives sanely, decently and without superstition.

Several tunes with commercial possibilities highlight the show—notably, "Hayfoot, Strawfoot," "Heaven Come Wednesday," the mildly suggestive patter song, "The Lord Will Provide," "When the Whole World Knows What We Know," "The House on the Hill," and "I'll Keep Doin' What I've Been Doin'."

Herbert V. Gellendre has directed smoothly and with real feeling for situations, but is hampered by the book. Paul Mann gives a vigorous performance in the role of Rev. Ezekiel Hallet, prophet of doom. Mare Raven is standout as Crazy Ike, and Paul Ukena is first-rate as a skeptical farmer who resists the salvation-bound mob. June Erickson, Jeanne Schlegel, James Andrews and brunette looker Jacque Stephens contribute effectively.

Arco.

Birds of Prey

Spring Lake, N. J., Sept. 4.

Roy John Powers & Robert Wylie production of comedy-mystery in three acts by Howard Richardson and William Berney. Directed by Sam Wren. Stars Esther Jane Carvell; features Richard Venture, Grace Powers, Joan Potter and Paul Roebling. At Ivy Tower Playhouse, Spring Lake, N. J., Aug. 2, '51.

Lola Buchanan	Esther Jane Carvell
Judy Gearhart	Joan Potter
(Herbert Benedict)	Paul Roebling
Constance Thornton	Grace Powers
Robert Burton	Richard Venture

"Birds of Prey," new suspense comedy by Howard Richardson and William Berney, has some chilling moments and some funny ones, but falls short of being anything more than a lightweight diversion. As a mystery, it starts weakly, builds rapidly in a fast-paced second act, and then fades away to trite melodramatics in the final five-minute wrapup.

As a comedy, its humor is centered around the character of an apparently mad millionairess, but all the real and apparent eccentricities the authors afford her cannot sustain the comedy phase of the play. It's an interesting piece while it holds together, but "Birds of Prey" will have a hard struggle making the Broadway grade.

Play involves the attempts of a thoroughly unlikeable young poet and his calculating mother to secure the fortune of an eccentric, middle-aged beer baroness. The plan is for the poet to marry her—she's in love with him and believes him to be in love with her—get her power of attorney and have her committed for insanity. The plan is facilitated when it is discovered that she had been convicted some 20 years before for the murder of her husband, and after pleading temporary insanity had been committed to an institution and subsequently released.

The plan runs smoothly until, immediately after the wedding, the poet's greed gives him and his mother away. But with a situation full of potentialities, the authors provided a trite ending that wraps up a dozen or so loose threads into a gallimaufry of clichés. Instead of something offbeat, the play becomes merely routine.

Chief merit of the work lies in its characterizations. Lola Buchanan, the heiress, is a middle-aged lush who refuses to realize she's past the flower of her youth. She lives a life of loneliness but invents a family and society friends to impress her few acquaintances. Yet, for all her tomfoolery, she's shrewd and ruthless when the occasion demands.

Comedy relief of the play is provided by Lola's fumbling attempts at being the girl about town. But she's a sometimes pathetic, sometimes menacing and always interesting character. Esther Jane Carvell does an expert job in a trying role, being at times funny, at times frightening and at times absolutely mad.

As the poet Richard Venture is convincing in his malevolence and degeneracy. Grace Powers scores solidly as the unrelentingly scheming mother. Joan Potter is competent as a girl detective who provides a love interest with Venture, but obviously isn't the detective type. Paul Roebling is good as an elevator operator, but both his and Miss Potter's roles are superfluous, and eliminating them entirely would have quickened the pace of a very talky first act.

Sam Wren's direction is generally capable, and especially good in the fast-moving second act. The living room set by Frank J. Rinaldi, Jr., is substantial and in keeping with the mood of the play. Lighting and other production values are uniformly good.

Chan.

Indpls. Murat Holding 13 Weeks Open for Shows

Indianapolis, Sept. 11.

Prospects for the legit season here are based largely on a total of 13 weeks' playing time which the Murat is holding open for road shows that may become available, according to Cecil Byrne, president of Theatre Productions, Inc., which operates the house.

First thing definitely in sight here is "Autumn Garden," slated for Dec. 31-Jan. 2 although Byrne is holding the last two weeks in November for "South Pacific" in hopes it will take either or both. Other shows on schedule all after first of the year are "Guys and Dolls" (Jan. 14-19), "Country Girl" (Feb. 4-6), "Member of Wedding" (Feb. 25-27), "Moon Is Blue" (Feb. 28-March 1) and "Mr. Roberts" (May 5-7). But season could open week of Oct. 7, which is being held if something turns up.

Current Road Shows

(*Sept. 10-23*)

"Death of a Salesman"—Victory, Providence (10); Aud., Worcester (11); Bushnell Aud., Hartford (12); Academy of Music, Northampton, Mass. (13); Erie, Schenectady (14-15); His Majesty's, Montreal (16-23).

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (10-23).

"Kiss Me, Kate"—Shubert, New Haven (16-23).

"Love and Let Love" (Ginger Rogers) (tryout)—Forrest, Philadelphia (10-13); Gayety, Washington (16-23). (Reviewed in VARIETY, Aug. 29, '51).

"Member of the Wedding" (Ethel Waters)—Cass, Detroit (10-15); Erlanger, Chicago (16-23).

"Mister Roberts" (Tod Andrews)—Klein Aud., Bridgeport (12-15); American, Pittston, Pa. (17-18); Capitol, Pottsville, Pa. (19); Lyric, Allentown, Pa. (20); McCarter, Princeton (21-22).

"Moon is Blue"—Harris, Chicago (10-23).

"Paint Your Wagon"—Shubert, Phila. (16-23).

"Saint Joan" (Uta Hagen) (tryout)—Shubert, New Haven, (13-15); Plymouth, Boston (16-23) (original production with Winifred Lenihan, reviewed in VARIETY, Jan. 17, '24; revival with Katharine Cornell, reviewed in VARIETY, March 11, '36).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (10-23).

LeGallienne Co., Coburn, O'Brien Set for Tours

Eva LeGallienne, Charles Coburn, Margaret O'Brien as well several name dancers, will head dramatic or terp presentations which Charles E. Green, prez of Consolidated Concerts Corp., will send out this season.

Miss LeGallienne will open a tour in Washington Feb. 4 with a company presenting scenes from Shakespeare and other classics. Tour will end March 30.

Coburn will tour in his presentation, "An Evening With Charles Coburn," doing character excerpts from his legit and screen successes. He'll open in the midwest, tour New England and the south, then head for the Pacific northwest. Miss O'Brien, on completion of her current pic, "Huckleberry Finn," will do a series of dramatic sketches for Green on tour.

Consolidated is also booking tours for Martha Graham, Pearl Primus, Miklos Gaisi, Jean Erdman, Jane Dudley, Sophie Maslow and William Bales, and Emily Frankel and Mark Ryder. Frederic H. Schader will head a new press department for Consolidated, as well as another Green operation, Consolidated Radio Artists.

Ballet Russe Set for 29 Consecutive Weeks' Tour; May Top Playing Record

Ballet Russe de Monte Carlo, which set a unique record last season with 29 consecutive weeks of touring, during which it gave 199 performances in 203 days, may top this record for the current ('51-'52) season. Troupe has been booked solidly for another 29-week sked, opening Oct. 4 in Pittsburgh and ending April 19 in Toronto. It may have to add two more weeks of performances, according to indie booker and concert manager David Libidins, due to demand from local impresarios.

Dance troupe, now in its 14th year, has set up unique marks regularity. Unlike legit, with its pre-Xmas and pre-Easter week layoffs due to seasonal b.o. slumps, the ballet doesn't lay off these weeks, but plays right through. In its unusual record of 29 consecutive weeks of playing last season, the troupe had 22 nights off, but gave extra matinees to compensate, to explain a sked of 199 performances in 203 days.

At a top of $3.60, company ran up an estimated gross of $750,000 last season. It made no money, due to heavy production and touring costs. This season the company's coffers are straitened, with railroad costs still higher and other labs in keeping. Company, however, is a nonprofit organization, and is counting on the extra coin to come when the Federal 20% admission tax is lifted, as now seems likely. Top this season will stay at $3.60.

Company hopes to better the $750,000 take this season. Local manager interest in buying has increased, Libidins reports. In addition, there's more coin around from war industries, now going strong.

Last season's tour included 50 one-night stands. Libidins cut that down to about 45 this season, and hopes to flop it off further to about 40 next year. Company hasn't shown in N. Y. since the spring of 1950, when it played at the Met Opera House. But, although dates aren't set, it hopes to return to N. Y. next spring.

Strawhat Tryouts

(Sept. 10-23)

"Tourposter" (Jessica Tandy, Hume Cronyn) — Bucks County Playhouse, New Hope, Pa. (10-15); Olney (Md.) Summer Theatre (18-23) (reviewed in VARIETY, July 11, '51).

"Hallowe'en Bride" — Arena Theatre*, East Rochester, N. Y. (10-16).

"Home At Seven" (Leo G. Carroll)—Bucks County Playhouse, New Hope, Pa. (17-22) (original London production reviewed in VARIETY, March 15, '50).

"On His Honor" — Crossroads Theatre*, Bailey's Cross Roads, Va. (10-15).

(*Indicates non-Equity).

Cyril Richard arrived in N. Y. Monday (10) from Australia via the Coast, to begin directing "Bonnie Blue Ribbon" for producer Jay Robinson next Monday (17).

'Fledermice'

Continued from page 57

newspaper disclaiming connection between the Met's touring "Fledermaus" and a local manager's ad for the Hurok troupe, and decrying the erroneous impression that a number of Met singers would be in the Hurok version.

The Met version will play a week's engagement in Philadelphia, do a week in Cleveland two weeks each in Toronto, Chicago and Washington, with one, two or three-day stands in assorted towns around the country. The definite 18-week booking sked runs to Feb. 1, but negotiations are on for two weeks in L. A. in March, two more in Frisco, and so on, through April 5, for a complete season of 28 to 30 weeks. There's plan, too, to wind up with a N. Y. appearance April 14. Over a dozen Loew or RKO houses will be used on the tour, as well as regular legit houses and concert halls.

Met cast comprises Brenda Lewis (Rosalinda), Virginia MacWatters (Adele), Vera Bryner (Orlofsky), William Horne (Alfred), John Tyers (Falke), Donald Dame (Eisenstein), Kenneth Schon (Franke), Jack Gilford (Frosch) and Howard Jarrett (Blind). Tatiana Grantzeva and Polajenko will be lead dancers (in a dance group of eight). John Crain, Laura Castellano, Robert Gause and Lillian Shelby will be alternates.

Seven-Car Show

Donald Dame is on the regular Met roster, and Gilford was brought in last year to play Frosch in the Met's own "Fledermaus" performances. Miss Lewis was a lead in "Regina" on Broadway two seasons ago. Miss MacWatters was the Adele of the Broadway "Rosalinda" in 1942. Miss Bryner (sister of Yul ("King and I") Brynner, although name is spelled differently) was alternate lead two seasons ago in Broadway's "The Consul."

Garson Kanin is supervising rehearsals, with Tibor Kozma as musical director, Kurt Adler as chorus master and Zachary Solov as choreographer. Met company will comprise 81 people, plus maids, wives, husbands, etc.—with 12 principals, eight dancers, 36 in chorus, 14 basic musicians (balance picked up locally), 10 stagehands, and a company manager. It will be a seven-car show, including three baggage cars.

The Hurok "Fledermaus" will do nine weeks of one, two and three-nighters, under local concert managements in regular longhair spots. It will give two performances in Washington on Oct. 20, at Constitution Hall. Equity is raising no objection, since the Hall admits Negroes in its audiences, and several Negro artists have been booked this year to appear onstage. The Hall has been slowly lifting its racial barriers, while avoiding publicity on that score.

Hurok roster includes ex-Met soprano Irra Petina as Rosalinda, Adelaide Bishop (Adele), John Pelletti (Orlofsky), Michael Bartlett (Eisenstein), Lloyd Leach (Alfred), William Schreiner (Falke), Tom Perkins (Franke) and James Westerfield (Frosch). Westerfield is staging. Thomas Martin and Michael Kuttner will share conducting chores.

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Because we are manufacturing a new tent the Music Circus Tent atop Music Mountain, Lambertville, N. J., is up for sale. Tent is in A-1 condition, fire-proof, revolutionary design with only two poles in the entire tent. Size—140'x100', 9' side walls, round ends. Gear and tent complete, no strikes. Tent has been erected three times and taken down twice, and is fourteen months old. It is now on view playing to capacity houses at Lambertville, N. J., and also in Paramount's new short titled "Music Circus." Delivery date—Oct. 10. PRICE $4500. Write St. John Terrell, Music Circus, Lambertville, N. J., or call Lambertville 981.

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Literati

A Letter From Kay Stevens

Chicago.

Editor, VARIETY:

Back from the Coast now. I was pushed out of Chicago because our doctor said I was about to fall on my face. I was not allowed to do anything while I was away.

Ina Claire delayed a trip to Mexico City while I finished up the immediate work and correspondence Ashton had planned. We then went to Alfred MacArthur's lovely old house in Cuernavaca (Mexico) for a rest. I could not possibly tell you how wonderful Ina has been.

We finally came back to Ashton's San Francisco, where Ina now lives. I had a nice visit with Lolita and Cobbie (E. D. Coblentz, Hearst publisher in Frisco), and was waiting for "little" Ashton to receive his ensignship at Treasure Island when W. R. (Hearst) died. It was so right that I was there. I felt Ashton would have liked it.

I got great comfort out of San Francisco. Now that I think of it, Friday, Aug. 17, was an extraordinary day for me: W. R. was buried, Ash received his bars, and George's (Par director George Stevens, Ashton's nephew) "Place in the Sun" opened in S. F. I wasn't aware of it at the time; I was too concerned watching the final curtain descend on Ashton's and my life.

Little Ash and I then went to L. A. to visit with the family—and now I'm home again. I have several weeks of heavy work here to finish up the enormous amount of loose ends. I'm glad, perhaps it will do more than anything else to help me accept my loneliness.

I am eager to begin working on Ashton's material, but I shall hold off until I feel more rested and more certain my judgment is steady.

Ashton and I had a wonderful life—and I'm so glad we both knew it—every minute of our life together.

Mrs. Ashton Stevens.

American Mag's Pix Pitch

The American Magazine for the first time in its 75-year history has adopted a regular motion picture feature, starting with the September issue. It's all part of a concentrated pitch for movie advertising.

The new feature consists of a "Movie of the Month" selection for both color pix and black and white with a page of stills and captions devoted to each. The September issue devotes its color "Movie of the Month" to 20th-Fox's "David and Bathsheba" and for black and white "Here Comes the Groom" (Par) and "Jim Thorpe, All-American" (WB) get the coverage. Black-and-white pix of lesser importance, according to the American's evaluation, are enumerated in a side-box.

Photog Annual Toppers

New York Times photogs topped those of all other newspapers in the number of pix landed in "Photography Annual," collection of best contemporary photographs issued each year by Ziff-Davis. Times' staffers who hit are Sam Falk, Patrick A. Burns, Meyer Liebowitz and Jacob Deschin.

However, a Milwaukee Journal staffer, Angus McDonald, placed three himself. He was assisted in one of them by a colleague, Henry F. Larson. Biggest singlehanded achievement was that of Morris Gordon with five shots. Former newspaper photog, he's now with Western Electric magazine.

Working newspapermen contributed 12% of the 220 prints in the volume.

A. S. Barnes' Sports Tomes

Fall catalog of A. S. Barnes includes "Greatest Sport Stories from New York Times," edited by Allison Danzig and Peter Brandwein, with yarns by John Kieran, Homer Davis, Frederick T. Birchall, etc. "Baseball Reader," edited by Ralph S. Graber. "Baseball's Greatest Pitchers," by Tom Meany, with foreword by Billy Evans, the former ump, and "Football Gravy Train," novel by Frank O'Rourke.

House has also published four 50¢ tomes in baseball stars: "Andy Pafko," by John C. Hoffman, of Chicago Sun-Times, "Bob Lemon," by Ed McAuley, of Cleveland News; "Yogi Berra," by Ben Epstein, of N. Y. Daily Mirror, and "Ewell Blackwell," by Lou Smith, of Cincinnati Enquirer.

CHATTER

Cartoonist Al Capp back from a European vacation.

Leo Guild's novel, "Seduction," a tale of Hollywood, will be published by Avon Books.

Fleur Cowles, editor of the defunct Flair, plans to publish the mag each Christmas as a jumbo-sized annual.

Dr. Edgar F. Magnin's book, "How to Live a Richer and Fuller Life," will be published Sept. 17 by Prentice-Hall.

Legit press rep Harry Davies and Andrew Billings to publish in December a new monthly for deejays, "Disc Jockey Report."

Warren Munsell, Jr. and Bruce Bliven, Jr., have article in the Oct. Esquire, "Part Madness," on the tough job of auditioning for a play.

Dr. Bruno Furst, memory expert, has authored a 14-day series titled "Stop Forgetting" for the N. Y. Daily Mirror. It starts running Sept. 16.

Books specifically exempted from the proposed 50% third-class mail hike for the next two years as part of the U. S. postoffice plan to up revenue by almost $400,000,000 annually.

Saturday Review Syndicate, a subsid of the Saturday Review of Literature, launched a new weekly, its travel column last week. Written by SRL's travel editor, Horace Sutton, it's tagged "Travel With Me."

Irv Kupcinet discusses Chicago's night life and music in October issue of Holiday, devoted to the Windy City. He notes that although Chi developed its own jazz style, it is still hospitable to other types of jazz.

News Leader, 80-year-old Kingston, N. Y., weekly, starts daily publication today (Wed.). It will appear as a tabloid every morning except Saturday according to publisher Chester M. Goldman who acquired the paper last May.

Maureen McManus is publicity head for Henry Holt & Co. and Patricia MacManus ditto for Viking Press; no relations, but plenty of intra-trade confusion for obvious reasons. On top of that they're good friends and cooperate on mutual tieups on occasion.

Kenneth S. Giniger, editor-in-chief of Prentice-Hall's trade book division, treks to England and Europe in latter part of this month and early October to visit writers, publishers and literary agents. His annual trip abroad coincides this year with that of William B. De Luca, manager of P-H's foreign department.

P. M. Stone is prepping a history of the Castle Square Theatre, Boston, where a stock company flourished 1897-1920. He's seeking info from former players and relatives who may have scrapbooks, etc. Persons with material are requested to communicate with Stone at 12 Lexington Terrace, Waltham, Mass.

House Reviews

Continued from page 55

Chicago, Chi

and his songs and monologs get him over handily in the niteries. As for vaude dates, the rotund comic needs a big injection of chucklers in his routine. Neither of his choice bits—the Pullman porter and Texas number—generate much excitement here.

Sepia cleaver Bunny Briggs gets the biggest response. Lad is one of the better tap dancers around, but needs much more showmanship to ring the bell. His staccato tap routines, otherwise, are excellent.

The Pitchmen are a better comedy act than the yocks indicate. They got three. Their best bit is the joke-reading item out of a dusty tome. Their assortment of weird instruments and gound gadgets fails to get across.

Meribeth Old is a better than average contortionist who wraps herself in every conceivable position for 10 minutes. Unfortunately, the backbends do not sustain her for the length of the turn. She'd do better if her stint were more fully rounded.

Relief orchster Bryan Farmon scores with a Latin instrumental sesh and does neatly on his "bra-zil" vocal. *Mel.*

Olympia, Miami

Miami, Sept. 9.

Al Morgan, Sandy The Seal, Jimmy Jemae & Co., Minda Lang, Tenner & Betty, Les Rhode House Orch; "Alice In Wonderland" (RKO-Disney).

It's an all-family lineup this week with "Alice in Wonderland" and most of the show making for visual and ear appeal for the youngsters. Enough stuff to satisfy the older segments should help build biz through the run.

In topliner spot is Al Morgan, who appeals to the adult and teenage segments with his frenetic stylings at the keyboard and his vocalistics. Offers up a steady series of building pianistics and zesty songs for trim build. Kids at matinee listened politely. For the eve crowds he's tops.

Teenoff spot is held down by Tenner & Betty, who combo tops and rope twirling for a zingy pace-setter. Minda Lang adds novelty with her whistling stint. Works out full range from pops to folk, with trick of making tunes through her smiles earning her healthy mitts.

Magico stuff of Jimmy Jemae is fast, and smoothly handled. Purveys the standard assortment of card trickery, cuppies, with newspaper tear-up into production of barnyard denizens a top climaxer.

Show stealer is Sandy the Seal. The sea denizen is trained for usual balancing, but wraps up with impersonations of "typical" opera diva, an airplane, a politician. The vocal trucks bring howls.

Les Rhode and house orch set matters off with special overture of Herbert's "March of the Toys." Back show aptly. *Lowe.*

Capitol, Wash.

Washington, Sept. 6.

Arlene Dahl, Lewis & Van, Eddie Manson (2), Tim Herbert & Don Saxon, "Cattle Drive" (U).

Capitol's current bill is an example of standard, reliable vaude, all very pleasant but lacking sock appeal in any single department.

Headliner Arlene Dahl lives up to her screen buildup with dazzling good looks and eye filling black gown. Her routine, however, could stand tailoring to bring it up to the promise of her strawberry blonde allure. It's all so-so, with no special style or class. Screen star, who has a pleasant set of pipes, is best with "Diamonds Are a Girl's Best Friend" and does well with "That Old Feeling." A little more of the same, and act could be hypoed. Tees off with "I Love You So Much," which, despite her click with same tune in "Three Little Words," does little to get her off to hep start. Also warbles "I Get Ideas" and "Sweet Violets." Walks off to plenty of wolf calls, but mild mitt action.

Comics Tim Herbert & Don Saxon are standouts. Their "roving reporter" sequence, playing on dialect types, and the "Dapper Dan" windup garner constant chuckles. Team has plenty of youth and bounce, and manages to capture galleries from teenoff.

Eddie Manson extracts sweet and hot music from his harmonica. Assisted by an able pianist, his act is tuneful and pleasing. "Rhapsody in Blue" is particularly well handled on both instruments. There's also "Dance of Comedians," "Bali H'ai" and "Rumanian Rhapsody." Reaction of payees is fairly enthusiastic.

Lewis & Van do a satisfactory job of curtain-raising with fast, precise tap routine. Best bet is a Bill Robinson step-terp sequence. *Louis.*

Berlin's TV Biog

Continued from page 1

and (2), it conveys the Americanism he has so long espoused.

The ragtime-to-riches canvas of a songsmith, he feels, is but one of many kindred success stories. America, as a land of opportunity, has long made the Horatio Alger legend familiar. The Who's Whos are loaded with them. The fact that a songsleg happens to be more popularly appealing than the saga of a successful grist, merchant, industrialist or manufacturer is the only distinction, because by the nature of show business Joe E. Lewis is better known than Roger Lewis.

Biopic for His Estate

Berlin's intimates know that otherwise, he will never stand for a filmusical biographical. "If Elen and the kids want it after I'm gone, okay, in fact I'll probably even set it up for them so that when I leave them behind," he has often said, "they may at least have a pattern of procedure." While he has been frequently "written up," he only regards the late Alexander Woollcott's "The Story of Irving Berlin" (Putnam's; 1925) as anything with a semi-"official" eye. This biog, now more than a quarter-of-a-century outdated and far richer because of the intervening years, is something that Berlin feels may be a fortuitous heritage to his wife and children.

However, the impact of TV and the Americanism it can reaffirm has modified Berlin's perspective on the "biographical" phase, at least so far as the new video medium is concerned.

SCULLY'S SCRAPBOOK

By Frank Scully

Gerard, Kas., Sept. 7.

As planets move in their orbits and come back in time from where they started, so it seems as if show biz can go just so far and then curves around and is back to where it started.

Video obviously has brought back vaude. It may have been the indirect cause of bringing it back to the Palace. It's quite possible it may even bring back burlesque, Not Minsky's, but Miner's. That was burlesque before strippers blew the whistle on their own form of entertainment. It was at Tom Miner's remember, where amateur night and "get the hook" began. Everything from the late Major Bowes to the current Arthur Godfrey owes a great deal of his success to burlesque's amateur night.

Barney Gerard, now producing at Monogram, would be the guy to tap when this revival becomes inevitable. His obit was printed in 1910, but he's still very much alive. He just wrote and produced "According To Mrs. Hoyle," starring Spring Byington, a gem that treats the problem of juveniles much as the late Father Flanagan would have treated it.

David and Goliath Sans Sex

Barney was born on Canal St., a few blocks from Miner's Bowery. In fact, he got his first job there when he wasn't much bigger than a peanut and might have been mistaken for one in the gallery. In appearance he hasn't changed much. There wasn't much to change.

To begin with he was as small and as thin as a worn dime, and still is. How he dared to buck the burlesque bosses of his day must have been due to having learned the story of David and Goliath on his mother's knee and resolving henceforth to play the role of David straight, lacking, I might add, the latter-day overtones that some belated lovers of burlesque have injected into David's love-life.

Despite a persistent pushing around by the big wheels of the big wheels, Barney succeeded in revolutionizing burlesque. Annually, his "Follies of the Day" were sure to have novelty attractions that did a lot to raise this branch of show biz from the basement. He substituted pretty costumes for tights and good clean fun for dirty dialog. The swearing that Broadway took up 20 years ago Gerard blue-pencilled from his burlesque shows 40 years ago. He did one "Follies" a year for 18 years. He even got his lowbred laughs on Broadway by 1908, the first time burlesque crossed the tracks, and it was a sensation.

The opening night Broadway speculators were all over Lincoln Square but Barney refused to do business with them. So naturally they made a deal with the hanoffice. Barney forgot to lay seats aside for his family and so had to buy seats from the speculators, and at list prices, too, because the show turned away thousands.

Diamond Jim Brady Won't Walk

This was a house that had failed with vaude and legit and was dark until Barney's "Follies" went in. Flo Ziegfeld sat in a box with Diamond Jim Brady. At the end of the first act the cast took 50 curtain calls, which was too much for Ziegfeld. He walked. He tried to get Diamond Jim to go with him, but Brady stayed for the whole show. In those days when Diamond Jim stayed through the second act that meant it was a hit. Joe Weber and Lew Fields sat in a box next to Ziegfeld and Brady and had a lot of fun watching Ziegfeld squirm through the first act. George Sidney, father of the Metro director, and Honey Boy Evans were among the first nighters.

H. Clay Miner, the oldest of the Miner boys, came backstage to congratulate Gerard. They were partners in the enterprise. Miner congratulated him but Barney, in shortsleeves, screamed, "Yes, but look at the wrinkle in that backdrop."

He had to fight hard to keep his shows up to the standard that night had set at Lincoln Square, and that wasn't easy because he signed attractions like Jack Johnson, who gave his race more black eyes than he gave his opponent, and more than once threatened to push little Barney in the jaw if he could find it. On the other hand, Gerard signed Joe Gans, who was as good a Negro as Johnson was a bad one.

Hippodrome wrestling, which is one of the mainstays of TV today, was introduced by Barney in one of his early burlesque shows. The wrestler was Leo Pardello. In fact, Barney had a wrestling match going on during a presidential campaign in one of his "Follies" shows long before that feature made "Of Thee I Sing" such a hilarious hit.

Barney belonged to the George M. Cohan-Noel Coward school, because he not only could write and direct his shows, but on occasion could act in them. One night in Washington, standing in front of the Lyceum Theatre on Pennsylvania Ave. and talking to Pat Reilly, of Reilly & Woods, the conversation was interrupted by an excited stage carpenter who rushed out to tell Barney that one of the actors who played five parts in the show was too sick to go on. Barney rushed backstage and played the five parts.

He thought the bits so unimportant that in assigning dressing rooms he put the actor up in the scenery loft, which could only be reached by a ladder. Barney had to run up and down that ladder after every change. It nearly killed him. After that he realized how important the actor was in the show and raised his salary.

Barney broke down himself and was crated in a hemorrhaging condition to Liberty, N. Y. Gertrude Hayes was the star of all his "Follies of the Day," and when Barney had one of his many breakdowns she watched the show as well as he would have watched it himself. When he was sent to Liberty she would come up after the Saturday night show on a milk train and often leave by freight Monday mornings before daylight.

Their devotion was such that after she retired from showbusiness they married and during the last four years of her life, when she was critically ill and under the best specialists in San Diego, Barney commuted between Hollywood and the Scripps Hospital every weekend until she died.

He retired from burlesque in 1926 and repaired to White Plains where he had made his home since 1912. But he couldn't stand retirement, so he dabbled in real estate.

Westchester's Delayed Take

The 1929 crash didn't touch him, but by 1932 the repercussions of that collapse reached Westchester County, and before Roosevelt closed the banks Barney's nest egg of half a million in real estate was just about washed away.

He had to begin all over and got a job writing shorts at Warner's in Hollywood. He was there one week, never wrote a line and was let out before he could show what he could do. Then he got a small chance at Metro and did a short one called "A Friend Indeed" which ran seven weeks at the Carthay Circle with "Snow White."

He tried to interest them in "Bringing Up Father," but he had to go down the line to Monogram before he could get a producer smart enough to see there was money in George McManus beyond the fortune collected from the King Features comic strip. He got Eddie Cline, an old Keystone cop, to collaborate in the writing and directing of "Jiggs and Maggie," and to date has done five of these pictures, all substantial moneymakers.

Vina Delmar, who was a daughter of Charlie Hoyt, Sam Hearn (Schlepperman), Willy McIntyre, Johnny Dooley, Jimmy Hussey, Phil Baker, Eddie Dowling, Harry Fox, Leon Errol, the Meinotte twins, George (Gabby) Hayes, Jack Dempsey, and George E. Stone were some of the names that began or were embellished under the guiding hand of little Barney Gerard. But his greatest discovery, and in Barney's opinion his luckiest, was meeting Gertrude Hayes and marrying her.

Broadway

Sonya Levien, Metro writer, in town for a short stay.

Brother of Dr. Irving Somach, w.k. in show biz, died suddenly at 60. He was a commercial photog.

VARIETY's Bob Chandler, now a p.f.c. at Fort Monmouth, N. J., to marry Eleanor Reiff in Brooklyn Sept. 29.

Roy Disney due in town in October and then goes to Europe on a biz trip, but will take his family with him.

Tom Kieran (& Dineen Tavern, 44th and 8th Ave. landmark), fell or jumped from his 91 St. apartment. He was 75.

Joseph Hazen, Hal Wallis' production partner, returns the end of this month after spending most of the summer on the Coast.

Adolph Zukor, Paramount board chairman, left the N. Y. homeoffice for the Coast over the weekend to view newly-completed product.

Dave Golding, ad-pub director of Samuel Goldwyn Productions, back in town after a week of huddles with Goldwyn on the Coast.

Elias Lapinere, RKO's general sales manager for Continental Europe, en route back to Paris on the Liberte following homeoffice meetings.

Teet Carle due at the Paramount homeoffice tomorrow (Thurs.) for his first visit since appointed company's studio publicity manager in June.

VARIETY's circulation manager Edward J. McCaffrey became a pope for the third time on Monday (10); they have a girl and boy already.

Marion (Baby) (Mrs. Toots) Shor, with Collier's Tom Meany, did a good piece on "My Life With Toots" in the latest issue of the weekly.

Stanley Melba heralding the Cotillion Room's reopening with a cocktailery in advance. Yma Sumac and Artini & Consuelo the attractions.

Dancer Adam DiGatano recovering from a heart attack at the Menorah Hospital, Kansas City. He was overcome during a recent stand at the Hotel Muehlebach there.

David O. Selznick and wife Jennifer Jones, slated to fly to Europe last week, pulled a last-minute switch and booked passage on the Queen Mary three hours before it sailed.

Geraldine Brooks and her sister Gloria Stroock due in tomorrow (Thurs.) on the Ile de France. Miss Brooks co-starred with Glenn Ford in a picture made in Paris and on the Riviera directed by Rudi Mate.

Closing at the Toronto Expo last night (9) and opening today (Wed.) for a $10,000 one-nitter for Hadacol in Kansas City, Jimmy Durante and his troupe troop into town this weekend for "two or three TV shows," meaning as many months.

Jerry Wald and Norman Krasna are held on the Coast another week for huddles with Howard Hughes, and will not arrive east until next midweek to assist in the personal hallyhoo of their two pictures, "The Blue Veil" and "Behave Yourself!"

Delayed by an arthritis attack in Miami Beach, Ned Schuyler flies to Paris later this week, instead of sailing on the S. S. Liberte, and returns Sept. 27 on the Ile with Josephine Baker and Jo Boutlon, her husband-conductor, for their Roxy engagement.

Passing of Galen Bogue, former manager for Irene Bordoni and Raquel Meller, puts finale to a Broadway name confusion when he and the late Gil Boag were contemporaneous. Both were chiefly active in the '20s and '30s. Boag managed Gilda Gray whom he later married.

Publicist David E. Green is getting a wedding present from the Youth Festival officials for his handling of their recent Ithaca, N. Y. convention, in the form of free airlift (with the bride-to-be, Judy Wood) a month to Luxembourg, Paris and Capri, at which latter spot they'll be married. "I always knew I'd be sponsored when I finally got married," says the p.a.

Las Vegas, Nev.

By Bill Willard

Hoagy Carmichael a Flamingo guest over weekend.

Axel Stordahl skied in to catch Frank Sinatra at Desert Inn.

Juanita Hall, heading Flamingo's "S. R. Revue," going over big.

Barbara Payton and Tom Neal given ground Desert Inn pool over weekend.

Mrs. Mary Brooks, daughter of the late Will Rogers, stopping at Flamingo.

Danny Kaye, in for a few days at the Desert Inn, spent a day out on hotel's big yacht.

Woody Woodbury up from Clover Club in Miami to take stand at El Cortez Hotel.

Rosemary Clooney hits capacity biz at Thunderbird with reservation list filled well in advance.

Sammy Cahn, Jimmy Van Heusen and Leo Robin among songwriters stopping at Desert Inn over weekend.

Irving Fields, on honeymoon while performing at Thunderbird, has just clefted "So How Come You're Not Married?"

Jack Benny in to huddle with Chief Barker Ben Goffstein about Variety Club's School for Handicapped Children benefit latter part of this month.

Tony Pastor orch heads into Hotel Thunderbird after Rosemary Clooney's three frames, with big reunion between bandleader and his former vocalist planned.

Chicago

Jeff O'Donnell planed in to join "Skirts Ahoy" company at Great Lakes.

Marion Scott, Arden-Fletcher dancer, into Presbyterian Hospital for surgery.

Archie Herzoff, Universal studio ad head, in with family visiting cronies at B&K.

Ambassador Hotel topper Frank Bering and family returned last week from Hawaiian vacation.

Pic actress Beverly Michaels in town last week enroute to Indianapolis for bally on "Pickup" (Col).

Eleanor Parker and husband Bert Friedlob in town for COMPO's "Movietime U.S.A." rally at Esquire Theatre. Actress takes off for Ohio tour this week to bally "Millionaire for Christy" (20th).

Two more strawhatters closed last week. Marshall Migatz' Salt Creek winding boff season with holdover of Lillian Gish in "Miss Mabel" and Chevy Chase finishing neat with Joan Caulfield in "Voice of Turtle."

Miami Beach

By Lary Solloway

Mother Kelly's shuttered for six weeks.

Gerry Dietz, local Hammond fave, into Albion Hotel Lounge.

Charlie (ex-Yacht Club Boys) Adler in town at the Delano for vacash.

Iz Schwartz, labor relations man for pic and show biz companies, also stopping there.

Art Green and his "Make Believe Ballroom" into new mainland Roadside Rest.

Saxony held over Juan Cortes and Chavez in Shell-I-Mar Room. Phyllis Arnold featured in song spot.

Mammy's closed out. Rush Hughes, who headed north, and is now casting about for midnight gabber.

Sans Souci Blue Sails Room joined September hiatus on acts. Holding Sacasas and Arne Barnett Trio until October convention activity starts.

Beachcomber being dickered for by Sid Vogel, Philadelphia club op, who plans on definite bring-in of Yiddish type shows, plus Roumanian cuisine.

"Detective Story," starring Robert Preston, first play in legit series at Roosevelt Playhouse to draw near-full houses. Carol Bruce in "Pal Joey" follows Tuesday (18).

Kitty Davis got married last week to a Los Angeles native. Giving up all interests here and heading west with him. Her club, leased to Sam Singer of Atlantic City's Harlem Club last year, up for sale.

Minneapolis

By Les Rees

Edyth Bush Little Theatre offering "The Nutt Family."

Les Paul-Mary Ford combo a Prom Ballroom underline.

Old Log silo offering British farce "See How They Run."

Art Tatum with Slam Stewart and John Collins at St. Paul Flame.

First Drama Quartette into Lyceum for three nights and matinee, Sept. 28-30.

Hotel Nicollet Minnesota Terrace has Burl Ives set Oct. 1 and Beatrice Kay Oct. 15 to follow Hildegarde, who opens Sept. 17.

Atlantic City

By J. W. Walker

Club Harlem shuttered Tuesday (4).

With summer season well washed up, hotels are preparing for convention season.

Yvette into Steel Pier Music Hall with Shep Fields in Marine ballroom for summer season wind-up.

"Bagels and Yox" closed Saturday (8) night and opens in New York. Show did surprising business.

London

Nat Karson to Blackpool for looksee at shows there and also any new acts suitable for his Empire stageshows.

Malkor Gafni, American-Hungarian tenor, starts his concert tour in Germany, Scandinavia, Belgium, Holland and France late this month.

Alfred Nightingale, general manager for the D'Oyly Carte Opera Co. since 1947, resigned, will be succeeded by Frederick Lloyd, director of the Oxford Festival.

Hartley Power leaving "Biggest Thief in Town" at the Duchess to start rehearsals for his role in "South Pacific." His role will be taken over by Irish actor Liam Redmond.

Richard Murdoch and Kenneth Horne start new series on TV late in September. Titled "Over To You," script is by Anthony Armstrong, author of legit success "Ten Minute Alibi."

Noel Coward's latest opus, "Relative Values," now in rehearsal starring Gladys Cooper, Angela Baddeley, Maxwell Reed, Ralph Michael. Show opens at Newcastle Oct. 15, and goes on a brief tour before its London production.

Charles Cairoli, with Paul, comedy clown act, goes to the Empire, in Nat Karson's stageshow, in October, depending on length of run of "An American In Paris" (M-G), which looks to stay six weeks. Title of production will be "Film Cavalcade."

While in Juan Les Pins, recuperating from serious illness, Al Burnett spotted American Herb Jeffries singing there. He immediately booked him to open for season at his Stork Club, opening Sept. 24, doubling into the Crystal Room.

Maurice Cowan signed pact with Sir Alexander Korda to co-produce filmization of R. C. Sherriff's play, "Home at Seven," for which Cowan held the rights. Ralph Richardson, who created the leading role, is expected to repeat his stage role, being under film contract to Korda.

Ny Norsk Ballet, which played provincial cities here, made London debut at the Embassy, Swiss Cottage, Sept. 3. Concentrating more on miming folk lore than stereotyped dancing, their four presentations "Tyrians," "Mul Ballade," "Truffaldino" and "The Message" were warmly received.

Pittsburgh

By Hal Cohen

Jerry Goff to Canada following summer opera season.

Lee Corey, of WWSW continuity department, off for 60 days of sightseeing on the Continent.

Jeanne Alexander elected president of the "Y" Triangle Players.

Irene Wolfson retiring as secretary on WB publicity to await a baby.

Variety Club resuming its regular Friday Family Nights this week (14).

Dave Lewis, KDKA promotion head, and wife are vacationing in Atlantic City.

Beverly Michaels coming in Friday (14) to plug her Fulton-bound pic, "Pickup."

Playhouse will open 1951-52 season on Oct. 4 with John Patrick's "Curious Savage."

"Rose Tattoo" has been booked into the Nixon for two weeks beginning New Year's Eve.

Bob Rhodes too busy with Lee Kelton's band, so he has quit as presagent at Bill Green's.

Randy Honeywells (Marilyn McCabe, radio and TV singer) have a January date with the stork.

Bill Falbo has a partner this time at the Monte Carlo; it's his new bride and act's now Bill Falbo & Sue.

Francis Mayville had to miss last two performances at his Wagon Wheel Playhouse because of a nose operation.

Zelda Schumann-Heink (Mrs. Arthur) Wilmurt, wife of Tech drama professor and granddaughter of late Mme. Schumann-Heink, accompanied Faye Emerson on quick trip to Europe.

Philadelphia

By Jerry Gaghan

Bob Carson, co-owner of Ciro's, is in Jewish Hospital for minor surgery.

Buddy Brees, former Art Mooney vocalist, started as a disk jock at WPEN (10).

Milton Saunders' orch started a season's run in the Warwick Room of Hotel Warwick (10).

Martial Singher, Met Opera baritone, has joined the faculty of the Philadelphia Musical Academy.

Show package of Duke Ellington, King Cole, Sarah Vaughan, et al., has been set for the Arena, Oct. 2-3.

Jerry Williams, WKDN disk jockey, has opened a luncheon show at Webster's Restaurant, Camden.

The Bath & Turf Club, for two decades one of the leading night spots in Atlantic City, folded quietly last weekend.

Ben Kosserow, former owner of Atlantic City and local niteries, has bought the controlling interest in Big Bill's, large midtown musical bar.

George Levin, manager of the Latin Casino, has parted company with the club, on the eve of the reopening of the town's largest nitery.

The renovated Garden Terrace room of the Benjamin Franklin Hotel reopened (10) with Earl Denny orch returning to bandstand Friday (14).

Rome

By Helen McGill Tubbs

Henry Ringling North here for two weeks.

Brickton entertaining at the Rivoli in Capri.

Gene Tierney planed out for Paris and New York Sept. 5.

Barry Fitzgerald arrived here by plane to star in an Italian pic.

Hugh Shannon, American pianist, featured at Capri nightclub.

Marc Lawrence to Naples on location for Italian film, "Gangster's Vacation."

Actor Tony La Penna signed as dialog director for the new Paul Muni film.

The Joseph Cottens are motoring through Italy, Switzerland, France and England.

"Umberto D," Vittorio DeSica's latest film, in the cutting room. Will be distributed by Dear Films.

"Legend of a Voice," dealing with story of Enrico Caruso before he left for America, now on location in Terrenia.

Paris

By Maxime de Beix

(33 Blvd. Montparnasse)

Medrano Circus reopened with a big audience.

Lou Lober getting the UA office into full swing.

The Sam Zagons to Rome, Capri and then Cannes before homing.

Ethel Reiner of International Theatre mag in Paris for two weeks.

Roger Feral to have his "Femme Troublee" premiered at Theatre Michel.

Charles Claverie, of the Opera Comique, hurt in an auto smash near Laval.

Nadia Marculescu doing a long tour in the French provinces ballying "Great Caruso."

Horseracing at night to be started this season in Paris on the Vincennes racetrack.

Bob Weiss to Cannes for a few days rest before taking his "Double or Nothing" unit home.

Raymond Rouleau ready to go to N. Y. to direct Anita Loos' adaptation of Colette's "Gigi" on Broadway.

Jean Yeaye-Bouchet, head of the Empire Theatre, reporting his house is latest addition to the Pierre Louis Guerin empire.

Lacy Kastner driving a miniature Simca until he gets his new Cadillac to replace the one a joy-riding chauffeur turned into a total loss.

Paris music fans going to Venice for the world preem of opera, "The Rake's Progress," to be conducted by its composer Igor Stravinsky, supported by the Scala (Milano) orch.

Venice

Harold French due in from London.

Margaret O'Brien here with her mother.

Bernard Kreisler here for the International Film Fest.

Jean Renoir here looking for locations for next pic, "The Golden Coach."

Spanish stars Paquita Rico and Lola Flores at gala Spanish jive in the Casino.

Kid stars Pierre Michel Beck, Isa and Jutta Guenther here for preems of their pix.

Orson Welles planed to London after yanking his latest pic, "Othello" from the Fest.

Irene Dunne, Gene Tierney and many other showpeople attended the fabulous Bestegui costume ball.

Canada Lee and Max Nosseck up briefly from Rome, where they are prepping a Technicolor version of "Othello."

In to see the Venice Festival: Beatrice Lillie, producer Joseph Janni, Anne Crawford, Dulcie Gray, Norman Siegel and George Lacombe.

U. S. Minister to Luxembourg, Perle Mesta, guest at Radio Free Europe broadcast-luncheon on Excelsior terrace. Others included Irene Dunne, Welles, Miss Calvet, Bromfield and John McCarthy.

Hollywood

Dagmar in from N. Y. on vacation.

Rex Allen planed in from Detroit.

Maurice Evans planed in from N. Y.

Denise Darcel aired in from N. Y.

Minnie Frank and Vivian Blaine planed to Chi.

Jan Grippo in town after two weeks in N. Y.

Edward Earle celebrated 30th anni as film actor.

Eleanor Parker to Cleveland for personal appearance.

Edmund Gwenn on the mend after a hernia operation.

Charles P. Skouras back in town after a quickie to Denver.

George Wenzlaff, screen moppet, has a new name—George Winslow.

Bob Hope will emcee the International Salute to Hollywood Bowl.

Eleanor Parker to Cleveland to start a 20-city personal appearance tour.

Mack Gordon recovering from injuries in auto crash near San Pedro.

Robert T. Frisch injured in a motor collision in San Fernando Valley.

Felix Ferry pulled out of Ferry-Pickman agency to hook up with Paul Small.

Julie Wilson to Omaha for a week's rest before resuming her nitery tour.

Lewis R. Foster returning to Paramount after a month of Alaskan touring.

Los Angeles County filed suit to collect $3,230 in back taxes on Errol Flynn's yacht.

Eddie Cantor and George Jessel will emcee a dinner honoring Rabbi Edgar F. Magnin.

Judy Holliday in from N. Y. to report for work at Columbia in "The Marrying Kind."

Hal Bock became an associate of publicity firm now known as Foladare, Greer & Bock.

Actor David Brian's first wife suing him for $11,050 which, she says, he owes her on a loan.

Joseph L. Mankiewicz threw a party to celebrate Walter Hampden's 50th anni as an actor.

Alfred E. Daff in town for studio conferences after global tour as world sales director for UI.

Archie Hersoff skied to Kansas City to speak at annual meeting of Commonwealth Theatres.

Guy Madison and Andy Devine guests of honor at California Admission Day celebration in Oakland.

Esther Williams to Chi for week's work on "Skirts Ahoy" at Great Lakes Naval Training Station.

Joan Bennett filed a court petition to prevent a bank from foreclosing a mortgage on her $150,000 home.

Merrill Pye and Hugh Reticker will represent the Society of Motion Picture Art Directors in the "Movietime U.S.A." campaign.

Washington

By Florence S. Lowe

Phil Brito a click in last week's song stint at Blue Mirror nitery.

Vanessa Brown was here to meet local sports writers and plug her new starrer, "Basketball Fix."

Lex Barker in town with frau Arlene Dahl during latter's stint as headliner at Loew's Capitol.

National Production Authority film boss Nathan Golden back at his desk after a Canadian vacation.

Annual Variety Club dinner dance and golf tournament, chairmaned by Loew exchange head Jerry Adams, set for September 21.

Mrs. Drucie Snyder Horton, wife of John Horton, capital Universal rep, helping her father, Treasury Secretary John Snyder, launch the new bond drive.

Howard S. Meighan and J. L. Van Volkenburg, recently named prexies of CBS radio and television respectively, to be feted next Monday (17) by web veepee Earl Gammon, who has invited press reps.

Barcelona

By Joaquina C. Vidal-Gomis

Director Ricardo Gascon off to Madrid to direct a pic for Pecsa Productions.

Madrid Philharmonic orch at the Arriaga Theatre of Bilbao for three concerts.

Mexican pic player Chula Prieto returned to Mexico after having finished her work in "Tercio de Quites."

Mexican vocal trio, Los Calaveras, here again and will appear in Joaquin Soler Serrano's show at the Teatro Victoria.

In from N. Y. on his way to London, Maurice Chevalier arrived at Barajas airport and spent a few hours in Madrid where greeted by many friends and admirers.

OBITUARIES

WILLIAM Q. COWAN

William Q. Cowan, 49, theatrical agent and booker, died in New York, Sept. 7. Cowan was associated with RKO and Keith and booked acts in New York for the old Hippodrome and the 81st Street Theatre. He replaced Max Gordon in the Lewis & Gordon Agency when Gordon left to become chief exec of the Orpheum circuit.

In 1947 Cowan was assistant producer of the "Hour Glass" variety show on WNBT and in the following year he co-authored a half-hour TV series, "The Laytons," aired via DuMont. He was formerly in the ad department of VARIETY.

Surviving are his wife, radio-TV script writer Barbara Boothe and a daughter. His first wife was Dagmar Oakland of the Oakland Sisters, vaude act.

MARIA MONTEZ

Maria Montez, 31, screen actress, died of a heart attack in Paris Sept. 7. She was married to actor Jean Pierre Aumont.

Noted for her siren portrayals, Miss Montez made more than 20 films for Universal as well as a number of French and Italian pix. She appeared in "Ali Baba," "The Arabian Nights," "Gypsy Wildcat," "Cobra Woman" and "South of Tahiti," among others. Her last film, "Sensuality," was made in Rome. Last winter she appeared on the Paris stage with her husband in his play, "L'Ile Heureuse."

Surviving besides her husband are her parents, a daughter and three sisters.

FREDERICK WM. GAISBERG

Frederick William Gaisberg, 77, former artistic director of H. M. V. Records, British affiliate of RCA Victor, died in London Sept. 2. Gaisberg was responsible for the first recording of Adelina Patti in 1900 and he also engaged Enrico Caruso to make his first disks. The story of his career was told by him in his autobiography, "The Music Goes Round," published in 1942.

Although retired from the British recording firm, he served as its consultant.

HENRY A. MORTON

Henry A. Morton, 60, president and managing-director of the Odeon-Morton Theatres in Winnipeg and Saskatoon, died recently in Winnipeg. He started in the business as a doorman in Winnipeg in 1914, later managed and acquired theatres in that city, and in 1941 became an Odeon partner.

Survived by his wife and a daughter and a son.

DAVID SEARS

David Sears, 52, Irish playwright and drama critic, died Sept. 1 while on holiday at Beaulieu-sur-Dordogne, France. He won the Tailteann Award for his first play, "The Children of Thor," in 1928. His other plays included "The Dead Ride Fast," "Juggernaut," "Maeve of Connaught" and "The Jocund Vine."

He is survived by his wife.

CLIFTON YOUNG

Clifton Young, 34, actor, died of asphyxiation in a hotel room in Los Angeles Sept. 10. Police said he apparently fell asleep while smoking a cigaret.

Young appeared in vaude with his parents at the age of five and two years later joined the "Our Gang" comedies as a juvenile villain. He left the screen temporarily at 13 to work in radio, but returned after World War II and was signed by Warner Bros.

His wife and son survive.

CAROLYN CLARKE

Carolyn Clarke, 55, former actress and wife of playwright Hugh S. Stange, died in New York Sept. 9. Miss Clarke appeared in many of David Belasco's stage productions and also was seen in such plays as "The Noose," "The Play's The Thing," with Holbrook Blinn, "Autumn Violin" and "The Long Rosit," latter written by her husband.

Surviving, besides her husband, is a brother.

GEOFFREY WHITWORTH

Geoffrey Whitworth, 68, founder and chairman of the British Drama League, died in Oxford, England, Sept. 9.

Whitworth founded the Drama League in 1918 and was its chairman for 30 years. Later he was governor and a member of the exec committee of the Stratford Memorial Theatre and secretary of the Shakespeare Memorial National Theatre Committee. He was also a member of the Joint Council of the National Theatre and the Old Vic.

GALEN BOGUE

Galen Bogue, 55, theatrical promoter and producer, died in New York Sept. 5. In the 1930s he had been manager of Irene Bordoni and had been a co-producer with the late Hal Skelly. He also figured in Raquel Meller's first U. S. tour. At the time of his death Bogue was associated with the Music Box Theatre, N. Y.

A sister survives.

CAL LEVANCE

Charles Waite, former vaude comedian known professionally as Cal Levance, died in Toronto Sept. 6. He toured the U. S. vaude circuits for 40 years and also appeared on Mississippi showboats as well as in early motion pictures.

A sister survives.

AL KLEIN

Al Klein, 66, former vaude trouper, died Sept. 5 at City of Hope, a cancer sanitarium near Los Angeles.

Klein toured the major circuits for years with his brother as The Klein Bros. Moving to California several years ago, he kept busy playing bit roles in films.

LLOYD A. GOOD

Lloyd A. Good, 69, retired director of the Philco Corp., died Sept. 7 in Philadelphia. He was production manager of Philco for 15 years before his retirement.

Surviving are his wife, two sons, three sisters and two brothers.

VICTOR T. STREATOR

Victor T. Streator, 79, voice coach at New York's Metropolitan Opera in the early part of the century, died Sept. 1 in Springfield, O. He taught voice for many years at Oberlin, O., College.

His wife survives.

JAMES J. COLLINS

James J. Collins, 81, former vaude actor, died in Freeport, L. I., Sept. 5. He toured the Keith circuit as a straight man in comedy sketches.

Surviving are his wife and daughter.

EDMUND MacDONALD

Edmund MacDonald, 40, screen and radio actor, died of a cerebral hemorrhage at Veterans' Hospital, near Los Angeles.

He appeared in such radio series as "This Is Your FBI," "The Saint" and "Suspense."

PAUL E. BROWN

Paul E. Brown, 47, blind musician and brother of comedian Joe E. Brown, died in Toledo, Sept. 9. He headed his own orch in Toledo in the 20s and as an organist, he played at hotels, niteries and resorts. His wife, his mother, a sister and another brother survive.

Mother, 67, of DAILY VARIETY advertising manager Charles Gerlach, 37, died near Van Horn, Tex., Sept. 8 when a truck trailer broke loose and demolished the car in which she was riding. Her body is being shipped to the Coast for Friday (14) services. Two daughters and another son survive.

Robert Blackmore, 33, orch leader and operator of a drive-in theatre at Lawrenceburg, Ind., died from polio Sept. 5 in Cincinnati. His wife, two sons, a daughter and his mother survive.

Paul G. Trunick, 49, operator of the Penn-Lincoln Drive-In near Pittsburgh, drowned recently in Curve Lake at Peterborough, Ont. Survived by his wife, a son and daughter.

Wife, 77, of George K. Spoor, a pioneer of the motion picture industry, died in Chicago Sept. 6. Besides her husband, who is still active, she is survived by a daughter.

Mrs. Rosalie Virginia Rubin Kramer, violinist-singer and wife of A. Walter Kramer, critic-composer, died in Truro, Mass., Sept. 6.

Col. Fred A. Prince, 68, retired army officer, West Point football star in 1906-07 and father of Bob Prince, Pittsburgh sportscaster, died in Los Angeles Sept. 4.

Mrs. Florence C. Waterman, mother of S. Barret McCormick, RKO advertising director, and T. Bidwell McCormick, RKO field rep in Denver, died in Denver Sept. 9.

R. P. Gillet, 76, who founded the Union Catholique du Theatre which wielded considerable influence on the French stage, died in Aix les Bains, France, Sept. 6.

Prince Antoine Bibesco, 73, playwright in Paris, died Sept. 6. His works included "Le Jalousie," "Laquelle," "Quatuor" and "Un Heritier."

Arnold F. Braun, 30, sound engineer, died Sept. 4 in Hollywood after a three-month illness. He had been with Paramount 23 years. Wife, son and daughter survive.

Jean Baker, script supervisor at Warners, died Sept. 3 in Corona Del Mar, Cal. She was with Warners for 18 years.

William M. Gamble, 82, former chairman of the board of the Gamble Hinged Music Co., died in Chicago Sept. 2.

Frank J. Campbell, 72, co-founder and first prexy of Campbell-Ewald, Detroit ad agency, died in Madras, Ore., Sept. 9.

Frank Bonacchini, 52, prexy of corporation that owns the Coq Rouge Restaurant, N. Y., died Sept. 1.

Mrs. Elizabeth Pattee Wallach, 78, former singer and concert promoter, died in Newburgh, N. Y., Sept. 3.

Mrs. Lena Singer, 74, mother of Abbey Singer, film director, and Carl Post, publicist, died Sept. 4 in Hollywood.

Father, 75, of Red Hershon, Nat Goldstone Agency associate, and Ving Hershon, film editor, died Aug. 31 in Hollywood.

Alfred Pher, 71, veteran parking lot attendant at RKO, died Sept. 5 in Hollywood.

Father, 75, of Walter G. (Pee Wee) Hunt, trumpeter and orch leader, died Sept. 5 in Columbus.

J. J. Schaefer, projectionist, died in Dallas Sept. 3, while on duty at the Palace Theatre.

Selma Corbett, 61, vaude and radio actress, died Sept. 1 in Los Angeles.

Father, 78, of Danny Newman, legit publicist, died in Chicago Sept. 6.

Giuseppe Mule, 66, Italian composer, died in Rome Sept. 10.

LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us

Jimmy—Eddie
Lewis—Josh—Jules

MARRIAGES

Irene Eagar to **Richard Wallace Harris**, Dublin, Aug. 30. Bride is women's feature editor for Radio Eireann.

Connie Haines to **Major Robert DeHaven**, Beverly Hills, Cal., Sept. 7. She's a singer.

Muriel Rose Currier to **L. Lynn Brumage**, Portsmouth, N. H., recently. Groom is announcer at WWHN, Rochester, N. H., and former program manager of an Armed Forces station in Alaska.

Ruth Behringer to **Herbert Osgood**, Pittsburgh, Aug. 24. Both are musicians.

Naomi Crain to **Stephen Radkoff**, Cumberland, Md., Sept. 1. Both are Pittsburgh little theatre actors.

Joan Pastik to **Robert Wendler**, Pittsburgh, Sept. 1. Bride's on staff of WDTV there.

LaRue Kuhant to **Tony Ponte**, Pittsburgh, Sept. 1. Bride's librarian-engineer at WMCK there.

Phyllis Hoffman to **Sam Jacobs**, Pittsburgh, Sept. 1. Bride's with Warners' theatre-department there.

Doreen North to **Mal Klein**, Hollywood, Sept. 7. He's film director at KLAC-TV there.

Jeanne Race to **Al Woodbury**, Phoenix, Aug. 14. He's a composer-conductor, she's a script girl for "Amos 'n' Andy."

Jean Wallace to **Cornel Wilde**, Los Angeles, Sept. 4. Both are screen players.

Elaine O'Brien to **William G. McCarthy**, New York, Sept. 1. Bride is with editorial department of the N. Y. Herald Tribune; he is a television-director producer with the J. Walter Thompson ad agency.

Audrey Barlow to **William Ridgely Orndorff**, San Juan, P. R., Sept. 4. Bride is the daughter of pianist-composer Samuel Barlow.

Ann Ray Yvonne Baker to **Kenneth Hugh Allison**, St. Thomas, Virgin Islands, Sept. 5. He is with station WSTA there.

Marion Rose to **Tommie Neate**, San Antonio, recently. Bride is local legit director; groom is with Aztec Theatre there.

Portia Hamilton to **Sgt. Lester J. Sandberg**, Los Angeles, Aug. 31. Bride is secretary to director Lloyd Bacon at 20th-Fox.

Felicia Montealegre to **Leonard Bernstein**, Boston, Sept. 9. Bride is a TV actress, he's a composer and symph orch conductor.

Joan Sanger to **Robert Maidment**, Spring Lake, N. J., Sept. 8. Bride is with CBS.

Mrs. Elinor Rolph Burks to **Raymond C. E. Pryde**, Baltimore, Sept. 1. He is copy editor of the Baltimore Evening Sun and its former radio editor.

Rusty Gordon, to **Norman MacLeod Glasgow**, Sept. 3. She's daughter of Harry Gordon, Scot comedian, he's member of vocal outfit Maple Leaf Four.

Madeline Holmes to **Victor Osorio**, New York, Sept. 10. Bride is daughter of actor Taylor Holmes.

Terry Paige to **Hal Fein**, Aug. 25, N. Y. He's professional manager of Republic Music, Sammy Kaye's publishing firm.

BIRTHS

Mr. and Mrs. Edward McCaffrey, daughter, New York, Sept. 10. Father is circulation manager of VARIETY. It's their third child.

Mr. and Mrs. Delmar Daves, daughter, Hollywood, Sept. 1. Mother is Mary Lawrence, screen actress, father is 20th-Fox writer-director.

Mr. and Mrs. Ray Sandler, son, Hollywood, Sept. 2. Mother is a niece of Louis B. Mayer, father is a film attorney.

Mr. and Mrs. Pitt Herbert, daughter, Albany, Sept. 2. Father is a member of Malcolm Attebury's Playhouse company. Three, mother was on theatre's staff last season.

Mr. and Mrs. Arthur Henley, son, New York, Sept. 9. Father is radio and tele humor writer.

Mr. and Mrs. Jim Dillon, son, Hollywood, Sept. 3. Father is aide to George Bowser, Coast executive of 20th-Fox.

Mr. and Mrs. Tom Harmon, son, Burbank, Sept. 2. Mother is Elyse Knox, film actress, father is TV-radio sports announcer and former collegiate and pro football star.

Mr. and Mrs. Bill Clark, son, Santa Monica, Cal., Sept. 7. Father is a sound engineer at 20th-Fox.

Mr. and Mrs. William Wellman, daughter, Hollywood, Sept. 7. Father is a film director.

Mr. and Mrs. Al D'Alo, son, Pittsburgh, Aug. 30. Father's on staff of Carousel nitery there.

Mr. and Mrs. Art Gibbons, son, Pittsburgh, Sept. 5. Father's a partner in the Rothman-Gibbons ad agency there.

Mr. and Mrs. Robert Cummings, daughter, Santa Monica, Cal., Sept. 7. Mother is the former Mary Elliott, of the films, father is a screen actor.

Mr. and Mrs. Ken Hildebrandt, daughter, San Francisco, Sept. 4. Father is sales manager of KYA there.

Mr. and Mrs. Gerard L. Gentile, daughter, Cleveland, recently. Mother is former costume designer for Cleveland Playhouse, father is technical director and scene designer for Cain Park Theatres, Cleveland.

Mr. and Mrs. Ben Astor, son, New York, recently. Father is with Columbia Pictures International Corp.

Mr. and Mrs. Dan Paradies, son, Sept. 10. Mother is daughter of Harry M. Kalmine, president of Warner Bros. Theatres.

Flock of New Drive-In Pixers

Memphis

Memphis soon will be one of first key theatre centres in the south to build a new drive-in for Negroes. Definite plans were announced last week by N. A. Cook to construct a $100,000 drioner on the city outskirts of a Negro populated section.

Texas Drive-In for Negroes
Dallas.

The East Garland drive-in opened here by L. C. Wiggins and Art Kyphe. It is for Negro patronage and uses 16m film.

3 Drive-Ins Opened in Indiana
Fort Wayne, Ind.

Three new northeastern Indiana drive-in theatres were opened recently, each designed to accommodate about 300 autos. Alex Kalafat, who formerly owned an indoor theatre at Garrett, Ind., is owner of the new Tri-Hi ozoner near there. Mullers Bros., Fort Wayne, are owners of the Bluffton drive-in, near Bluffton, and the Sky-Vue drive-in, near Portland.

Open Three New Texas Drive-Ins
Sweetwater, Texas

New Park Super drive-in opened here by Lionel D. Maney. Has 2,000-car capacity. Because of the natural elevation the ozoner has no ramps or fences.

Caprock drive-in opened at Slaton according to Dan Pritchett, co-owner and manager. It has a 300-car capacity.

Slaton's second drive-in, the Circus, launched in that city by Bill McDavid. Ozoner is decorated in "big top" manner throughout, and has 300-car capacity.

Mass. Ozoner For Church Services
Boston

The 1,000 car Neponset drive-in, owned by the Redstone Circuit, loaned to the Council of Protestant Churches of Boston for a series of religious services which started here this month and will continue every Sunday morning until mid-September. Services are to be conducted by alternate Protestant ministers.

Regina Businessmen Run Ozoner
Regina, Sask.

Built at a cost of $125,000, new Sunset drive-in here has accommodation for 737 autos. Ozoner, an independent, is operated by a group of local businessmen organized as Theatre Under the Stars, Ltd. President and manager is Phil Boimoff, Regina, who is head of Sun Theatres, Ltd., Weyburn, Sask.

3 New Houses in Texas
Mineral Wells, Texas

Walters Air Force Base Theatre opened here. It has a seating capacity of 900.

Hans Smith opened the new Irving Theatre at Irving. It is a 1,500-seater.

Pete Stolis opened the new Venus at Victoria. It was built on the site of the old Queen Theatre.

Brecher's New Theatre
Scarsdale, N. Y.

Opening of Leo Brecher's new Plaza-in-Scarsdale Theatre will be held tonight (Wed.). Inaugural pic, "The Great Caruso" (M-G).

Pix Forces Mass

(Continued from page 4)

to set up an all-industry network utilizing microwave channels, etc.

Attending the meet were Loew's veepee-secretary Leopold Friedman, MPAA theatre TV committee chairman; MPAA execs Edward Chesnitz and Sidney Schreiber, exhib chiefs Mitchell Wolfson (Wometco), Nat Fellman, Harry Kalmine, Harry Goldberg (all Warners), A. H. Cheynes (Paramount), William F. Cronin (Cinerama), Robert H. O'Brien (United Paramount), Lester B. Isaac and Joseph B. Vogel (Loew's), E. J. Smith (RKO), Kenneth C. Royall and Vincent R. Walsh (20th-Fox), Marcus Cohn (attorney repping the NETTC and Theatre Owners of America), Walter Reade Jr. (TOA), Ralph Cohn (Columbia), Wilbur Snaper (National Allied), Norman Gluck (Universal) and Theodore R. Black (Republic).

PINKY LEE...
BIGGEST SMASH HIT IN PALLADIUM HISTORY for a LONDON "UNKNOWN"!

THE PEOPLE
By Hannen Swaffer (Dean of London Critics)
"So another American variety star has been discovered by a Palladium audience!

PINKY, a little fellow, was a small name on the bill on Monday—put in as make-weight—and he came on early.

Yet, so much was he a welcome reminder of the old music-hall at its best, that he triumphed.

So long and loud was the applause that rewarded his extravagant comedy that, at both houses, the Mack Triplets and the accomplished Florence Desmond, who followed, had difficulty in getting a quiet hearing. At all subsequent shows they had to precede him."

VARIETY
Palladium, London, Aug. 14:
". . . despite galaxy of talent, the biggest reception goes to an unknown comic from America making his London debut. PINKY LEE comes on gold as an unknown quantity and walks off nearly a half hour later to be hailed as the newest Palladium hit. Myro.

THE PERFORMER
"This was PINKY LEE's night of triumph."

THE STAGE
"PINKY LEE, stopping the bill at the Palladium."

DAILY HERALD
"PINKY LEE, an American comedian new to Britain, was the real star of the Palladium bill last night. His triumph was all the greater because his turn followed on the heels of Florence Desmond at the peak of her form."

EVENING NEWS:
"PINKY LEE is the sort of comic we pine for."

DAILY GRAPHIC:
"PINKY LEE deserved his ovation."

NEWS CHRONICLE:
"PINKY LEE has brains in his tongue as well as his toes."

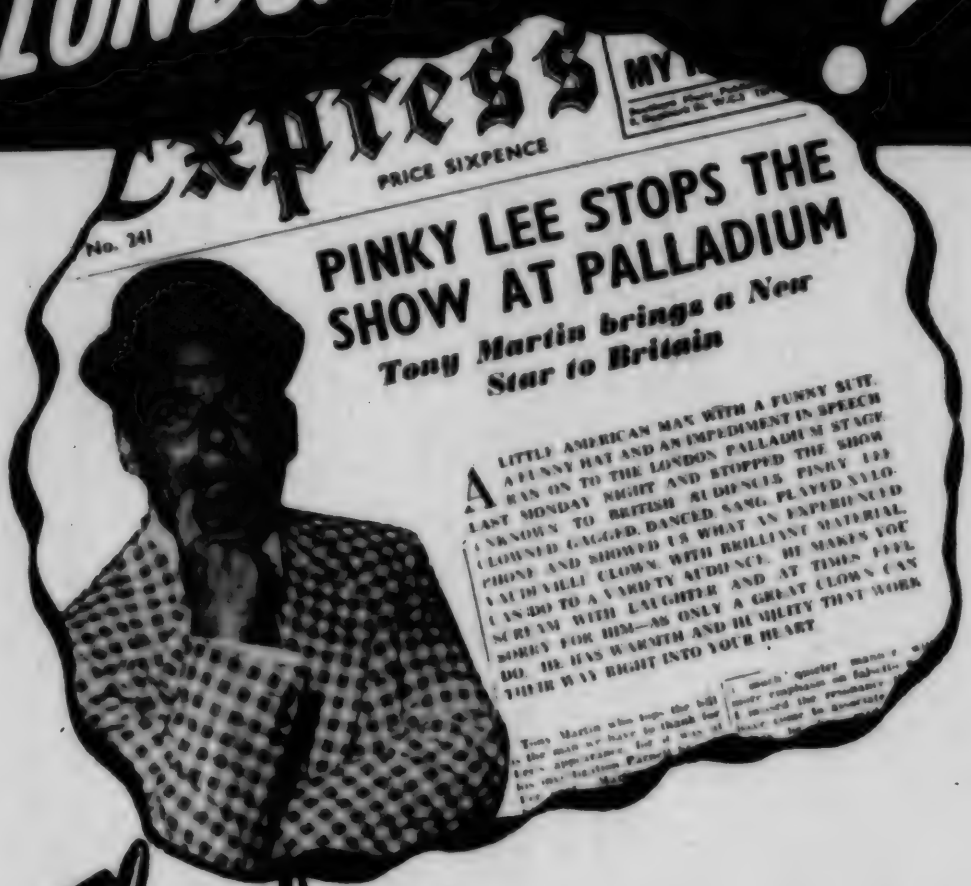
SHOW WORLD:
"PINKY stops the show."

YORKSHIRE OBSERVER:
"PINKY LEE's night of triumph."

THE STAR:
"Reception that threatened to raise the roof was earned by PINKY LEE."

DAILY TELEGRAPH:
"A new American comedian—a Palladium success."

DAILY MAIL
By Cecil Wilson:
"London's rapture in discovering another American named PINKY LEE."



Thanks...

...to TONY MARTIN for being so wonderful to me.

...to ED SULLIVAN for visiting the London Palladium on your flying trip to see my show and for your warming comment backstage:
"Pinky, you fractured them!"

...to VAL PARNELL for wanting me to stay over and co-star in the Palladium Fall Revue.

...to HARRY FOSTER, LESLIE MACDONNELL and HYMAN ZAHL for their friendship and help to make this trip to England a never forgetable event.

...to KATHLEEN WILLIAMS, chief booker for the Opera House, Blackpool, for your offer to sign me in your next Blackpool Revue.

...to all the men and women of the William Morris Agency and to my Personal Manager, Charles Wick, for their great help and belief.

...to the British Press for all the grand things that were said about me.

Personal Management:
CHARLES WICK and ASSOCIATES
342 Madison Avenue, New York, N. Y.

Direction:
WILLIAM MORRIS AGENCY

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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ARENAS, THEATRES IN TV BATTLE

Pix Scouts' Fruitless Summer Search for Talent in Strawhats

Annual culling of the strawhats by talent reps of the major studios has produced no unknown or budding star who is producing more than a routine ripple of enthusiasm among the pro scouts. That doesn't surprise the talent-searchers, however, since the yearly summer trek through the barns seldom does provide any extraordinary player potentials.

That's not to say there's not plenty of good acting in the hayloft houses, such vets as Al Altman of Metro, Arthur Willi of RKO and Boris Kaplan of Paramount agree. Level of thespic quality in the barns has improved tremendously they say, particularly with the increase in the number of Equity-covered houses.

However, most of the better young players are already known to the talent snoopers before they board bus, plane and train to view their work in the backwoods theatres. It generally only serves to reinforce opinions already held.

In the course of the summer, however, each of the scouts turns up four, five or six promising youngsters whom he encourages to try New York, if they haven't already. If possible, their careers are guided to the extent of the talent rep endeavoring to get them placed in a show for the purpose of seasoning and further watching them. In some cases they are also provided with coaching to see if they respond.

The principal difference between the present and the "good old days" is that the studios for economy reasons no longer maintain contract lists of promising players. Thus, whereas the talent chiefs formerly signed potential

(Continued on page 74)

1 Pianist to Another

Irving Berlin and his wife ducked out of a sponsor's party last Wednesday night (12) by Red Cross Shoes, which had bankrolled "Irving Berlin Salutes America" on NBC-TV that night and went to the Stork Club. Shortly after they arrived, the songwriter was paged to answer a long-distance phone call.

Wondering who would call him at the Stork, Berlin picked up the phone and the voice at the other end said, "This is Harry Truman. I just wanted to tell you that we watched your show here at the White House and loved it. Thanks for taking such good care of our little girl." Margaret Truman had guested on the video show, singing Berlin's "God Bless America."

Woos Orson Tour With Magic Shows

Orson Welles may return to the U. S. next fall to tour his magic act. Concert-type performances would be under the management of Sol Hurok, who conceived the idea and has been trying to sell it to Welles in Europe. The two men met in Paris through a mutual friend, cartoonist Al Capp.

Welles, a longtime magic hobbyist, would also fill out the evening with scenes from plays or other entertainment. He's to let Hurok know whether to go ahead with bookings following opening of his "Othello" legiter in London.

Actor has the title role in "Othello," which is being produced by Laurence Olivier. It went into rehearsal last week and is expected to run through the season. Welles has not been in the U. S. for about three years. He's nixed a number of offers to return for production of TV shows and films.

Pinza a Hot Kid All Over Again on Strength Of One Strong TV Show

Magic of a good television show as well as its tremendous impact generally, was underscored again this week by Ezio Pinza, whose video how Sept. 8 on NBC-TV's "All Star Revue" was standout. Offers to Pinza, as direct result of that single TV appearance, has made him hotter than he was since he first opened in "South Pacific" on Broadway.

Even though the kinescope of the program won't be seen on the Coast until this Saturday (22), the unanimously good reviews he received have apparently reached Hollywood, since Metro is giving him renewed special attention for pictures. CBS also checked with NBC to determine if it could get Pinza for a couple of guest shots, but NBC has an exclusive on his radio and TV services. In addition, most of the top NBC shows are after him for guest spots.

Pinza's next TV stint will be as co-star with Milton Berle on NBC's "Colgate Comedy-Hour" Sunday (23).

60-Year-Old Widow Of Exhib Is College Frosh

Albany, Sept. 18.

Margaret E. Buckley, widow of Christopher H. Buckley, onetime leading theatre owner in Albany and Bennington, Vt., has enrolled at Bennington College. She is a freshman, majoring in arts and languages.

Mrs. Buckley, who is 60 years old, was graduated from Bridgeport, Conn., High School in 1909 and is the mother of five children. All her children are college grads. She has eight grandchildren.

INT'L BOXING CLUB PLANNING CIRCUIT

Big-screen video theatres, exuberant over the socko grosses hung up by the Robinson-Turpin fight last week, may be in for a knockdown, dragout battle to retain the exclusivity they've had on events until now. International Boxing Club is planning its own big-screen tele circuit in arenas throughout the country, which may ease the theatres out of TV sports. In addition, a number of privately-owned auditoriums and halls in key cities are eyeing the potentially lucrative big-screen medium as a possible new venture for themselves.

Paving the way for such competition to the theatres is the threat of antitrust litigation. If they attempt to retain an exclusive, Country's politicos, with an eye on next year's elections, have hopped on the "let's-save-the-fights-for-home-viewers" bandwagon. This factor makes the situation an extremely touchy one for the theatres. In addition, the chronic black eye suffered by the film industry, including the big theatre circuits, in the recent industry antitrust case puts them in a vulnerable position.

The IBC, VARIETY learned, has been quietly studying the possibility of feeding fight telecasts into the several stadia under its control. The terrif biz racked up by theatres carrying the Robinson-Turpin go, with an estimated 100,000 fans turned away for lack of seating capacity, has given added impetus to the boxing combine's eagerness to cut itself in directly on the big screen gravy train.

Theatres, for their part, argue that it would be preposterous for IBC to utilize only its own arenas. In so doing, exhibitors say, the fight outfit would be losing hundreds of thousands of potential theatre seats. If the events

(Continued on page 75)

D. of J. Exploring Big-Screen Solos; FCC Shuns Battle

Washington, Sept. 18.

The Justice Department's antitrust division is quietly exploring the exclusive theatre television situation to determine whether there might be a cause for action, VARIETY learned today (Tues.).

Antitrust division has been considering angles since the first of the prize fights in New York was exclusively wired to a limited number of picture houses. The situation became more pressing following the Randy Turpin-Ray Robinson go last Wednesday night (12) when a large number of protests

(Continued on page 74)

Video Guest Fees Spiral to New Highs in Battle for Top Names

Competition among television networks and producers for top guest personalities is raging hotter than ever with the advent of the new season, boosting fees in some instances to an unprecedented high of $5,000-$7,000 for a single performance. Trouble signs have already been posted, as a result, with the agencies which squawked last year about TV's skyrocketing costs, but the nets and packagers, anxious to win out in the battle for ratings, are still fighting to be first on the air with the name stars visiting from Hollywood.

Odd facet of the fight, according to some industry observers, is the fact that big-name personalities don't necessarily pay off in high ratings. They point to comparatively low budgeted shows, such as CBS-TV's "What's My Line?" as proof that the answer lies not so much in whom on the show as what's on the show. In addition, they cite such moderately budgeted dramatic programs as Kraft Theatre, NBC-TV, as evidence that even an hour drama can eliminate high-priced name talent if it establishes a rep for consistently good production and scripting.

But that apparently isn't deter-

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Another Cantor Nifty

Eddie Cantor, who originated several slogans for the various charity drives in which he's participated, has coined a new one for the Defense Bond Drive, which has received the official sanction of Secretary of the Treasury John W. Snyder. Slogan is, "There's a Bond Between Us."

New motto is to be spotlighted on the Treasury's billboards and other ad-publicity matter, which will show a mother and baby and on the other side the father in a GI uniform. Cantor incidentally coined the "March of Dimes" phrase for the annual drive of the National Foundation for Infantile Paralysis.

Hadacol Folds, Stranding Acts

Chicago, Sept. 18.

Hadacol, the patent medicine which under Senator Dudley J. LeBlanc has spent millions of dollars in radio and on razzle-dazzle exploitation to promote sales, abruptly cut short its tour in Dallas last night (Mon.). Stranded were Carmen Miranda, Candy Candido, Hank Williams, Minnie Pearl, Les Gatos Trio, Lee Marx, musicians and other personnel. About $100,000 in contracts are left to be paid off.

First 16 days' attendance and sales exceeded last year's, but the next two weeks were miserable. Bob Hope did not draw as headliner in Louisville and Cincinnati. In Louisville, instead of boxtop admish, people saw it free due to a local tax hassle.

Although last week reached attendance expectations, dealers were returning former purchases. Omaha was also off due to a blast by the Women's Christian Temperance Union. Drastically cut budget of the last two weeks failed to help despite show being in "home" territory.

Company was sold by LeBlanc a weeks ago to an eastern group, the Maltz Memorial Foundation.

The Hadacol Caravan failed to fill Technical high school 2,200-seat auditorium on its Omaha one-nighter Sept. 12. A moveover was made when cold weather stopped showing in the city stadium. Estimated that something under 2,000 saw the three-hour performance, admission to which was by boxtop. Second show was abandoned.

Performing to an enthusiastic audience were Carmen Miranda, Jack Dempsey, Candy Candido, Minnie Pearl, Rochester, Dick Haymes, Larry Glenn Logan and Sharkey Bonano's Dixieland Band.

Red Channels Lists Henry Morgan, But He's Hired as M.C.--By NAM!

In a bit of surprise casting, the National Assn. of Manufacturers employed comic Henry Morgan on Sunday (16) to emcee a Constitution Day Americanism rally in Elmira, N. Y. Morgan's listing in Red Channels has kept him off the air in recent months with sponsors and networks fearing to touch anyone tinged by the book.

NAM has long been hailed as the last outpost and bulwark of conservative, right wing political and economic thinking, which is what caused the eyebrow-raising at the employment of Morgan. The leopard apparently, however, is doing some spot-changing under the public relations hand of Leonard Smith, one-time reporter for the liberal Philadelphia Record.

Evidence of the new thinking was a nix on the idea of having Ginger Rogers attend the Elmira celebration. Smith was seeking glamor for the show and knew Miss Rogers was in the east for a play, but turned down the idea of inviting her because of her association with ultra-rightwing groups on the Coast. NAM's aim is to play it down the middle.

Morgan's hiring was not accomplished without considerable discussion. Smith said, however, that he knew very well that despite the listing in Red Channels the comedian isn't and never was anything resembling a Communist. Once this had been explained to NAM brass, Smith said, there was no problem.

5 More H'woodites Named Reds In House Probe of Film Commies

By MIKE KAPLAN

Hollywood, Sept. 18

Five new names of Hollywood people who were members of the Communist Party were submitted to the House Un-American Activities Committee today (Tues.) by screen and radio writer Leo Townsend, eighth witness to appear before hearings which have resumed in Los Angeles. He was the third witness of the day and talked freely and calmly, in marked contrast to the first two witnesses today, writer Henry Blankfort and character actor Howland Chamberlin. Both took refuge behind the Fifth Amendment, their brief sessions on the stand being marked by noisy and sometimes angry exchanges with committee chairman John Wood (D-Ga.).

Townsend told the committee he was a member of the party for five years, from 1943 to 1948, save for a brief period in 1944 when he "automatically" left by taking a post with the Office of Strategic Services. He said he had been a member of three different groups during that period and had per-

(Continued on page 24)

WB Won't Fire Ex-Red

Hollywood, Sept. 18

Scripter Leo Townsend, currently on the Warner Bros. payroll, has been given assurances by the studio that he will not lose his job "as long as he intends to make a clean breast of things" in his testimony before the House Un-American Activities Committee.

Townsend, third witness to take the stand today (Tues.) in the Los Angeles Federal Building, admitted his former Commie Party membership. He was one of the few "cooperative" witnesses to come before the House committee probing the Red infiltration in Hollywood.

Par's Duncan Sis Biog

Hollywood, Sept. 18.

Paramount acquired rights to the life story of the Duncan Sisters and their musical show, "Topsy and Eva."

Screen biography will be produced by Harry Tugend under that title, with Richard Bare as associate producer.

Changing of Guard Best Show in Vienna; Unique Parade of U. S., Russos

By JOSEF ISRAELS, II

Vienna, Sept. 11.

The monthly parades marking change of control among the four powers in this occupied city 100 hundred miles behind the Iron Curtain have become a top tourist attraction. This is especially true of the joint U. S.-Russian parade ceremony which occurs every four months when Yanks turn to patrol the International Zone comes right after the Soviet's.

Hordes of Viennese, augmented by hundreds of tourists from all over the world, always turn out for this one. Most onlookers watch fascinatedly with the feeling that this may be the last time American and Soviet troops may be seen in joint friendly maneuvers. But four months later it comes up again, and the tourists are on hand to gaze at the only place left in the world where Reds and westerners work side by side in at least outward friendship.

The changeovers occur the first of every month at 11 o'clock in the morning before the old Federal Palace of Justice which is now occupied as Vienna's four power Commandatura. On the Palace's front hang the four coats of arms of the MP units cooperating in the famous International Patrol which bases there. The parade times are the only ones when Russian troops, including officers and their wives and kids are identifiably visible in public and when Russkis hold still for the cameras of westerners. On other occasions it's worth a destroyed film and a few hours detention to risk a picture of a Russian or even the exterior of a Soviet occupied building. Thus the Yank press photogs and tourists alike delight in concentrating on Russian faces and attitudes on this occasion.

The Red and U. S. troops, limited by agreement to the company strength plus a band apiece, gather on opposite sides of the Palace. Promptly at 11 a.m. they march into positions at attention facing the building's steps. Then comes the high spot, always performed in a blaze of flashbulbs when the American and Soviet troop commanders formally shake hands. The U. S. rep is a young, handsome six-foot captain from Pennsylvania. His Red counterpart is a small, grizzled war veteran heavily hung with medals and marching stiffly from war wounds. This part of the cast has not changed for more than a year.

Spine-Tingling Performance

After the handshake the city commanders, U. S. Brig. Gen. William E. Fitts and Russian Guards General Vladimir Bureyko, in fancest allowable uniforms, appear on

(Continued on page 67)

Ayer Disclaims Influence Of Red Channels in Firing 'Telephone Hour' Scripter

Hollywood, Sept. 18

N. W. Ayer agency last week told the Radio Writers Guild that its radio and television department "has never examined Red Channels, does not subscribe to Counterattack" and has never "been influenced in our choice of writing or performing talent by rumors in the trade press or unsubstantiated allegations brought to our attention from other sources."

Statement was made by James E. Hanna, AM-TV veepee of Ayer, in connection with an investigation made by RWG into an alleged case of "blacklisting" of one of its writers. Scripter reportedly worked on the "Telephone Hour."

Hanna said that the failure to renew the contract of the writer concerned in April, 1950, coincident with the new season of the show, "was connected only with the decision by us to change the style of scripts, programming and guest artists."

RWG said it was pleased with the principles in Hanna's statement but added that it is continuing its investigation of the case and several others now in the hands of its fact-finding committee.

9-19

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Pix Contributed $874,000,000 To Peak U.S. Take

Washington, Sept. 18.

The picture industry contributed $874,000,000 to last year's record-breaking national income of $238,963,000,000, U. S. Department of Commerce reported Sunday (16) in a special survey on the national income.

Although the aggregate national income for all industries was at a peak, the figure for pix was down for the fourth straight year from the $1,110,000,000 top achieved in 1946. The 1950 picture figure was also lower than those in 1944 and 1945.

On the other hand, radio and television broadcasting hit its all-time high with an income of $311,000,000, bettering the $265,000,000 figure of 1949. In all other fields of recreation and amusement com-

(Continued on page 74)

Ed Sullivan to Emcee 12-Hour TV Marathon For Freedom Crusade

CBS-TV will stage a 12-hour marathon starting at noon Sunday (23) from N. Y. to help raise funds for the 1951 Crusade for Freedom drive. With Ed Sullivan as coordinator and emcee, top-name personalities from all branches of show biz plus Government and business celebs, will be cut into all shows on the web's schedule that day. Professional phone operators, housewives, models, etc. have volunteered to handle pledges phoned in by viewers.

Pickups are also to be made from other cities on the web, including Washington and Chicago, for guest turns or interviews with VIPs. CBS exec producer Mario Lewis will act as production supervisor on the 12-hour stint with Danny Dare producing. Sullivan himself will emcee his usual Sunday night "Toast of the Town" from its regular studio, and commute to a neighboring studio for the marathon throughout the day and evening.

Current drive is being conducted by the Crusade for Freedom to finance construction of at least two new transmitters for Radio Free Europe, to be set up in western Germany to pierce the Iron Curtain. Drive is also on to finance the start of operations of Radio Free Asia, to broadcast to Communist countries in the Far East.

Glickman's Grid Grind

Marty Glickman, sports authority and radio-TV-newsreel commentator, returns to picking the football winners (?) for VARIETY starting next week.

Glickman, former football and track star at Syracuse U., will make both collegiate and pro football selections.

The N. Y. Times' Centennial

Like the musician's musician and the comedian's comedian, The New York Times is the newspaperman's newspaper. On its 100th anniversary every progressive publication justifiably salutes the Times.

The N. Y. Daily News summed it up best in its pithy lead editorial yesterday (Tues.): "Happy Birthday to the N. Y. Times, a great newspaper, which today celebrates its 100th anniversary."

The Times, which made such signal progress under Adolph S. Ochs and has maintained that standard under Arthur Hays Sulzberger and Julius Ochs Adler, is as much a symbol of Times Square as its bright lights, its theatres, its hotels — and its shooting galleries, creepjoints and orange juice stands. The Times mirrors both, much as the Square bearing its name mirrors life in all its aspects.

VARIETY joins in the justly merited salutes to a boff rag. *Abel.*

Coffee-and-Cake Circuit Means $ Plus 'Bonus' for Acts in Germany

European performers are reaping a bonanza in U. S.-occupied Germany, according to Jackie Bright, who recently returned from a European jaunt with the Old Gold troupe. The various officers clubs and Army posts have been buying local talent on a regular basis. According to Bright, budget runs around $80 for each shindig for three acts.

On a regular basis, Bright says, it's a comfortable living for acts working that circuit. But there are bonuses which attract even the higher-priced talent to the GI circuit. The performers have post-exchange privileges while working Army bases. This enables the talent to get many items which are unavailable through regular commercial channels and many at lower costs than prevail in regular shops. In addition, the acts can partake of Army chow at 40c a meal. Bright says the talent thrives on the low-cost diet, claimed superior to the edibles available to most civilians. They are lodged in Government hotels at 25c nightly.

Many acts have two and three dates daily, so earnings are nice. The GI shows have attracted talent from England, France, Austria and Holland as well. In some cases, it's not merely a case of getting work at those salaries but the lure of PX privileges. There's little doubt among many that a few items find their way to the black market in those countries, but general feeling is that many acts are supplementing meagre rations.

All bookings in GI bases and clubs are done through licensed agencies. Bright says that there's enough work there for the performers to rack up some sizable grosses. One agent, Betty Kaye, wife of an airforce officer stationed in Germany, has built up a healthy business. There are several other Americans in the booking field and all are reportedly doing well.

Lauritz's Vaudery

Wagnerian tenor Lauritz Melchior is being submitted for vaude. He'll head a package which will include a group of singers backing him, plus surrounding acts. William Morris Agency is percenting. Deal is on for the Chicago Theatre, Chicago.

Melchior, formerly with the Met Opera, is generally considered responsible for the drift of Wagnerian singers into comedy. He's been light buffooning in radio, TV and films for several years. Soprano Helen Traubel has been following that pattern in her telecasts with Jimmy Durante.

Berlin Gives 'Oklahoma' Wow Reception; 'Consul' Also Scores Sock Hit

Berlin, Sept. 18.

This town is really alive with culture and entertainment, with a good part of the N. Y., London and Paris stage here for most of the month.

Rodgers & Hammerstein's "Oklahoma" came through with flying colors at its preem in Berlin last Wednesday (12) and the whole town is talking about it. The 54 people on the stage at the Titania Palast were some of America's greatest ambassadors of goodwill from opening till finale.

The Berlin audience gave Celeste Holm, Patricia Johnson, Ridge Bond and company 11 curtain calls. Miss Holm called the cast out from behind the curtain in answer to the ovation and gave an extra chorus of "Oklahoma." The Berliners loved it.

One interesting highlight during the "Oklahoma" run here is the televising of every performance by Radio Corp. of America. Elmer Cox, U. S. High Commissioner special project chief in Berlin, took Jerry Whyte, Peter Davis and Lemuel Ayers, of the Theatre Guild, around the city during the performance to witness German reaction to the video presentation.

At Potsdamer Strasse, just 400 yards from the Russian Sector, 5,000 Berliners stood watching "Oklahoma." Whyte mingled with the audience and later commented that it was truly remarkable and wished that Messrs. Rodgers and Hammerstein could be there to see it and enjoy it as much as he had. Davis also was thrilled by the demonstration and added that it was one of the most fantastic developments in the history of "Oklahoma."

General Lemuel Mathewson, U. S. Commander here, visited backstage after the performance and expressed his thanks for the very successful opening.

Gian-Carlo Menotti's "The Consul," a smash hit at the Staedtische Opera Sept. 7, sent the Berlin crix into a scramble to outdo each other with praise. One Berlin paper featured the review next to the main headline. Swiss actress Inge Borkh actually stopped the show. For several minutes the audience thundered an ovation during a scene in the consulate in which Miss Borkh dramatized the plight of the wife of a fugitive resistance leader. Reaction at the finale was just as enthusiastic. For two full minutes after the final curtain, the house was silent. Then the thunderous ovation broke out. Berliners cannot recall any other production which was received with as much enthusiasm as "The Consul."

Lou Epstein Asks 14½G From Jolson Estate

Los Angeles, Sept. 18.

Al Jolson's estate was sued for $14,458.53 in Superior Court by Louis Epstein, Jolson's former personal aide, who charges that sum is due him for unpaid salary and payments he made in behalf of the singer.

Claim, recently nixed by Charles Schwartz, executor of the estate, consists of $13,100 in back pay and the rest in advances.

Govt. Mulls 'Pacific' For Germany, Korea

Chicago, Sept. 18.

Success of the military and civilian personnel edition of "South Pacific," which played before 24,000 in four stops in Alaska last week, has the Government interested in a similar show for the armed forces in Germany and Korea.

Troupe, which hit Navy and Army bases and toured in C54s, had no professional background, but built all the scenery and drops from plans. Only professional help was the direction of the musical by Ross Bowman, assistant stage manager of the Chicago "SP" company.

WALL ST. OPTIMISM HIGH ON PIX

Report Compromise Possible at RKO Between Hughes, Minority Faction

Reports in trade circles this week were that a compromise may be reached between Howard Hughes and a minority Wall St stockholders group on composition of the RKO Theatres board. Reps of both sides refused all comment.

Downtowners are led by David J Greene. They have squawked that the five-man board was appointed entirely by Hughes, controlling stockholder, though terms of divorcement from the RKO parent company required him to take a hands-off attitude.

Greene/ group has sought to name at least two men to the board, with the third an agreed-upon "neutral." Compromise, it is thought, might entail one Greene director, plus two mutually-acceptable non-partisans.

With great secrecy surrounding the negotiations for fear of premature publicity exploding them, it was learned that talks are still in the most tenuous stage. It is believed that Greene and Sol A Schwartz, RKO Theatres prexy, may be the negotiators.

Greene and his associates have been planning to enter into a fight for proxies in an attempt to unseat the Hughes management at the annual stockholders' meeting in December. A settlement now would preclude such a battle.

Blumberg to N. Y.

Nate J. Blumberg, Universal prexy, is due in N. Y from Hollywood this weekend. He divides his time about equally between both Coasts.

Expected at the h.o. Monday (24) is David A. Lipton, ad-pub topper, who makes the trip from the studio once every six weeks to map pic campaigns.

Hughes May Be Amenable to Sale

Sale by Howard Hughes of his controlling stock in RKO Theatres appeared closer this week in view of the issue's climb in market value. Hughes in the past has nixed any deals for the reason that sale of his holdings at the N. Y Stock Exchange trading price would have meant a loss on his original investment.

Hughes paid $9 per share for the 24% control of the former RKO parent corporation. Figured even ly, this means $4.50 per share for the stock in each of the two new RKO companies which stemmed from theatre divorcement.

RKO topper received an offer from Louis R. Lurie, San Francisco realtor and financier, for his shares in either or both of the two outfits at market price a few months ago. Hughes declined because the price at that time was down to about $3.50 per share. This would have constituted a loss of $1 per share.

RKO Theatres stock, however, is now bringing about $4.50 per share. Hughes, it's believed, would actively consider parting with his holdings at that price.

Trading in both RKO issues, along with the securities of the majority of other film outfits, is continuing at a heavy clip.

SURVEYS SHOW COMING UPBEAT

Behind the current upbeat tone of film-stock trading on the N. Y Stock Exchange is an increasingly stronger pro-industry sentiment by Wall Streeters which could mean even further gains for pic issues.

Spokesmen in N. Y.'s "down town" sector report displays of considerable interest in Loew's, Paramount, 20th-Fox and Universal by West Coasters. Latter were identified merely as investors.

George A. Butler, senior partner in Butler, Moser & Co., brokerage house, is on the record in favor of Walt Disney Productions. He believes there will be some link between Disney and television, and "stockholders should benefit handsomely."

Thorough-going appraisal of all the film outfits is offered by the Value Line Rating & Report, widely respected investment survey published by Arnold Bernhard & Co. Outfit flatly states that film earnings over "the coming months are likely to rise."

Domestic Biz Boosts

It's noted that domestic business has shown "noticeable improvement" within a recent period, and there's reason to believe this is likely to continue. Added income from abroad is anticipated via new trading agreements with various countries.

Further pointed out is the fact that the film industry's dividend yields have been generous in many cases. Also, stocks have been selling at deflated prices. Not overlooked is the possibility of sale of fully depreciated film to TV by some companies. Another plus factor is the industry's tax position.

(Continued on page 18)

Up to $2,500,000 Extra Seen Snared For Pix Thru Ray-Randy Handling

The no-television, no-radio policy that prevailed at the Randy Turpin-Ray Robinson fight last week put an estimated $2,000,000 to $2,500,000 of extra revenue into the pockets of the American film industry. About $1,000,000 of that represents the drop that might have been expected on the night of the fight had it been tele and radio broadcast. The remainder is in added income from theatre tele and the pix which RKO distributed.

American theatres' total gross average per night is about $4,000,000. It is estimated that an attraction like the Turpin-Robinson bout on TV and radio could knock normal business off by 25% to 50%. The fact that grosses were average or better the night of the fight thus accounts for at least $1,000,000 that might well have been lost.

Secondly, the first pix proved an unexpected bonanza. It was figured they'd do well if the bout proved interesting to any degree, but the indecisive ending hypped public interest beyond anything hoped for by RKO sales chief Robert Mochrie, who made the deal with the promoters, the International Boxing Club.

Thousands of fight fans apparently wanted to see for themselves

(Continued on page 4)

Seidelman Abroading

Joseph H Seidelman partner with Howard Welsch and A. Pam Blumenthal in Fidelity Films, sails on the Queen Elizabeth Sept. 27 for a six-to-eight week swing of England and the Continent.

Combining business with a vacation, he'll investigate production and general market conditions abroad.

Look to FCC OK Of ABC-UPT Tie

Inside opinion among United Paramount execs and others familiar with the proposed merger plan with the American Broadcasting Co. is that the Federal Communications Commission will okay the UPT-ABC meld. Feeling is that the FCC will give the project plenty rough treatment at the hearings it plans, but when the sound and fury have subsided it will stamp its imprimatur on the merger.

Reason for the optimism is the opinion that the FCC, whose prime motivation must be the promotion of public interest, will find the ABC-UPT welding fits that formula. Specifically, insiders think that the deal is too good a one for tele for the FCC to let it slip by.

ABC is definitely now a second class network compared to the mighty NBC and CBS chains. It is not in position to compete with them on an equal basis because, for one reason, it lacks the vast capital they possess. UPT is in position not only to provide required coin, but showmanly know-how and youthful, vigorous leadership.

Belief is, therefore, that when the FCC has thoroughly investigated and chastised UPT for the

(Continued on page 14)

Sime

MAY 19, 1873—SEPT. 22, 1933

24G Quickie Goes Into 12th Week At Rialto on Broadway

Despite rising costs of production in these inflationary times, quickies can still be made at phenomenally low budgets. That they also can return sizable profits is attested to by the b.o. success of "The Devil's Sleep." A so-called expose of the illegal drug traffic, the film started its 12th week at the Rialto Theatre, N. Y., over the weekend.

"Sleep" was made last year at a Hollywood rental studio by producer George Weiss. Cast is headed by Lita Grey Chaplin, John Mitchum (brother of Robert), William Thomason and Tracy Lynne. According to Nathan Cy Braunstein, whose Screen Art Sales Co. is distributing the picture, the budget amounted to $24,000 over a two week shooting schedule.

Cast was paid for the first week revealed Braunstein, but for the second week it was strictly a cooperative venture, with players taking payment via a cut from future profits. Curiously, "Sleep" was partially financed out of income derived from Weiss' first jump into production. This was another exploitationer, "Test Tube Babies."

"Idea for 'Babies,' said Braunstein, "came to me after reading a

(Continued on page 27)

TV Threat Being Met By Better Pix: Schary

Los Angeles, Sept. 18.

The film industry has not adopted an ostrich-like attitude toward television, but has viewed it sensibly and challenged it by making better product that is beginning to do better business than ever before, declared Dore Schary, Metro veepee in charge of production, at a luncheon meeting today (Tues.) of the Los Angeles Ad Club at the Biltmore Hotel.

"A true picture of the industry can be observed without wearing the proverbial rose-colored glasses," Schary said. "Stages are humming, employment is higher than it has ever been. They are making a larger number of high-cost pictures than ever before and are proving by returns on these films that their audience is still attached to this medium of entertainment."

Referring to reports that Hollywood is "dominated" by Communists, Schary pointed out that out of a working population of 25,000, only some 100 names are involved in the Communist hearings.

LIFE MAG PLACATING PIX WITH OZONER YARN

Life mag this week will make something of a conciliatory gesture to the film industry. It is publishing a story in pictures and text on drive-ins, pointing out that they are a new and flourishing arm of the business. Figures are also cited to show the growth of the ozoners since the end of the war.

While Life editors deny the yarn is in any way the result of the tremendous squawks that went up following publication recently of an alleged "smear" story on the status of the film biz, there's some evidence that the drive-in piece is a placating gesture. It is a story which Life has planned to run for three summers, but has never found the space for until this week —by which time the success story of the under-the-stars filmeries is admittedly pretty old hat for a news magazine.

Yarn has been in type since 1949 and updated each summer. Pix include shots of a four-screen drive-in in Chicago, a fly-in in New Jersey and the various auxiliary services offered by ozoners to their patrons.

Story was prepared by the motion picture department, headed by Robert Wernick. Recent Hollywood

(Continued on page 26)

Norman Siegel in Talks With McCarthy on Joining MPAA as European Rep

Norman Siegel, until recently studio publicity chief for Paramount, may become Continental rep for the Motion Picture Assn of America. He discussed the prospect in Paris recently with John G. McCarthy, director of the international division of the MPAA, and will hold further talks in New York with McCarthy following the latter's return on the Queen Mary today (Wed.).

Siegel was with Par six years. Prior to that he was a Cleveland columnist. He handled a number of public relations chores for the industry while at Par, primarily the annual trek of Hollywood stars to the Command Performance in London. He returned this week from Venice, where he handled press for Irene Dunne, who was American Day hostess at the Film Festival there.

Siegel would fill the MPAA vacancy left in Paris by Gerald Mayer, who resigned to return to his former employment with the State Dept. McCarthy has been considering numerous people for the spot, which is temporarily in the hands of assistant Continental rep, Gene Van Dee, who also is aiming to retire.

McCarthy has been in Europe for almost two months, primarily on new pacts with the Spanish and French governments. He has made some progress in Spain, but nothing is set yet. French negotiations were impracticable because of the lack of a Cabinet, and the MPAA exec plans to return to Paris in a couple of months for talks there.

THEATRE TV SUDDENLY CANCELS RAMS-GIANTS

Theatre televising of the N. Y Giants-Los Angeles Rams pro football game tomorrow night (Thurs.) was cancelled at the last minute yesterday (Tues.). Since big-screening of the game, which is being played at the Polo Grounds, N. Y., for the N. Y. Herald Tribune's Fresh Air Fund, was announced last week, it's presumed that most of the theatres involved had already advertised the event.

Nathan L. Halpern's Theatre TV Network, which reps the theatres in deals with sports promoters, explained the cancellation was due to "last-minute difficulties." NBC was also tying in with the game as part of its Silver Jubilee anniversary, with special half-time ceremonies slated, featuring some of the network's top-name personalities. It's reported that some of the theatres scheduled to carry the game rebelled at taking the half-time ceremonies also since they would thereby be plugging their chief competitor—video.

Since it would be difficult to find another half-time filler for the theatre TV pickup, the theatres decided to forego the entire event.

Chi Dailies Like Pic Ads To Be More Subtle On Unmarried Pregnants

Chicago, Sept. 18.

Chicago's four daily newspapers established a standard last week on the subject of pregnancy out of wedlock. The word "pregnant," the news execs felt, was in bad taste as used in a film ad for "People Will Talk" (20th). It was okay, they conceded, to put the inference across.

Problem came up when an Ekstanora Theatres publicist hatched an ad using actress Jeanne Crain in a serious talk with Cary Grant

(Continued on page 26)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year, $20 Foreign

TV Theatres Fail to Show Profit On Robinson-Turpin Title Fight

Despite the tremendous business done by all 14 theatres in the 11 cities which carried the Ray Robinson-Randy Turpin middleweight title fight on big-screen television last week none of them could show a profit for the evening. That, together with the probability that most houses henceforth will insist on selling reserved seats to prevent rioting outside their doors, seemed to be the chief outcome of the best biz the big screen theatres have had with their new baby.

Reason for the apparent paradox of capacity crowds and a net loss, of course, is traceable to the hefty bite of 75c per seat imposed on the theatres for rights by the International Boxing Club. After the exhibs paid for the long-lines hookups and local connections, the extra staff required, amortization on their equipment, etc., their take-home pay had dwindled to virtually nothing.

But the theatres are by no means pessimistic about the future of theatre TV. Answer to their problem, they point out, lies in more theatres being equipped, which will spread the nut out over more participants. When that happens, each will show a profit. Meanwhile, big-screen exhibs declared, somebody has to pioneer such a new development, and pioneers have never made money from the outset.

Fabian's $1,050 Takehome

Albany, Sept. 18

The telecast of the Robinson-Turpin championship bout (12) at Fabian's Grand was entered in the

(Continued on page 22)

Rossellini Directing Colette Story as Part Of 5-Episode Film

With his own production, starring his wife, Ingrid Bergman, off until October or November, Roberto Rossellini went before the cameras in Rome Monday (17) the portion he will direct in a new five-episode film. Pic is "Seven Sins," being made by Henry Deutschmeister, French producer.

Two of the episodes are being made in Italy and three in France, each by a different director. French portions will be dubbed in Italian and Italian into French to make two complete versions. Entire pic will be subtitled for U. S. audiences, according to Deutschmeister, who is currently in New York.

Rossellini episode is from a novel by Colette, French author, and stars French actress Andree Debarr. It is serving to fill the director's time until he has financing and story in final form for the Bergman-starrer, "Europe 1951." Deutschmeister was originally slated to finance that for production in Paris, but couldn't agree with Rossellini on the script and other aspects of production. Instead, producer will angel another Rossellini-Bergman film next spring, "Europe 1951" (which will probably have the title updated) will be financed by Dino DiLaurentiis who produced "Bitter Rice."

A second episode in "Seven Sins" will be directed by Marcel Carne. It's an original by Charles Spaak, starring Michele Morgan. Noel Noel will direct a sequence starring Edwige Feuiller; Eduardo De Filippo will direct an original he wrote, and Yves Allegret will film a sequence in Paris which has not been entirely set yet.

Deutschmeister leaves for Hollywood next week to seek an American star for another pic he's producing in Paris. He'll go back to Europe in about three weeks.

He has made no deal as yet for distribution or sale of a Stan Laurel-Oliver Hardy film in English which he recently produced in Paris. He brought a print in the U. S. with him last month.

Thurn-Taxis Joins Mayer

Hollywood, Sept. 18

Louis B. Mayer teed off the buildup of his new organization by signing Alexis Thurn-Taxis as assistant in his offices in Beverly Hills.

Thurn-Taxis, former screenwriter and director, had been in television for CBS in N. Y. for the last 18 months.

Lopert in Schlaifer Deal For Foreign Reissues

Lopert Films has made a deal with the Jack Schlaifer Organization to reissue the more successful of its foreign pix of the past five years. They include "Shoe Shine" and "Monsieur Vincent."

Schlaifer is former assistant sales chief of United Artists and Eagle Lion, and more recently represented N. Peter Rathvon in distribution of his product. In addition to the linguaiers, Schlaifer Organization, which has salesmen scattered through the country, is handling some Hollywood product.

See 800G Rental From RKO Films On Ray-Randy Go

Preliminary indications this week were that the gold mine RKO struck in the Ray Robinson-Randy Turpin fight films would return in excess of $600,000 in rentals from the U. S. and Canada and another $200,000 from Britain. Distrib guaranteed the International Boxing Club $200,000 for the rights spent about $50,000 on crew and production costs and $80,000 on 1,200 prints.

With Turpin hailing from England, films are a prime attraction there. RKO held up a British Overseas Airways plane an hour on the morning following the fight in order to get a duplicate negative aboard.

Films of the bout were proving a prime attraction this week in theatres in both U. S. and Britain. So much so that they were getting extended runs in a great many houses and there were reports that some theatres would even hold them over for a second week. This is unprecedented with fight films.

It was due not only to intrinsic interest in the middleweight battle, but to the indecisive 10th round windup. Fight fans appeared anxious to see for themselves whether referee Ruby Goldstein was justified in stopping the fray when the British champ was taking a licking from the Harlem contender.

The 10th round camerawork was superb in the view it gave of the murderous pounding Turpin was

(Continued on page 74)

'Can't Do Everything At Once,' Goldenson Explains Extension

There is no lack of buyers for the houses which United Paramount Theatres must divest under terms of the antitrust consent decree, prez Leonard Goldenson declared this week. He explained that the series of extensions on sale of the houses which UPT has sought from the Dept. of Justice has resulted merely from the fact that the chain can't get around "to doing everything at once."

Latest extension request was granted in Washington last week. It gave the chain additional time to dispose of 21 houses which, under the decree, were to have been sold this month or next. D. of J. officials said that since UPT had been concentrating on getting out of partnership situations and was ahead of schedule there, it was felt the circuit was justified in seeking more time to get rid of the 21 theatres.

While there had been plenty of offers for the houses, Goldenson said, they hadn't in all cases been at prices which UPT execs thought fair. Prexy stressed that the theatres would not be divested at bargain basement rates. He said each one constituted an individual problem and purchase offers would be so weighed.

Price offers, however, have not been the cause of the delays, Goldenson said. He explained that circuit execs had much to do in attempting to comply with the decree, as well as in dealing with

(Continued on page 27)

Perrin Guides 'Sing'

Hollywood, Sept. 18.

RKO handed Nat Perrin production reins on "Born to Sing," a Tony Martin starrer, he was signed to script several months ago.

Perrin was a producer at Metro several years ago and more recently turned out "The Petty Girl" at Columbia.

Predict UPT Up In 3d Qtr. Coin

United Paramount Theatres earnings for the third quarter, ending Sept. 30, will probably be up over last year, prexy Leonard Goldenson said this week. Goldenson declared that the circuit's gross had shown a substantial improvement over the same period of 1950 for each of the past six weeks.

UPT topper was optimistic about the future. He said that with good product ahead, he saw the rise in business, which has been evident during the summer, continuing. There have been peaks and valleys in the b.o. chart due to weather and product, he explained, but the trend has been definitely upward and, in general, constant.

Also lending hope for a continued increase in biz, he said, was the fact that a number of large-screen TV sets that have been on order by the chain's houses for months are expected to be installed within a few weeks. Orders have been placed for a total of about 20 tele equipments, he stated in pointing out excellent b.o. results at the Randy Turpin-Ray Robinson theatre showings last week.

Goldenson declined to estimate the amount by which Par's earnings for the current quarter might top those of 1950. It hinged, he said, on results for the remaining days of the month, plus tax considerations. Net for the third quarter of 1950 was $2,528,000.

UPT last week declared its regularly quarterly dividend of 50c. a share on the common. It is payable Oct. 19 to stockholders of record Sept. 28.

Ray-Randy Pix

Continued from page 3

whether referee Ruby Goldstein was justified in halting the battle eight seconds short of the end of round 10. The pictures convinced them with wonderful shots (repeated in slow motion) of the helpless Turpin virtually being punched to a pulp by the Harlem contender.

The fight pix, it is figured, will bring $1,000,000 to $1,500,000 of added gross to theatres. In addition, the 14 houses in 11 cities that had large-screen tele accounted for about $60,000 in SRO biz at the boxoffice.

Thus, except for the politicos who found in the absence of the fight from home tele a popular issue, the no-radio-TV policy worked out fine all around. It made well apparent to the film industry that it is worth a tremendous investment to keep such an attraction off the air.

It also greatly strengthened the possibility of establishing a pattern for similar events, since IBC, too, was well-pleased with the results. It was assured of more than $1,000,000 income—the first fray in history to produce such coin outside of a heavyweight fight.

A more telling test, however, of the new policy will come next Wednesday (26) when the Sandy Sadler-Willie Pep bout is scheduled for similar treatment. The Robinson-Turpin bout was such a natural and attracted such public interest that it was a phenomenon the principals in the new economics probably couldn't count on again for years. Sadler-Pep is more nearly a normal attraction.

As for IBC, aside from the hypoed gate (about $700,000) resulting from lack of video competition, it got about $35,000 from theatre tele and a minimum of $200,000 from RKO for the films. With the additional percentage of its receipts which RKO will pay as a result of the draw of the pix, IBC's total take looks certain to go over the $1,000,000 marker.

Highest prospects for home tele rights from a sponsor would be about $100,000. Such a deal would also serve to cut the gate. So IBC came out very well on the whole operation.

Recognition of Only One Pix Fete Per Year Urged by MPAA's McCarthy

Venice, Sept. 18.

Help - others - to - help - yourself policy was espoused here last week by John G. McCarthy, director of the Motion Picture Assn. of America's international division, at the windup of the Venice Film Festival. Filmgoing is a worldwide habit, he said, and by helping others to build a sound industry in their countries we are actually helping ourselves since poor pictures hurt the industry as a whole.

Expanding upon the "aid" concept, McCarthy declared the MPAA is prepared to continue its support of European film festivals. However, the exec emphasized that at a meeting of the International Producers' Assn he had urged only one competitive festival per year be recognized. Idea behind this was prompted by the belief that producers could then concentrate their attention on one manifestation representing the best they had to offer.

Other festivals could be supplied on a non-competitive basis directly by producers wishing to air their product at a particular time. International Producers' Assn., incidentally, was only recently joined officially by the MPAA although the latter had conferred informally with that organization from time to time.

Several sessions of the IPA were held during the last hectic week of the Venice fete. Among topics probed at the conclaves were author's rights in pix, number of festivals to be officially recognized annually, TV, children's films and non-flammable film. Assn. of Film Academies also convened in a meet presided over by Rene Clair.

AFA discussed an invitation to Hollywood screen writers and screen directors guilds to join the organization. In addition, it studied the possibility of forming an international association of film creators covering directors, writers and composers.

Negative Approach

Chicago, Sept. 18.

Realart's production of "Basketball Fix," pic expounding the evils of bagging basketball games, had its midwest premiere over the weekend in Peoria, Ill., in what may be the first instance of the negative exploitation approach by a film company.

Peoria is home of Bradley University, members of whose cage team confessed dumping games at Madison Square Garden during the 1950-1951 season.

Southwest Circuit Seeks TV Station In Oklahoma City

Washington, Sept. 18.

An Oklahoma and Texas theatre chain has joined with a group of Oklahomans, including a former governor, in applying to the Federal Communications Commission for a TV station in Oklahoma City. Their company, Oklahoma Television Corp., will compete against four other applicants for one commercial VHF channel available under proposed allocations.

A 30% interest in the company is held by Henry S. Griffing, as trustee for Video Independent Theatres, Inc., which operates 192 theatres in Texas and Oklahoma. Griffing, president and majority stockholder of VIT, is holding the stock as an accommodation to the theatre firm to avoid the necessity of issuing numerous proxies.

An equal interest is held by Luther T. Dunlaney, a furniture manufacturer and electrical appliance distributor, whose net worth was listed in application as $830,000 and whose income, after taxes, exceeds $80,000 a year. A 20% interest is held by former Oklahoma governor Roy J. Turner, millionaire oil man and rancher. Turner's net worth was given as $4,200,000 and his yearly income, after taxes, as in excess of $150,000.

More Millionaires

A 10% interest is held by F. E. Harper, associated with Turner in the oil business, whose net worth is listed at nearly $4,000,000 and annual income, after taxes, at $150,000. The remaining 10% interest is held by Edgar T. Bell, who will be general manager at a salary of $25,000 if the application is granted. Bell has had extensive experience in radio as manager of WKY in Oklahoma City, KLZ in Denver and, most recently, of KTOK in Oklahoma City. He has also been associated with several farm publications.

Company estimates the cost of the station at $1,350,000. It expects revenue the first year of

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N. Y. to Europe

Robert Breen
Angna Enters
Frank M. Folsom
David E. Green
Mrs. Frank Hensler
Vladimir Horowitz
Jack Hylton
Hall Johnson
John Joseph
Goar Mestre

N. Y. to L. A.

Eve Arden
Lauren Bacall
Joan Bennett
Mort Blumenstock
Humphrey Bogart
Steve Broidy
Eddie Cantor
Teet Carle
Alfred Crown
Clarence Derwent
Cy Feuer
John C. Flinn
Judy Garland
William J. German
Mike Hall
Alexander Knox
Margaret O'Brien
James Page Pagliaro
Buddy Pepper
Herbert T. Silverberg
Miles White

L. A. to N. Y.

William Bishop
Nate J. Blumberg
William Boyd
Janis Carter
William Ching
Armand Deutsch
William Dozier
Doris Dudley
Angna Enters
L. Wolfe Gilbert
David Golding
Clarence Greene
Judy Holliday
Harold Jovien
Lee Katz
Elsa Lanchester
Muriel Lawrence
David A. Lipton
Diana Lynn
Harry Maizlish
Edmond O'Brien
Harry Popkin
Ron Randell
Russell Rouse
Robert Ryan
Charles Simonelli
Charles Skouras
George A. Smith
Bob Snyder
David Tamkin
John Wayne
Hugh Whitlock
Lois Wilson
Adolph Zukor

Europe to N. Y.

Arthur S. Abeles
Gertrude Berg
Thomas Brockman
Jack Carson
John Firman
Greco Ballet Co.
Ed Gruskin
Marion Gruskin
Sol Hurok
Lou Levy
Martha Lipton
Lucille Little
John G. McCarthy
Ken McEldowney
Doc Merman
Borrah Minevitch
William Nassour
Richard Ney
David Niven
Roberta Peters
Gregory Ratoff
Sylvie St. Claire
Robert E. Sherwood
Norman Siegel
Henry Souvaine
Robert Stack
Edgar Van Blohm
Jennifer Warner
Samuel S. Zagon

'NO FIREWORKS' FOR TOA PARLEY

Theatre TV, Drive-Ins, Exhibs-Distribs, Taxation to Top TOA Parley Agenda

Five topics are expected to attract principal attention of Theatre Owners of America members at their annual conclave opening in New York next Monday (24). They are theatre tele, drive-ins, exhib-distributor relations, concessions and national and state legislation, particularly taxation.

Those subjects will be considered by five of the 13 working committees into which the convention will be organized. Schedule for the chief, as prepared by general chairman Si Fabian, calls for each of the attending exhibs to be assigned to a committee during the opening session of the convention at the Hotel Astor Monday afternoon.

Some of the committees may start deliberations that same day, but slate in general calls for them to spend all of Tuesday in attempting to arrive at solutions to problems presented and hammering out resolutions to be presented to the convention as a whole.

TOA-ers will meet together in a general session Wednesday morning to hear the reports. Exec director Gael Sullivan has arranged an innovation by which mimeographed copies of the reports will be prepared overnight and be in the hands of all delegates at the Wednesday morning discussions.

These will continue through Wednesday and into Thursday, if necessary. Following consideration of the specific reports, meeting will be thrown open for delegates to bring up any topics they wish. Winding comes Thursday evening with a dinner at which the presidents of the major distribs will be present.

During report of the exhib-distributor relations committee, incidentally, sales chiefs of the majors will be invited to attend the conclave. They'll be given an opportunity to answer specific criticisms of trade policies.

Delegates will be on their own Monday and Wednesday nights.

(Continued on page 27)

Zoltan Korda to N. Y. With 'Country' Print

Zoltan Korda, who produced "Cry, the Beloved Country" under the banner of his brother, Sir Alexander Korda, is due in New York from England next week with a print of the pic.

Carol Reed, who produced "Outcast of the Islands" for Sir Alex, is likewise heading for New York for pre-opening publicity on the film, but won't arrive until about November. He'll also bring a print with him.

Allied Collecting 'File' on Distribs Who Sell Illegally

Charleston, W. Va., Sept. 18.

Allied States Assn. is gathering a file of affidavits by exhibs asserting distribs have sold pix in an illegal method. Trueman T. Rembusch, org's prexy disclosed here today (Tues.). "That file will be turned over to the Department of Justice so that those distributors who have a proclivity for breaking the law can be prosecuted successfully," he said.

Addressing a meeting of the West Va. Allied Theatres Assn., Rembusch vigorously lashed out at what he charged was the film companies' questionable business conduct. He called upon exhibs to exert full effort to obtain fair licensing deal, even to the extent of installing concealed wire recorders as a means of placing in evidence any attempt by a distrib rep to force pix on theatremen.

Rembusch advised the local Allied-ites to work through the org as a means of preventing local distributor reprisals. He claimed that in the last two years Allied has had three branch managers removed from their posts "because they would not sell film other than illegally." He did not identify them.

Rembusch's blistering attack was directed at the distributors generally. No company was mentioned by name.

The Allied prexy recommended that exhibs should endeavor to check any distrib "gimmick" before it becomes widespread. He urged that whenever a salesman tries the forcing of films the exhib immediately should execute an affidavit stating the facts and forward it to Allied's national headquarters. This was in addition to the suggestion to take down conversations.

(Continued on page 26)

Par Pub-Ad Dept. Ups Aides From the Ranks; Integrate Bally, Sales

Jerry Pickman, Paramount's national publicity-advertising chief, and Teet Carle, studio publicity topper, reportedly agreed during current confabs in New York to continue Par policy of promotion from the ranks to fill vacancies in the Par flackeries on both coasts. That will apply to the post of publicity director in New York and director of still photography at the studio.

The job of publicity topper, it is understood, will go to Herb Sternberg, who's been with Par for the past several years as New York planter and "premiere specialist." He was formerly associated with Pickman at Eagle Lion. Post was made vacant by resignation recently of Mort Nathanson.

Convinced that they can't find a newman replacement for Adolph I. Whitey Schafer, studio still man who died recently as a result of a yacht explosion, Pickman and Carle are splitting the job up into a three-part operation. The three spots will go to men now in the department.

Pickman and Carle are both homegrowns, products of the up-from-the-ranks policy. Pickman was formerly aide to Max E. Youngstein.

(Continued on page 74)

Popkin Inks Greene, Rouse for 3 Films

Hollywood, Sept. 18.

Harry M. Popkin handed Clarence Greene and Russell Rouse a three-picture deal as a writing team, with Green functioning additionally as co-producer and Rouse as co-director.

Pair recently completed "The Well." Their next will be "The Thief," starting late in October.

ELECTION, COMPO NO MEET ISSUES

Unlike the convention last year Theatre Owners of America's annual get-together in New York next week will be almost totally lacking in fiery internal political issues. Time and circumstances have minimized interest in the two items that created such sound and fury prior to the Houston conclave in 1950—election of a TOA president and TOA's continuance in the Council of Motion Picture Organizations.

Less active part in TOA affairs taken recently by Charles P. Skouras—always a storm-center in intra-exhib issues—is thought to be a major contributing cause to the dearth of heated controversy at the moment. The National Theatres chieftain arrives in New York from the Coast tomorrow (Thurs.), however, so the possibility of fireworks is not yet behind the organization's toppers.

Skouras, incidentally, holds a peculiar position in the TOA this year. National Theatres has pulled out of TOA regional units in the various territories where it operates, so Skouras has no local rep representation. However, the circuit is maintaining its national membership.

That means that TOA headquarters is getting 5c a seat for each

(Continued on page 26)

Seek Studio Aid For N. Y. Expo

Committee of N. Y. exhibs will leave for the Coast shortly to try and induce studio toppers to support the planned all-industry exposition set for Grand Central Palace, N. Y., in March. Junket was decided upon at a meeting between circuit operators and the Motion Picture Assn. of America exec committee yesterday (Tues.).

Atmosphere at the session reportedly indicated the company prexies and v.p.'s present would go along with the expo to some extent, financing-wise, but no firm commitments were made. Exhibs figure staging the huge display will require an initial outlay of $400,

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Cleve. Nabe Exhib Sues Rival, Distribs, Others in Wedge Rap

Cleveland, Sept. 18.

Feud between two neighborhood exhibitors, Emanuel Stutz, heading the G. & P. Amus. Co., and Paul Gusdanovic, owner of several theatres, reached Federal Court here Monday (17) in Stutz's $1,000,000 antitrust suit. Hanging fire since March 16, 1949, it's one of the few such suits between private litigants ever heard here.

G. & P., operator of the 1,500-seat Moreland, charged Gusdanovic and 10 other defendants with plotting to put their house out of business and with forcing it to shutdown in March, 1950.

Plaintiffs' attorneys said at opening of case they would prove the defendants conspired through a co-operative film-buying agency to give Gusdanovic's Regent, only two blocks away from the Moreland, better film release breaks and features. They also claim the Regent's

(Continued on page 27)

20th's Non-Competitive Release Plan 'Temporarily' Off After Detroit Tests

Detroit, Sept. 18.

The 20th-Fox plan for releasing films to nabe houses on a non-competitive basis has been temporarily discontinued, Joseph Lee, district manager, announced. That has served to put a kibosh on 20th's plan to extend the experiment to other areas. It also has put the damper on other distribs who were watching the scheme with interest with the possibility of adopting it.

Lee blamed an unidentified New York attorney for queering things by trying to "clear" the plan through the Department of Justice.

"The lawyer apparently had heard a few rumors about the plan, got the half baked notion that it might involve the antitrust laws and began suggesting that the Department of Justice be called in to look over the idea and render a decision," Lee said. "As a result, other distribs in Detroit who were ready to fall in line got cold feet and were scared off. But we have high hopes of soon putting it into operation again. It can't work unless most of the distribs join the plan."

Exhibs were disappointed about the discontinuance after little more than a month. James Sharkey, manager of Co-operative Theatres, whose 120 houses in the Detroit area were included among the 200 houses in the plan, said: "I am convinced that the people want the chance of being able to choose which picture they will see at one of their neighborhood houses. They have gotten sick and tired of finding that all the houses in the neighborhood are playing the same bill, so they just sit home and watch television."

Sharkey and other exhibs shied away from reporting formally on how attendance had stacked up while the plan was in effect. "There

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Dick Powell to Direct His 1st Pic, for Par

Hollywood, Sept. 18.

After nearly two decades as a film actor, Dick Powell has been inked by Paramount to direct "A Lakely Story," upcoming William Holden starrer which Irving Asher will produce. There's no indication Powell is quitting acting, however.

William O'Brien is now writing the screenplay.

'Now or Never' Pitch Cues Par's Big Sales Push

Paramount was seen this week embarking on one of the most intensified sales pushes in the company's recent history. Company feels it has three big clicks at present in "Here Comes the Groom," "That's My Boy" and "A Place in the Sun," and maximum rentals are a must.

Sales toppers have stressed to the field force that the outfit is at a "now or never" stage. This was taken to mean top money must be brought in now, in view of the current releases, or there's little likelihood of it in the future.

While Par's finances have been good, it's said that contribution largely to earnings are the company's theatres in Canada and film profits from abroad. It's felt domestic income is short of what it should be, thus prompting the extra sales effort.

Outfit concluded a three-day meeting of division heads and home-office department chiefs in N. Y. Sunday (15). Perry Borchers Hatahan told the group the company's current lineup of top-bracket releases "demands exceptional sales efforts." He said big business could be expected provided there is vigorous selling.

V.p. and studio head Y. Frank Freeman, in a statement read at

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RKO Selling 'Kon-Tiki' Away From Circuits To Arties; Get More Rental

In a move which is attracting much trade attention, particularly among producers of offbeat pix, RKO has decided to sell "Kon-Tiki" away from the circuits in New York. Instead it is going into a network of 15 art houses.

Distribs in the past have gone directly into the arties after first-run, but virtually always because of inability to get a circuit booking. That's not true, however, with Kon-Tiki, which was offered an RKO web playdate after its highly-profitable six-month run at the Sutton.

RKO, along with Irving Lesser and Seymour Poe, producer's rep, on the Sol Lesser-owned pic, decided to skip the circuit on the theory that they could get more film rental out of the art houses. They had been offered [illegible] for a three-day midweek [illegible] by RKO.

Art houses, on the other hand, have come up with both [illegible] coin, generous guarantees [illegible] mum playing time and complete rivets light [illegible]. Pick two of the houses to be set are the Astor and Vogue in Brooklyn. Runs of anywhere from three to

Continued on page 27)

National Boxoffice Survey

Biz Holds Steady; 'David' Champ for Second Week In Row; 'Leathernecks' 2d, 'Hornblower' 3d

Return of warm summer weather along with a plethora of holdovers is cutting into film biz somewhat this session, although many key noted definite signs of continued strong trade. There are few new pix of outstanding draw to help much currently. Exhibitors in numerous keys covered by VARIETY report trade being helped by Robinson-Turpin fight pix.

"David and Bathsheba" (20th) is finishing first again this week making two weeks in a row that it has been on top. It is far ahead of nearest competitor in total coin. "Flying Leathernecks" (RKO) will be runner-up for second round in succession, although held back by numerous holdover engagements.

"Capt. Horatio Hornblower" (WB), which has about completed its big first-run dates, is capturing third position, while "Place in Sun" (Par) is pushing up to fourth slot. This is first week it has been out on release to any extent. Fifth money is going to "People Will Talk" (20th), which was fourth a week ago.

"His Kind of Woman" (RKO) is finishing sixth. It was fifth last stanza. "That's My Boy" (Par) is holding in seventh as last week. "Angels in Outfield" (M-G), somewhat spotty so far, is capturing eighth place. "Meet Me After Show" (20th) will be ninth while "Force of Arms" (WB), "Here Comes Groom" (Par) and "Belvedere" (20th) round out Golden Dozen in that sequence.

Runner-up pix are topped by "Jim Thorpe" (WB) with "Iron Man" (U), "People Vs. O'Hara" (M-G), "Oliver Twist" (UA), "Little Egypt" (U) and "Pickup" (Col) following in that order.

Outstanding new picture looks like "Rhubarb" (Par) with new playdates indicating that the great strength of initial run at N. Y. Globe was no flash in the pan. "Saturday's Hero" (Col) was smash on first N. Y. session. Other new entries are on the disappointing side, although "Disc Jockey" (Mono) caught on in two keys. "Basketball Fix" (Indie) so far is not shaping up so well. "No Highway in Sky" (20th) is fine in L. A. "Millionaire For Christy" (20th) given plenty of bally, is good in Cincy, fair in Toronto but modest in Indianapolis. "Adventures of Capt. Fabian" (Rep), fine in Baltimore, is light in Philly.

"Cyrano" (UA) is doing okay in Balto. "Show Boat" is sock in Montreal. "Moonlight Bay" (WB) looks only slim in Chi.

"Rich, Young, Pretty" (M-G) shapes okay in Philly.

"Tales of Hoffmann" (Indie) still is doing big in four keys. "Underworld Story" (UA) looms sturdy in Indianapolis.

(Complete Boxoffice Reports on Pages 10-11)

UA Talking Deal To Distribute 'Medium'

United Artists may distribute "The Medium," offbeat screen fare based on the Gian-Carlo Menotti legit production, under a deal now in the discussion stage. Spokesman for the distrib said there's a 50-50 chance UA will take the pic.

Although "Medium" was filmed in Italy it is sung in English. Walter Lowendahl produced and Menotti did the screenplay and directed the film, which is now playing N. Y.'s Sutton Theatre.

Across the Wide Missouri
(COLOR)

Clark Gable in timid outdoor actioner; just fair b.o.

Hollywood, Sept. 18

Metro release of Robert Sisk production. Stars Clark Gable; features Ricardo Montalban, John Hodiak, Adolphe Menjou, J. Carrol Naish, Jack Holt, Maria Elena Marques. Directed by William A. Wellman. Screenplay, Talbot Jennings, Frank Davis and Frank Gruber, from an idea by Jennings. William Mellor, music, David Rakson, editor. John Dunning Tradeshown Sept. 13, '51. Running time, 78 MINS.

Pierre Mitchell	Clark Gable
Deerchief	Ricardo Montalban
Bonner	John Hodiak
Flaxie	Adolphe Menjou
Kamesh	Maria Elena Marques
Toothless Gates	J. Carrol Naish
Big Chief	Jack Holt
Guy Humbertstone Lum	Alan Napier
Cookie	George Chandler
Irish	Richard Anderson

Clark Gable in a Technicolor outdoor action feature would seem a natural at the boxoffice, but "Across the Wide Missouri" will have to work hard for ticket sales. The Gable-color-action combo insures a fairly satisfactory kickoff but story values are not put together with enough consistency to fulfill entertainment promise.

There's much that will seize audience attention in "Missouri." The color lensing of the rugged outdoor location backgrounding the story of beaver trappers and Indians in the early west brings the sites to the screen with breath-taking beauty. Also there are a number of very satisfactory suspenseful white-Indian clashes that will please the action fan.

Critically, though, the presentation is choppy and episodic factors that do not add to its commercial chances, and both the explanatory narration (unnecessary if story were better handled) and the device of having the Indian dialog lengthily translated, are dull and boring.

Story is narrated by an unsingh voice (actually Howard Keel did the spieling) identified as the son of Gable and his Indian wife, played by Maria Elena Marques, Mexican film star. As footage unfolds it constantly cuts back from the early-west action to the explanatory sound track without much rhyme or reason.

Plot finds Gable, a rough and ready trapper, taking Miss Marques as a bride because he believes it will help him get into some untouched beaver country controlled by an Indian tribe led by the bride's grandfather, Jack Holt. Gable, the wife and other trappers make the long trek and, upon arrival are temporarily repulsed by young Indians by Ricardo Montalban. The bride shows her friends a new route into her country, they set up trapping headquarters; have frequent brushes with the redskins, but do not encounter real trouble until the aged chief is killed for revenge by one of the trappers. The beaver men pack out of the rugged country, but enroute are attacked. Miss Marques is killed and Gable takes the life of Montalban, then returns to the Indian country with his motherless son to live out his life.

Wellman's direction clicks when he has the story on the move in the battle and trekking sequences. He's not able to do much when the script requires the actors to sit down and talk out the long translations, mostly through the mouth of Adolphe Menjou, a bottle-loving French trapper who is the translator for Gable and his bride and the sundry Indians encountered.

Gable's personality is at home in his rough character, and had the production presentation been more show-worthy could have counted this film as a click. Introduction of Miss Marques in a Hollywood film registers strongly. Montalban is okay as a proud Indian. John Hodiak's role of a white man who lives with the redskins is rather thankless. Menjou injects some comedies, as does J. Carrol Naish as an Indian chief. The late Jack Holt's footage is good, and others are okay.

William Mellor earns himself a good credit for the manner in which he uses cameras to fill the screen with the natural hues of the location sites. Music score by David Rakson is acceptable, and a running tune is "Skip To My Lou." Editing is uneven. *Brog.*

Madge Kennedy Back

Hollywood, Sept. 18

After almost two decades of retirement from stage and screen Madge Kennedy returns to greasepaint for a key role in the Judy Holliday starrer, "The Marrying Kind" at Columbia.

A film star for Sam Goldwyn from 1917 to 1923, Miss Kennedy shifted to the stage for 10 years before retiring.

The Golden Horde
(COLOR)

Another of U's costumer adventure features. Acceptable for situations where others of same type get by.

Hollywood, Sept. 14.

Universal release of Howard Christie-Robert Arthur production. Stars Ann Blyth, David Farrar; features George Macready, Henry Brandon, Howard Petrie, Richard Egan, Marvin Miller, Donald Randolph, Peggie Castle, Rosalind Hammond. Directed by George Sherman. Screenplay, Gerald Drayson Adams, based on story by Harold Lamb; camera, Technicolor, Russell Metty; editor, Frank Gross; music, Hans J. Salter. Previewed Sept. 12, '51. Running time, 78 MINS.

Princess Shahzmar	Ann Blyth
Sir Guy	David Farrar
Shaman	George Macready
Jagrin	Henry Brandon
Tarkuk	Howard Petrie
Gill	Richard Egan
Genghis Khan	Marvin Miller
Torga	Donald Randolph
Leslie	Peggie Castle
Friar John	Rosalind Hammond
Karra	Leon Belasco
Arslan	Lucille Barkley
Tuba	Karen Verga
Herod	Robert Hunter

Universal has grooved another of its costume adventure films along the formula lines of predecessors in the series of tinted actioners. This entry will get by in the more general market where such features usually find favor.

This time studio uses the siege of Samarkand by the hordes of Genghis Khan back in 1220 as the peg on which to hang a standard film fable. Picture also introduces David Farrar, British star, to American audiences, teaming him with Ann Blyth as the Princess Shahmar. George Sherman's direction sharpens a number of mass battle sequences with his usual skill, but otherwise script is involved with some tedious dialog and static scenes that cause interest to lag sharply.

Farrar, leading a band of English crusaders, offers his sword and men to protect Miss Blyth and her city when Khan, played by Marvin Miller, decrees its destruction. The princess has ideas of her own about salvation, preferring to use herself as bait to stir up trouble between Miller's son (Henry Brandon) and a rival barbarian (Howard Petrie), who have been assigned the city's destruction. Her plan works well, but it is still the trusty English broadsword and crossbow that put the enemy to rout.

Neither the two stars, nor the other players have histrionic abilities taxed by the demands of the script by Gerald Drayson Adams, based on a story by Harold Lamb. All concerned walk easily through their assignments, with none outstanding, although each projects the stock characters nicely.

Sherman's direction shows best when he pits the crusaders against the Khan's men in pitched battle and Technicolored blood flows freely in the action. Howard Christie and Robert Arthur teamed as producers of this bit of celluloid fiction, giving it an okay physical dressing for Russell Metty's camera to show off prettily. *Brog.*

Bannerline

Fair newspaper-civic uplift drama for general dual bill market.

Hollywood, Sept. 17.

Metro release of Henry Berman production. Features Keefe Brasselle, Sally Forrest, Lionel Barrymore, Lewis Stone, J. Carrol Naish. Directed by Don Weis. Screenplay, Charles Schnee, from story by Simon Raphaelson; camera, Harold Lipstein; editor, Frederick Y. Smith; music, Rudolph G. Kopp. Tradeshown Sept. 12, '51. Running time, 87 MINS.

Mike Perrivale	Keefe Brasselle
Richie Loomis	Sally Forrest
Hugo Trimble	Lionel Barrymore
Josh	Lewis Stone
Frankie Scarbino	J. Carrol Naish
Stumbaugh	Larry Keating
Mrs. Loomis	Spring Byington
Rod	Warner Anderson
Mrs. Margaret Trimble	Elizabeth Risdon
Flood	Michael Ansara
Al	John Morgan

This is the latest of Metro's budget productions carrying a civic message woven into a rather standard dramatic story. Its level as a companion feature in some situations, a lowercase supporter in others.

The two young leads, Keefe Brasselle and Sally Forrest, are bolstered by the appearance of such oldtimers as Lionel Barrymore, Lewis Stone, J. Carrol Naish and others. The performances and the story-telling, despite the standard budget presentation, do carry enough interest to get by for release intentions, although footage is overlength at 87 minutes.

Message tossed at entertainment buyers concerns the need of citizens to arouse themselves and toss out the evils of crooked civic officials and the racketeer influence in local government. Charles Schnee's script dialog often makes some good points and there is enough naturalness in the younger characters to help put it over. Schnee's script was taken from a Samson Raphaelson story.

Brasselle, cub reporter on the newspaper published by Larry Keating, devises the sentimental stunt of making a tough old history teacher's last day on earth a happy one. He talks the editor into a phony front page recording all the civic reforms the prof. Lionel Barrymore, has sought during his lifetime. The uplift idea, however, gets a hold on Brasselle and, with the help of Lewis Stone, the paper's drunken morgue keeper, the phony page goes out in the regular edition.

The townspeople are not amused, as expected in a realistic touch in the plot, but racketeer Naish is. It is only when Naish's strongarm men beat up Brasselle against his orders that the grand jury acts to make the civic dream come true, and Brasselle gets a raise so he can make his dreams of marriage to pretty schoolteacher Sally Forrest also come true.

There are some honest romantic touches between Brasselle and Miss Forrest. Barrymore is good as the dying professor, as is Elizabeth Risdon as his wife. Stone's morgue keeper gets over, and Naish's gangster is smartly delivered. Larry Keating, Spring Byington, Warner Anderson and others come over well.

Don Weis' direction spots some nice humorous touches in the Henry Berman production. The Harold Lipstein lensing and other technical credits are okay. *Brog.*

The Basketball Fix

Routine programmer built around typical subject. Some exploitation value but mild chances.

Hollywood, Sept. 12.

Realart release of Edward Leven production, presented by Jack Broder. Stars John Ireland, Marshall Thompson, Vanessa Brown, William Bishop, Hazel Brooks; John Sands; features Bobby Hyatt, Walter Sande. Directed by Felix Feist. Screenplay, Peter R. Brooke, Charles K. Peck, Jr.; camera, Stanley Cortez; editor, Francis D. Lyon; music, Raoul Kraushaar. Previewed Sept. 11, '51. Running time, 65 MINS.

Pete Forsyday	John Ireland
Johnny Long	Marshall Thompson
Pat Judd	Vanessa Brown
Mike Taft	William Bishop
Lily Courtney	Hazel Brooks
Jed Black	John Sands
Mickey Long	Bobby Hyatt
Nat Becker	Walter Sande
L. Garrett	Ted Pluntett
Newspaper	Johnny Phillips
Jewelry Salesman	Lester Sharp
[illegible]	Dave March

Initial Jack Broder presentation through Realart appears to have only mild chances. Plot is based on the recent basketball scandal but is routinely written and there is not enough of the type action demanded by such a subject to carry it off successfully. Some ballyhoo situations may scare up a profitable booking by strong exploitation but overall outlook is for lowercase, programmer release.

Competent cast has a hard time lending any credence to the Peter R. Brooke-Charles K. Peck, Jr., screenplay, and Felix Feist's direction also is handicapped. Plot has John Ireland, sports columnist who does film's narration, scouting promising basketball material in Marshall Thompson. He gets latter a college scholarship and Thompson lives up to his basket-shooting reputation. However, the cost-of-living forces him to listen to the overtures of gambler William Bishop to keep points down and in the end, the law catches up with him.

Three cast members mentioned, along with Vanessa Brown, as Thompson's fiancee, John Sands another short-point player, and Hazel Brooks give footage an occasional lift, but not enough to raise picture above its routine level.

The Edward Leven production values are okay and Stanley Cortez has given them excellent lensing. Other technical assists are standard. *Brog.*

Arizona Manhunt

Actionful western in new Rough-Ridin' Kids series; okay for action houses.

Republic production and release. Stars Michael Chapin, Eilene Janssen. Directed by Fred C. Brannon. Screenplay, William Lively; camera, John MacBurnie; editor, Irving M. Schoenberg; optical effects, Consolidated Film Industries. Tradeshown in N. Y., Sept. 14, '51. Running time, 60 MINS.

"Red"	Michael Chapin
"Judy"	Eilene Janssen
Sheriff White	James Bell
Clara Drummond	Lucille Barkley
Pete Willard	Roy Barcroft
Jane Rowan	Hazel Shaw
Deputy Jim Brown	John Baer
Doctor Sawyer	Harry Harvey
Bear	Stuart Randall
Charlie	Ted Cooper

This is another fast-moving western in Republic's series starring Michael Chapin and Eilene Janssen, who have been dubbed the "Rough-Ridin' Kids." Idea of having teen-agers take active roles in typical horse operas is novel but one that can be overdone. In "Arizona Manhunt" the two youngsters fit nicely for the most part. Pic is okay for most western film theatres and is a natural for kid matinees.

Cactus meller concerns a notorious bank bandit and his love for his 12-year-old foster daughter. His early demise and winning over the little tot to the friendly arm of the law constitutes most of the plot, with the sheriff's grandson figuring actively in bringing the outlaws to justice. Yarn has usual jailbreak, chases, fisticuffs and wild rides.

Story development calls for the teen-age daughter playing the xylophone, given her as a gift. It is an incongruous touch. Chapin, as the sheriff's grandson, does well enough for a child actor in a not-too-difficult role, his main task being to stay on the hurricane deck of a bronco. Miss Janssen displays real possibilities as the diminutive pal of the outlaws. James Bell, Lucille Barkley, Hazel Shaw and John Baer head the acceptable adult cast.

Fred C. Brannon's direction is better than the routine story by William Lively. John MacBurnie has handled the camera deftly. *Wear.*

Havana Rose
(SONGS)

Dull, overlong, programmer comedy.

Hollywood, Sept. 18.

Republic release of Sidney Picker production. Stars Estelita Rodriguez; features Bill Williams, Hugh Herbert, Florence Bates, Fortunio Bonanova, Leon Belasco, Nacho Galindo, Martin Garralaga, Rosa Turich. Directed by William Beaudine. Written by Charles E. Roberts and Jack Townley; camera, Ellis W. Carter; editor, Tony Martinelli; music, Blanley Wilson. Previewed Sept. 14, '51. Running time, 77 MINS.

Estelita DeMarco	Estelita Rodriguez
Tex Thompson	Bill Williams
Filbert Fillmore	Hugh Herbert
Mrs. Fillmore	Florence Bates
Ambassador DeMarco	Fortunio Bonanova
Renaldi	Leon Belasco
Carlo	Nacho Galindo
Phillip	Martin Garralaga
Maria	Rosa Turich
Hotel Detective	Tom Kennedy
Rudolph	Manuel Paris
Hotel Clerk	Bob Easton
Felix and His Martiniques	

This is a hackneyed try at comedy with scant entertainment values, even for the general program market. Only noteworthy phase of the presentation is the singing of Latunes by Estelita Rodriguez, but these listenable portions are not enough to save the footage. Picture is way overlength at 77 minutes, which makes for awkward bookings in the lowercase market.

Scripters failed to provide enough story for director William Beaudine or the players to get a picture out of, and plot is nothing by a series of stereotyped attempts at being funny that never click, despite all-out frenetics. As noted, best portions are Miss Rodriguez' singing such tunes as "Babalu" and "Noche De Ronda," as well as the singing and playing of "Repiquetea Timbalero" by Felix and his Martiniques.

Pert Miss Rodriguez is the daughter of Fortunio Bonanova, ambassador from Lower Salamis who is trying to float a $5,000,000 loan for his country from eccentric millionaire Hugh Herbert and the latter's wife, Florence Bates. The daughter gums things up continually and is being sent back to her country. She ducks papa's guards, though, and takes off for Reno to visit Bill Williams, a Texas rancher for whom she has fallen. After a series of mistaken-identity situations and broad farcing involving some revolutionaries from Lower Salamis, the dull plot comes to an end.

There is not much anyone can do with the material furnished, and results are just what could be expected. Cast appears willing but is handcuffed from doing anything other than walk-throughs.

The Sidney Picker production rates okay lensing from Ellis W. Carter and other technical credits are standard to the budget presentation. *Brog.*

Le Garron Sauvage
(The Savage Boy)
(FRENCH)

Venice, Sept. 11.

Joseph Berchoit release of Films Gibe production. Stars Madeleine Robinson, Frank Villard. Directed by Jean Delannoy. Screenplay, Henri Jeanson; camera, Robert Le Febvre; editor, James Cuenet. At Venice Film Fest, Sept. 5, '51. Running time, 90 MINS.

Marie	Madeleine Robinson
Paul	Frank Villard
Simon	Pierre Bert
Blonde	Dora Doll
Captain	Henri Vilbert

Directed by Jean Delannoy, who did "Symphonie Pastorale" with slickness and pace, this pic does not have enough depth and motivation to give it credibility. Story of a prostitute and her young son may have some exploitation values, which may make it a good bet for sureseaters, but the theme likely will hurt chances in the U. S.

Story concerns the battle between the prostie's 10-year-old son and her despicable, opportunistic lover.

Madeleine Robinson is fine as the good-hearted prostitute whose excursion into love almost leads to tragedy. Frank Villard brings too many mannerisms to the character of the parasitic lover. Pierre Beck is sensitive as the boy. Lensing is slick. The Henri Jeanson script has some holes in it. *Mosk.*

Mr. Peek-A-Boo
(FRENCH-MADE)

Bright whimsy off the beaten path. Hearty b.o. with proper exploitation.

U.A. release of Jacques Bar production. Robert Dorfmann, associate producer; presented by Arthur Sechson Enterprises. Stars Jean Greenwood; by special arrangement with J. Arthur Rank. Boourvil; features Marcel Armont, Roger Treville, Henri Cremieux, O'Brady, Craddock, C. Monroe, Payne Williams, Charles Jarell. Directed by Jean Boyer. Screenplay, Jean Boyer, Michael Audiard based on short novel by Marcel Aymé; music, George Van Parys; camera, Charles Suin; special photographic effects, Henry Harris. Paul Ratbaud. Previewed Sept. 12, '51. Running time, 74 MINS.

Susan	Jean Greenwood
Leon Dutilleul	Bourvil
Germaine	Marcel Armont
Burdin	Roger Treville
Lanvier	Henri Cremieux
Doctor	O'Brady
Elmer	Craddock C. Monroe
Jean Paul	Payne Williams
Maurice	Charles Jarell

Whimsy, a touchy subject for any producer, is excellently handled in the French-made "Mr. Peek-A-Boo," a refreshing comedy in English, aimed at the American market. Special handling should assure hearty boxoffice.

Basic ingredient of the plot, an insignificant government clerk who discovers that he can walk through walls, is off the beaten path and makes for hilarity throughout, having a sort of Thorne Smith ("Topper") touch.

An accomplished comedian with a neat sense of pantomime is Bourvil, as the little man perfectly content with his humdrum existence, meager salary and fact that he is the perennial scapegoat of his family and office colleagues. In fact, he and the special photographic effects share highest honors. With the exception of Joan Greenwood, as a luscious lady burglar with a sexy voice, the rest of the cast turns in average performances.

There is something Chaplinesque about Bourvil's portrayal, his light-hearted pantomime, wistful mugging and play for sympathy. His only props are ill-fitting clothes and a battered hat, neither of which is overplayed.

With brief buildup, the action begins, and slows only occasionally until a sock surprise ending. One night Bourvil returns to his apartment soaked to the gills. Next day he discovers that he got into his apartment despite the fact the door was bolted and he didn't have a key. Vaguely he remembers he got in through the wall. He tests that impossibility and discovers that he actually can go through walls.

Prompted by a friend, he decides to peek at life among the wealthy, but finds it unimpressive. However, he does spy a beautiful English girl and falls hopelessly in love with her. When he discovers she is a thief, blackmailed into burglary, he tries to teach her the error of her ways. With his wall-piercing abilities, he becomes the most notorious burglar in Paris, but the girl ignores him. To attract her attention he gives himself up to the police and leads them a hilarious chase by popping in and out of cells. His plan works, and he pleads with her to return to a normal life in England, realizing that she should never be in love with him. He returns the stolen loot and wins court approval. His freedom brings on the surprise denouement.

Direction by Jean Boyer is good, and the English dialog, though heavy with accent, comes off well. Photography is average though the special effects are excellent.

La Orquidea
(The Orchid)
(ARGENTINE)

Buenos Aires, Sept. 11.

Argentina Sono Film production and release. Screenplay, Ulyses Petit de Murat, adapted from Sem Benelli novel of same name. Stars Laura Hidalgo with Santiago Gomez Cou, Eduardo Cuitiño, Paola Loew, Felisa Mary, Diana de Cordoba, Herminia Franco, Humberto Nazzari. Directed by Ernesto Arancibia. Camera, Alberto Etchebehere; at Amb theater, Buenos Aires. Running Time, 91 MINS.

This old-fashioned meller has been used as a showcase for the beauty of a newcomer Laura Hidalgo, to Argentine screen. Its boxoffice success here is due to the excitement aroused by her beauty. It may do in some U. S. spots.

Pic is unusual for an actress to be starred in her first picture, but Laura Hidalgo's resemblance to Hedy Lamar of early U. S. pix that the move appears justified.

It is a pity that the vehicle chosen should be such an obsolete

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TELEFILMS WIN BANK BACKING

'Movietime' in 1-Nite Radio Trailer

Paradoxically, many of the nation's theatres are currently showing a trailer in connection with the industry's forthcoming b.o. promotion drive urging patrons, in effect, to stay away from film houses next Monday (24) evening. Theatremen are asking patrons to stay home and listen to the Lux Radio Theatre show which will tee off the "Movietime U.S.A." campaign.

Broadcast will go on at 9 p.m., eastern daylight time, over the CBS network. It will include scenes from seven current or forthcoming films. They are "An American In Paris" (M-G), "Distant Drums" (WB), "Saturday's Hero" (Col), "Here Comes the Groom" (Par), "Thunder on the Hill" (U), "People Will Talk" (20th) and "The Wide Blue Yonder" (Rep).

Only majors whose product will be missing are RKO and United Artists. UA is not a member of the Motion Picture Assn of America, which is putting up $650,000 or more to finance the "Movietime" drive. There's no explanation of RKO's absence.

A 100-foot trailer plugging the show was prepared by National Screen Service for the campaign committee. More than 1,000 prints have been ordered by theatremen. They're available for free.

In addition, some exhib organizations have suggested to their members that they run ads on the radio pages in local papers. These are along the line "We know you will enjoy seeing ——— at the ——— Theatre Monday night. But if you are staying home Monday, be sure to listen to Station ——— at 9 p.m." Allied Theatre Owners of Indiana has suggested that exhibs don't indicate the nature of subject of the program in these ads, so as not to encourage people to stay home, although the trailer does, in effect, do that.

IA's Local H-63 to Hold N.Y. Elections On Bargaining as District 65 Vamps

Withdrawal of its petitions for elections in 11 New York film companies from the National Labor Relations Board by District 65, Distributive, Processing and Office Workers of America, apparently has let the bars down for Home Office Employees Union Local H-63 International Alliance of Theatrical Stage Employees, to hold elections in at least eight of the companies.

Harold Spivak, counsel for H-63 and Russell Moss, executive vice-president, on Friday (14) presented to the N. Y. office of NLRB proof that 30% of the employees in eight of the companies desired an election with H-63 as the bargaining agent. This evidence has been forwarded to Washington, where it is expected that the NLRB will declare immediate elections.

Local H-63 intervened when District 65, whose claim as the legal successor to the Screen Office and Professional Employees Guild had been turned down by the NLRB, petitioned the board for elections in RKO Service, RKO Radio Pictures, Columbia Pictures International, Columbia Pictures Corp., 20th-Fox, 20th-Fox International, 20th-Fox Movietone, United Artists Exchange, Loew's, Loew's International and National Screen Service. Local H-63 claimed 10% interest in each company, except the last three, for right of intervention. On Friday it presented signed cards of at least 30% of the white-collar workers in each of the eight companies in order to become a petitioner. Local H-63 has in vited Loew's, Loew's International

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A. L. Mayer Won't Stay

Arthur L. Mayer, exec veepee of the Council of Motion Picture Organizations, has reiterated his intention of quitting that post at the end of the first phase of COMPO's "Movietime U. S. A." campaign, the last day of November.

"For a man just past 60," Mayer said, "years become mighty precious. I have just completed one hectic year with COMPO, and I want to bow out now while I still have my health."

Kosiner Moves To Col Foreign Dept.

Harry Kosiner, who joined Columbia early this year to handle sales of offbeat pix, such as for "art" situations, has joined Col's foreign department. He'll continue with his domestic sales duties but under the new setup will give much of his time to matters abroad.

Kosiner at present is in Paris on an assignment for Joseph A. McConville, head of Col's foreign operations. Kosiner's switch is taken to mean he's being groomed for the post now held by Arnold Picker, second in command of the department.

However, Picker's bowout, to join United Artists, was described this week as "still up in the air," and for this reason a successor has not yet been chosen. Picker last spring entered a deal with UA to take over that outfit's foreign department. But blocking the switch is his employment pact with Col which doesn't expire until the fall of 1952. Col has yet to indicate any willingness to release Picker until the contract's termination.

Before joining Col, Kosiner had been eastern representative for Edward Small Productions and earlier had repped Walter Wanger.

Kelly Delayed

Arthur W. Kelly, veteran distribution exec, who's anxious to hop to Paris to start production of a TV film series, is being further delayed in the states by business.

Kelly has formed the Arthur W. Kelly Co. to produce and distribute TV pix. Initial lensing will be in France in association with Albert De Courville, his brother-in-law.

Kramer's '4-Poster' Pic May Compete With Play In H'wood-B'way Paradox

Deal which Stanley Kramer made six months ago for screen rights to the Jan de Hartog play, "Four-Poster," has suddenly taken on new values. Legiter has proved a tremendous hit on the strawhat circuit during the past summer and plans are now going forward for a Broadway production in October.

If the New York presentation proves a hit, Kramer will be in the unique position of being able to open his picture on Broadway while the show is running. Ordinarily, play producers are careful to put into screen rights contracts stringent restrictions to prevent a picture's preem before the legiter's Broadway and road potentials have been thoroughly milked.

In Kramer's case, however, he made the purchase from the author before the Broadway run was contemplated, so there are no limiting clauses. Hume Cronyn and Jessica

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CHEMICAL DUE TO GIVE PROD. LOANS

Chemical Bank & Trust Co., N. Y., will probably shortly grant what is believed will be the first loan by any banking institution for production of films specifically for television. While a number of banks have been interested in the possibilities and have been exploring them for the past six months or more, it has generally been felt that TV pic production is too risky for participation under strict Federal and state banking laws.

Edwin C. Van Pelt, Chemical v.p. in charge of pic loans, now feels, however, that the time has come. He said this week that there are about 10 applications for such financing now pending and that after further investigation he expected a few to be worked out in the next month.

While admitting that telepic-making might still be hazardous from the profit angle for the producer, he said he now felt it had arrived at the point where some of the packages were bankable. That is that whether or not the producer could come out with a profit, there appeared to be enough income in sight to assure return of the bank coin.

Loans will probably run to 50% of the budget or less. Producers will have to find the rest as in theatrical film production, and will have to personally sign the note as well as give the bank a lien on the pic.

Granting of the first bank loan should be of tremendous significance in giving a lift to telepic production. It will open a vast new source of financing. It will also speed the day when, in the opinion of many experts, a great deal of video time will be occupied in shorts and features made especially for the medium.

The production loans will not be the initial wetting by Chemical in TV waters. It has made a number of advances for the purchase of old negatives of theatrical films for TV distribution. It normally provides half the amount of the purchase price.

Most of these loans have been engineered by Eliot Hyman, prexy of Motion Pictures for Television, Inc., for pix to be distributed by that outfit. New company, of which Matty Fox is board chairman, is a result of consolidation by Hyman's Telinvest Corp., Fox's Flamingo Pictures and several other small telepic releasing firms.

CHI SALESMEN, BOLTING COLOSSEUM, FORM ORG

Chicago, Sept. 18.

Chicago film salesmen who recently departed the Colosseum of Film Salesman and branched off on their own, have labeled themselves Motion Picture Salesman's Guild of Chicago. New organization has petitioned the National Labor Relations Board for recognition as a bargaining agency for local film salesman.

Harold Zeitner is prexy of the org; E. L. Goldberg is secretary and Si Lax, treasurer. Law firm of Kamin & Jacobs will rep the outfit.

Video Production Invades Mono Studio

Hollywood, Sept. 18.

Television film activity invades Monogram studio next month when Interstate TV Corp. begins lensing its series of 13 "Raffles" films starring George Brent. Interstate is owned by G. Ralph Branton, one of Monogram's principal stockholders.

Lee Savin is producing the series, which Danny Ulman, Sam Rocca, Bob Blees and Bill Sackheim will write. Branton has other video interests, including Des Moines Enterprises, which headquarters at Motion Picture Centre.

'Movietime' Rap as 'Plot' by Distribs To Boost Rentals Draws Rebukes

More Politics

Minneapolis, Sept. 18.

A leaf from politics has been borrowed for this territory's "Movietime U. S. A." drive with film salesmen used by chairman Eddie Ruben to "get out" the exhibitors for the regional meetings in the same manner as the local Republican or Democratic organization in many communities rustles up the voters at election time.

In order to be sure that the exhibitor located at some distance from the regional meetings attend film salesmen have been assigned to call for him in his, the salesman's, auto.

While "Movietime U. S. A." enthusiasm continues to gain momentum in all parts of the country New York industry leaders are frankly puzzled over the contention of several exhib heads that the boxoffice drive is a "plot" inspired by the distributors to hike film rentals.

"Such a charge is ridiculous," declared a major company executive. "Never during more than 30 years in this business have I seen a more honest, clean and clearcut campaign. It is truly amazing how wholeheartedly all phases of the industry are cooperating."

A sales chief observed that his company had made no change in sales policy because of the drive, and said that he felt certain that none of the companies is using "Movietime" as a means to sneak up film rentals.

"Our policy is no different than it was six months ago," he said. "Of course, we're still trying to make a buck—just as the exhibitor. And any increases in rentals during the last few years is in line with the increase in the cost of living from automobiles to food. The cost of production has skyrocketed, too.

"On some pictures and there are comparatively few each year, like 'Samson and Delilah,' 'David and Bathsheba,' 'Quo Vadis' and others, which, because of the millions invested, there will be a demand for higher rentals. When you have from three to six million tied up, you can't sell the product for peanuts. It's like selling a Cadillac for the price of a Ford."

But complaints of a rising tide

Continued on page 20

Many Indies Get Free COMPO Ride

Many independent producers are getting a "free ride" so far as the Council of Motion Picture Organizations is concerned. Spokesmen for Samuel Goldwyn, Walt Disney and numerous others disclosed they are not contributing to the support of the all-industry outfit.

Absence of any monetary help from the indies was seen as curious in view of the fact that COMPO in months past has been devoid of any backing of operating dollars. Organization doesn't have too much of a financial problem at present, but the fact remains that the indies, while a basic part of COMPO, are not chipping in.

Reps of a couple of solo filmmakers said there never had been any formal request to them, as far as had been known, for COMPO financing. Filmites associated with COMPO itself said the only contributors were member companies of the Motion Picture Assn. of America and exhibs.

It was added that perhaps the reason the indies were never approached was the fact their operations have been cut to a minimum and their contributions wouldn't have meant much, anyhow. In any event, more and more indies are resuming film-making, and checks covering one-tenth of 1% of rentals, as provided in the COMPO setup, could be meaningful at present and in the future. However, there still is no apparent attempt to bring them into the fold financially.

Society of Independent Motion Picture Producers was among the first groups indorsing COMPO. However, its resolution to this effect made it clear the SIMPP members were not committed to the contributions formula, that this would be on the basis of voluntary individual action.

IATSE Shifting N.Y. Quarters After Oct. 1

The International Alliance of Theatrical Stage Employees is preparing to move its general offices from the International Building headquarters since 1938 to the RKO Building. Both buildings are Rockefeller Center, N. Y.

New office is almost double the size of the present one, which has become crowded because the organization has grown considerably in the past 10 years.

Move will take place shortly after Oct. 1, as soon as alterations are completed at the new quarters.

Rep's Marine Trailer

Hollywood, Sept. 18.

Series of 10 one-minute recruiting trailers for the U. S. Marine Corps is being made at Republic with the studio actors and writers donating their services.

Ad Agcy.-Hughes Snag Sees RKO Lone Major Not on Lux Air Kickoff

As a result of differences between Lux's ad agency, J. Walter Thompson and controlling stockholder and studio boss Howard Hughes, RKO will be the only major studio without representation on Lux Radio Theatre's kickoff show for the new season next Monday (24) over CBS.

In a tie-in with the Council of Motion Picture Organizations, the program will play up the industry's "Movietime U.S.A." project via dramatizations of scenes from one film each from Metro, Warners, Columbia, Paramount, Universal, 20th-Fox and Republic.

Original COMPO plan called for participation by RKO as well. In line with this the film outfit's homeoffice suggested that a portion of "The Blue Veil" be used on the Lux airer. Jane Wyman starrer was made by the Jerry Wald-Norman Krasna unit at the studio.

Difficulty set in when Hughes nixed "Veil" and sought to replace it with "His Kind of Woman," Robert Mitchum-Jane Russell co-starrer. Hughes produced the latter. Thompson agency, which handles the Lux account, turned thumbs down on "Woman," and consequently RKO was left on the outside.

Second problem cropped up in the case of 20th-Fox, but this was ironed out satisfactorily. Company originally offered "People Will Talk," Cary Grant starrer, for the show and this was accepted by Thompson. However, it was later discovered Grant would not be available for taping [illegible] the pic. "Pride of St. [illegible]," Dailey starrer was [illegible] substitute and accepted.

Other pix accepted are [illegible] "An American in Paris," "Distant Drums," "Saturday's Hero," "Yesterday's Hero," "Paris," "Here Comes the Groom," U.S. "Thunder On the Hill" and Rep's "The Wide Blue Yonder."

COMPO has arranged for production of a special 100-foot trailer by National Screen Service. Close to 1,000 exhibs are said to have ordered the clip, which urges theatre patrons to catch the Lux show.

THE CURTAIN RISES!

A united Industry now presents to the nation its greatest enterprise

"IT'S MOVIETIME U.S.A."

On the next page are the first two Acts:

1. SHIPMENT OF THE PRESS BOOKS
2. THE GREAT RADIO SHOW, SEPT. 24th

Watch the trade press for the next two Acts:

3. THE BIG NATIONAL AD CAMPAIGN
4. STARS OVER AMERICA. PERSONALITY TOURS

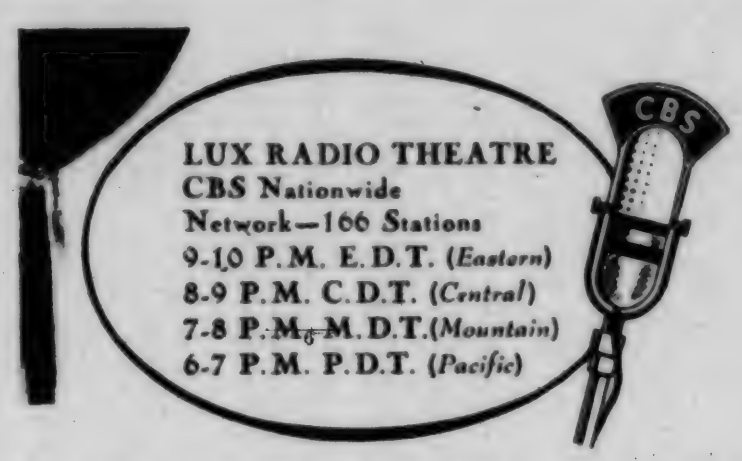
Act No. 1

Above: *Giant Press Book in Three Sections.*

THE PRESS BOOK!

Distribution through National Screen Service Branches. Your copy will be included in the first shipment of advertising material sent by them to your theatre. BE SURE THAT THE PERSON WHO OPENS YOUR PACKAGES RUSHES IT TO YOU! EVERYTHING IN IT FOR YOUR SHOWMANSHIP THEATRE CAMPAIGN.

Act No. 2



THE RADIO SHOW! SEPT. 24th!

The most popular hour on radio, the Lux Radio Theatre presents: "It's Movietime, U.S.A." It will be the greatest show ever offered on the air with estimated listenership of 30 million. Celebrated movie stars will present highlight scenes from big pictures coming during the Golden Jubilee. Presented by Lever Brothers, produced by William Keighly with the cooperation of the Hollywood Movietime Committee.

Watch for Acts 3 and 4 in "Movietime, U. S. A."

L.A. Off After 2 Socko Sessions; 'Arms' Mild $28,000, 'Highway' Slow 23G, 'Angels' Drab 18G, 'Egypt' 12G

Los Angeles, Sept. 18.

Boxoffice pace is down currently as compared with smart takings of the last two weeks. Overall slump in take is blamed on some new weak entries. Virtually all new bills are moderate or slow. "Force of Arms" looks modest $28,000 in three Warner theatres while "No Highway in Sky" is disappointing with thin $23,000 in five locations.

"Angels in Outfield" shapes very dismal $18,000 in eight days for two spots despite extremely strong notices. "Little Egypt" looms small $12,000 in three comparatively small-seaters.

"Place in Sun" is dominating the holdovers with around $46,000, smart, in fifth frame. "David and Bathsheba" is dropping to good $26,000 in third stanza for two sites. "His Kind of Woman" is dipping to $14,000 in third round, three locations.

Estimates for This Week

Los Angeles, Vogue, Uptown, Loyola, Wilshire (FWC) (2,097; $85; 1,719; 1,248; 2,296; 70-$1.10)—"No Highway in Sky" (20th) and "Queen For Day" (UA). Thin $23,000. Last week, "Lost Continent" (Lip) and "Highly Dangerous" (Lip) at L.A., Vogue, Uptown, good $23,400. "People Will Talk" (20th) (2d wk-9 days) at Loyola, Wilshire, good $12,000.

Hollywood, Downtown, Wilcox (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Force of Arms" (WB). Modest $28,000. Last week, "Jim Thorpe" (WB) (2d wk-8 days), $20,400.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Angels in Outfield" (M-G) and "Palooka Triple Cross" (Mono) (Loew's only). Dim $18,000 or near in 8 days. Last week, "Rich, Young, Pretty" (M-G) and "Montana Desperado" (Mono) (Loew's only) (3d wk-6 days), $12,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Pickup" (Col) and "Criminal Lawyer" (Col) (2d-wk-4 days). Slight $9,000. Last week, mild $26,500, with the fight films helping somewhat.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"Here Comes Groom" (Par) and "Two Gals and Guy" (UA) (L. A. only) (2d wk). Fair $16,000. Last week, $22,800.

United Artists, Ritz, Iris (UA-FWC) (2,100; 1,370; 814; 70-$1.10)—"Little Egypt" (U) and "G. I. Jane" (Lip). Small $12,000. Last week, "Francis To Races" (U) and "Native Son" (Indie) (U. A. only) (2d wk), $11,000.

Four Star (UA) (900; 70-90)—"Five" (Col) (3d wk). Oke $4,300. Last week, $5,200.

Fine Arts (FWC) (677; 80-$1.50)—"Place in Sun" (Par) (5th wk). Smart $8,000. Last week, ditto.

Beverly Canon (ABC) (520; $1)—"Kon-Tiki" (RKO) (21st wk). Closing out long extended-run with $1,000 after $1,300 on 20th round.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie) (16th wk). Into 16th frame Monday (17) after ok $5,000 last week.

Chinese, Globe (FWC) (2,048; 799; 80-$1.50)—"David and Bathsheba" (20th) (3d wk). Off to good $26,000. Last week, $35,300.

Orpheum, El Rey, Hawaii (Metropolitan-FWC-G&S) (2,213; 861; 1,098; 60-90)—"His Kind of Woman" (RKO) (3d wk). Off to $14,000. Last week, good $20,200.

Broadway Grosses

Estimated Total Gross
This Week $526,500
(Based on 18 theatres.)
Last Year $493,500
(Based on 18 theatres.)

'Angels' High 16G In Trim St. Loo

St. Louis, Sept. 18.

Biz is fairly steady at most mainstem houses here this week with "Angels in Outfield" grabbing top coin at Loew's. "David and Bathsheba," with upped scale, also is sock at the larger St. Louis. "His Kind of Woman" is rated fast but not up to crix plaudits at the Missouri.

Estimates for This Week

Ambassador (F&M) (2,000; 60-75)—"Meet After Show" (20th) (3d wk) and "Here Comes Groom" (Par). Fine $12,000. Last week, "Meet After Show" (20th) and "Jim Thorpe" (WB) $12,500.

Fox (F&M) (5,000; 60-75)—"Force of Arms" (WB) and "Tomorrow Another Day" (WB). Opened today (Tues.). Last week, "Flying Leathernecks" (RKO) and "American Spy" (Mono), oke $17,000 in 9 days.

Loew's (Loew) (3,172; 50-75)—"Angels in Outfield" (M-G) and "China Corsair" (Col). Nice $16,000. Last week, "Rich, Young, Pretty" (M-G) (2d wk) $10,000.

Missouri (F&M) (3,500; 60-75)—"His Kind of Woman" (RKO) and "Hard, Fast, Beautiful" (RKO). Fast $15,000 or near. Last week "Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono) (2d wk), $14,000.

St. Louis (F&M) (4,000; 90-$1.20)—"David and Bathsheba" (20th) (2d wk). Held to $15,000 after initial stanza's sock $26,000.

Shubert (Ind) (1,500; 60)—"Man Planet X" (UA) and "Man With My Face" (UA). Oke $5,000. Last week, "Smoky" (20th) and "Kentucky" (20th) (reissues), $3,500.

'David' Terrif $23,000, Buff; 'Sun' Bright 19G

Buffalo, Sept. 18.

Boxoffices are humming here this round, with three houses doing great biz. Top coin will go to "New Mexico" which is soaring at the Buffalo because of terrific draw of Frankie Laine heading stageshow. "David and Bathsheba" is next best with smash session, helped by upped scale, at Century. "Place in Sun" also is big at Paramount, playing at usual prices.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"New Mexico" (UA) with Frankie Laine and revue onstage. Dandy $24,000. Last week, "Law and Lady" (M-G) and "The Strip" (M-G), $11,200.

Paramount (Par) (3,000; 40-70)—"Place in Sun" (Par). Big $19,000. Last week, "Here Comes Groom" (Par) and "Two Dollar Better" (Indie) (2d wk), $9,000.

Century (Par) (2,100; 74-$1.20)—"David and Bathsheba" (20th). Terrific $23,000. Last week "Jim Thorpe" (WB) (2d wk), $8,000.

Lafayette (Basil) (3,000; 40-70)—"The Mob" (Col) and "Corky Gasoline Alley" (Mono). Spry $13,000. Last week, "Mark of Renegade" (U) and "Yes Sir, Mr. Bones" (Lip), $7,500.

Century (20th Cent) (3,000; 40-70)—"Meet After Show" (20th) (2d wk) plus fight pix. Lively $10,000. Last week, solid $14,000.

'Belvedere' Rings Bell In K.C., $18,000; 'Angels' Fat 16G, 'Horn' Fair 7G

Kansas City, Sept. 18.

Flock of newcomers at first-run screens is helping to maintain the recent sturdier box office trend here this round. "Belvedere Rings Bell" is strongest newcomer, nice at four Fox Midwest houses. Midland, with "Angels in Outfield," looks medium while the Paramount, with "Warpath," is moderately good. "Hornblower" continues sock in second week at the Missouri, with help of Robinson-Turpin fight films. "Little Big Horn," in a temporary lineup playing first run at six subsequent-runs daydate, is good. Weather is following the normal seasonal pattern.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Ballerina" (Indie) (2d wk). Mild $1,200. Last week, $1,600.

Midland (Loew's) (3,500; 50-69)—"Angels in Outfield" (M-G) and "No Questions Asked" (M-G).

(Continued on page 20)

'My Boy'-Fight Pix Giant $25,000, Cincy; 'David' Huge 24G, 'Angels' 8G

Cincinnati, Sept. 18.

Phenomenal draw of "That's My Boy" at Albee and "David Bathsheba" at Keith's for virtually a dead-heat lead is bulging overall biz for major stands here to fatso proportions. Advanced scale is helping "David" while Martin-Lewis comedy likewise is getting a lift from addition of Robinson-Turpin fight pix. These also are added at Palace with "Mask of Avenger" in moderate gait. "Christy" looks fairly good at Capitol and "Angels in Outfield" okay at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"That's My Boy" (Par) plus Robinson-Turpin fight film. Sensational $25,000. Last week, "Flying Leathernecks" (RKO), sturdy $15,000.

Capitol (Mid-States) (2,000; 55-75)—"Christy" (20th). Extra publicity pegged on Eleanor Parker's visit and personal appearance opening night. But only fairly good $9,000 looms. Last week, "Here Comes Groom" (Par) (2d wk), big $9,500.

Grand (RKO) (1,400; 55-75)—"Angels in Outfield" (M-G) and "Chain of Circumstances" (Col). Okay $8,000 or near. Last week, "Tomorrow Another Day" (WB) and "Fugitive Lady" (Rep), $7,000.

Keith's (Mid-States) (1,542; 75-$1.25)—"David and Bathsheba" (20th). Upped scale helping to socko $24,000, theatre's best in years. Long run seems assured. Last week, "Meet After Show" (20th) (2d wk) at 55-75c scale, okay $8,000.

Lyric (RKO) (1,500; 55-75)—"Flying Leathernecks" (RKO) (m.o.). Light $4,500. Last week, "Hornblower" (WB) (m.o.), $5,000.

Palace (RKO) (2,600; 55-75)—"Mask of Avenger" (Col) and Robinson-Turpin bout reels. Moderate $9,000. Last week, "Jim Thorpe" (WB), same.

Fight Pix Rated Small Aid to Pitt Biz, 'David' Mighty 25G, 'Pickup' 7G

Pittsburgh, Sept. 18.

While "David and Bathsheba," at advanced prices, is pacing the pack this week by a wide margin at the Harris, the Robinson-Turpin fight pix, playing both Stanley and Warner with "Force of Arms" and moveover of "Flying Leathernecks," respectively, are a big disappointment. Good week shapes up for "Pickup" at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Pickup" (Col). Personals by Beverly Michaels, feminine lead in pic, is helping some. Good $7,000. Last week, "Convict Lake" (20th), $7,500.

Harris (Harris) (2,200; 65-$1.25)—"David and Bathsheba" (20th). Looks terrific $25,000 at upped scale, and possibly a run. Last week, "Cattle Drive" (U), $4,500 in 6 days.

Nixon (Astor) (1,800; $1.20-$2.40)—"Tales of Hofmann" (Indie) (2d

(Continued on page 28)

'David' Record $19,000 Pacing Okay Omaha

Omaha, Sept. 18.

"David and Bathsheba" got off to such a tremendous start over the weekend that it looks to set a new record at Paramount for straight films. Prices were upped sharply but lines resulted even in the afternoons, something that hasn't happened in a long time. Elsewhere, trade looks okay to mild. The Orpheum's "Cattle Drive" shapes oke while "Two of Kind" and "Never Trust a Gambler" helped by fight pix, looms nice at Brandeis.

Estimates for This Week

Paramount (Tristates) (2,800; 25-$1.20)—"David and Bathsheba" (20th). Looks like mammoth $19,000. Last week, "Meet After Show" (20th), $11,000 at normal scale.

Brandeis (RKO) (1,300; 16-70)—"Two of a Kind" (Col) and "Never Trust a Gambler" (Col). Nice $7,000. Last week, "Flying Leathernecks" (RKO) (2d wk), solid $5,800.

Omaha (Tristates) (2,100; 16-70)—"Meet After Show" (20th) (m.o.) and "Flame of Stamboul" (Col). Mild $7,000. Last week, "On Moonlight Bay" (WB) (m.o.) and "Father Takes Air" (Mono), $7,500.

State (Goldberg) (965; 25-75)—"Angels in Outfield" (M-G). Opened Sunday (16). Last week, "Lost Continent" (Lip) and "G.I. Jane" (Lip), good $5,500.

Orpheum (Tristates) (3,000; 16-70)—"Cattle Drive" (U) and "Bullfighter and Lady" (Rep). Oke $10,000. Last week, "Here Comes Groom" (Par) (2d wk) and "According Mrs. Hoyle" (Mono), nice $9,000.

Heat Hits Hub Albeit 'David' Snags Boffola $33,000, 'Ran All Way' 20G

Boston, Sept. 18.

Solid product at first-runs is being dealt a body blow by a spell of misplaced summer weather with temperatures soaring. However, "David and Bathsheba" playing Paramount and Fenway at hypoed prices is smash with $38,000, far ahead of what these two houses usually do. "Here Comes Groom" at the Met is fairly good but not up to hopes. "He Ran All Way" at State and Orpheum looks mild. "Flying Leathernecks" in third and final week at Memorial is slipping a bit.

Estimates for This Week

Astor (B&Q) (1,200; 50-85)—"Belvedere Rings Bell" (20th) (2d wk). About $6,000 after nice $8,800 for first round.

Boston (RKO) (3,200; 40-85)—"Never Can Tell" (U) and "Assassin for Hire" (Indie). Fair $9,000. Last week, "Mark of Renegade" (U) and "Wagon Wheels" (Rep) (reissue), $9,500.

Fenway (NET) (1,373; 95-$1.25)—"David and Bathsheba" (20th). Fancy $10,000 at upped scale. Last week, "Passage West" (Par) and "Tomorrow Is Another Day" (WB), $4,500.

Memorial (RKO) (3,500; 40-85)—"Flying Leathernecks" (RKO) and "Big Gusher" (Col) (3d wk). Off to about $10,000 after big $18,000 for second.

Metropolitan (NET) (4,367; 40-85)—"Here Comes Groom" (Par) and "Man With My Face" (UA). Slapped by weather but still good at $18,000. Last week, "That's My Boy" (Par) and "When I Grow Up" (UA) (3d wk), $12,000.

Orpheum (Loew) (2,900; 40-85)—"Ran All Way" (UA) and "Law and Lady" (M-G). Mild $12,500. Last week, "Rich, Young Pretty" (M-G) and "Painted Hills" (M-G) (2d wk), $12,500.

Paramount (NET) (1,700; 95-$1.25)—"David and Bathsheba" (20th). Leading town at upped prices with sock $33,000. Last week, "Passage West" (Par) and "Tomorrow Another Day" (WB), $13,000.

State (Loew) (3,500; 40-85)—"Ran All Way" (UA) and "Law and Lady" (M-G). Not too good $7,500. Last week, "Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) (2d wk), nice $9,000.

Key City Grosses

Estimated Total Gross
This Week $2,531,000
(Based on 25 cities, 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,297,500
(Based on 24 cities, and 198 theatres.)

'Egypt'-Fight Pix Great 15G, Philly

Philadelphia, Sept. 18.

Robinson-Turpin fight films are proving a big help this week at the Earle and Goldman theatres. Biz generally is off sharply excepting usual strong Saturday trade, with too many holdovers a handicap. With a lift from the fistic reels, "Little Egypt" looks great at Goldman. Stageshow topped by Nellie Lutcher and Erskine Hawkins band plus the fight reels is lifting the Earle to a solid session. "Place in Sun" and "David and Bathsheba" both look bright in their third rounds.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Rich, Young, Pretty" (M-G) (3d wk). Okay $8,500. Last week, $10,000.

Boyd (WB) (2,360; 50-99)—"Place in Sun" (Par) (3d wk). Bright $15,000. Last week, $20,000.

Earle (WB) (2,700; 50-$1.10)—"Big Gusher" (Col) with Nellie Lutcher, Erskine Hawkins orch onstage plus fight pix. Solid $25,000. Last week "Hurricane Island" (Col) plus Yvonne Harris, Joe Thomas orch, Errol Garner Trio onstage, $21,000.

Fox (20th) (2,250; 65-$1.30)—"David and Bathsheba" (20th) (3d wk). Strong $23,000. Last week, $35,000.

Goldman (Goldman) (1,200; 50-99)—"Little Egypt" (U) with fight pix. Great $15,000. Last week, "His Kind of Woman" (RKO) (3d wk), $9,000.

Mastbaum (WB) (4,360; 50-99)—"Adventures of Capt. Fabian" (Rep). Dim $9,000 or near. Last week, "Hornblower" (WB) (4th wk), dim $8,000.

Midtown (Goldman) (1,000; 50-99)—"Tall Target" (M-G). Nice $8,000. Last week, "Happy Go Lovely" (RKO) (2d wk), trim $7,000.

Randolph (Goldman) (2,500; 50-99)—"Flying Leathernecks" (RKO) (3d wk). Down to $8,000. Last week, big $11,000.

Stanley (WB) (2,900; 50-99)—"Force of Arms" (WB) (2d wk). Stout $14,000. Last week, $21,000.

Stanton (WB) (1,473; 50-99)—"Tomorrow Another Day" (WB). Tidy $11,000. Last week, "Lady and Bandit" (Col) and "Never Trust Gambler" (Col), $9,500.

Trans-Lux (T-L) (560; 50-99)—"Iron Man" (U) (2d wk). Off to $3,000. Last week, sock $5,000.

World (G&S) (500; 50-99)—"Oliver Twist" (UA) (5th wk). Steady $4,000. Last week, big $4,500.

'Woman' Fat $12,000, Indpls.; 'Angels' 10G

Indianapolis, Sept. 18.

Back-to-school flurry is resulting in biz being under recent highs at first-runs here this stanza. "His Kind of Woman," at Indiana, is leader, with trim figure. "Millionaire for Christy," at Circle, is only fair.

Estimate for This Week

Circle (Cockrill-Dolle) (2,800; 50-70)—"Millionaire for Christy" (20th) and "Young As Feel" (20th). Modest $10,000. Last week, "Little Egypt" (U) and "3 Steps North" (UA), $10,500.

Indiana (C-D) (3,200; 50-70)—"His Kind of Woman" (RKO) and "Havana Rose" (Indie). Nice $12,000. Last week, "Jim Thorpe" (WB) and "Yes Sir, Mr. Bones" (Lip), good $12,500.

Loew's (Loew's) (2,427; 50-70)—"Angels in Outfield" (M-G) and "Flame Stamboul" (Col). Mild $10,000. Last week, "Pickup" (Col) and "Mask of Avenger" (Col), about same.

Lyric (C-D) (1,600; 50-70)—"Underworld Story" (UA) and in fight films. Sturdy $6,000. Last week, "Dead on Arrival" (UA) and "Suicide Attack" (Indie), $5,000.

Patti Page-Mitchell Up 'N. Mexico' to Sock 25G, Prov.; 'Woman' Solid 15G

Providence, Sept. 18.

Loew's State, with "New Mexico" plus Patti Page, Guy Mitchell and revue onstage, looks sock leader this week. RKO Albee's "His Kind of Woman," with Robinson-Turpin fight pix, is sock straight-film leader.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"His Kind of Woman" (RKO) and "Guilt Is Shadow" (Mono) plus Turpin-Robinson fight pix. Solid $15,000. Last, "Flying Leathernecks" (RKO) and "Roadblock" (RKO) (2d wk), $8,500.

Majestic (Fay) (2,200; 44-65)—"Convict Lake" (20th) and "This Is Korea" (Rep). Very weak $6,000. Last week, "Jim Thorpe" (WB) and "Havana Rose" (Rep), strong $14,000.

Metropolitan (Snider) (3,100; 44-65)—"That's My Boy" (Par) (3d wk). Down to $8,000. Last week, nice $9,500.

State (Loew) (3,200; 44-65)—"New Mexico" (UA) with Patti Page, Jay Lawrence and Guy Mitchell onstage. Sock $25,000. Last week, "Rich, Young, Pretty" (M-G) and "Big Gusher" (Col) (3d wk), fairish $8,000.

Strand (Silverman) (2,200; 44-65)—"Peking Express" (Par) and "Criminal Lawyer" (Col). Opened Monday (17). Last week, "Here Comes Groom" (Par) (3d wk), fairish $6,000.

Fight Films Lift 'Mark' To OK $13,000, Denver

Denver, Sept. 18.

School openings are cutting into biz here this week. Addition of fight pix helped "Mark of Renegade" to average take at Orpheum. "Jim Thorpe" looms good in two houses. "Pickup" is mild at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Guy Who Came Back" (20th) and "Tomorrow Another Day" (WB) day-date with Tabor. Webber Fair $6,000. Last week, "Iron Man" $6,000.

(Continued on page 28)

'Talk' Loud $32,000, Chi Standout; 'Drive' Bangup 17G, 'David' Great 41G, 'O'Hara'-Cugat Hep 38G in 2d

Chicago, Sept. 18.

Loop first-runs are keeping pace this session with last week despite a shortage of new product. "People Will Talk" is standout newcomer with socko $32,000 at the Woods. United Artists with "Cattle Drive" and "Katie Did It," looks lush $17,000. Grand, using daily changes of reissue horror pics, should wind up week with crisp $13,000, with added boost from Robinson-Turpin fistifilm.

Second session of "David and Bathsheba" is rolling to wham $41,000. Chicago's "Moonlight Bay" and vaude-show is slow $23,000 despite benefit of fight pix. "People Against O'Hara" and Xavier Cugat orch onstage looks good $38,000 at Oriental. Second week of "Convict Lake" and "Tall Target" is brisk $12,000 at Roosevelt.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"On Moonlight Bay" (WB) and Ronno Vincent topping stageshow (2d wk). Slim $23,000. Last week, $33,000.

Grand (RKO) (1,200; 55-98)—On reissue horror film policy this week only. Bill is being changed daily. Looks neat $13,000 on week. Last week, "Iron Man" (U) and "Hurricane Island" (Col) (2d wk), big $12,500.

Oriental (Indie) (3,400; 98)—"People Against O'Hara" (M-G) and Xavier Cugat orch onstage (3d wk). Good $38,000. Last week, nice $47,000.

Roosevelt (B&K) (1,500; 55-98)—"Convict Lake" (20th) and "Tall Target" (M-G) (2d wk). Bright $12,000. Last week, $19,000.

State-Lake (B&K) (2,700; 98-$1.25) — "David and Bathsheba" (20th) (2d wk). Boff $41,000. Last week, $50,000.

United Artists (B&K) (1,700; 55-98)—"Cattle Drive" (U) and "Katie Did It" (U). Strong $17,000. Last week, "Force of Arms" (WB) and "Lady and Bandit" (Col) (2d wk), $14,000.

Woods (Essaness) (1,073; 98)—"People Will Talk" (20th) (2d wk). First week ending today (Tues.) hit huge $32,000. Last week, "Flying Leathernecks" (RKO) (3d wk), fancy $16,000.

World (Indie) (587; 80)—"Kind Lady" (M-G) (3d wk). Bright $5,000. Last week, $5,200.

Ziegfeld (Lopert) (434; 98)—"Clouded Yellow" (Indie). Bows today (Tues.). In ahead, "Odette" (Indie) (2d wk), fair $4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Fight Via TV Boosts 'Drive' to Wow $15,000, Balto; 'David' Huge 18G

Baltimore, Sept. 18.

New product is sparking downtown list here this week with "David and Bathsheba" smash at the New. "Adventures of Capt. Fabian" is over average at the Mayfair. A slight spurt is being noted for third week of "Flying Leathernecks" at Hippodrome, thanks to added Robinson-Turpin fight films. Fight on bigscreen TV upped "Cattle Drive" at Century to a great session.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "People Against O'Hara" (M-G). Mild $7,000. Last week, "Cattle Drive" (UA) was mild but got plenty of help from airing of Robinson-Turpin fight on TV at $2 top, a solid turnaway, with $15,000 the all-inclusive week's gross.

Hippodrome (Rappaport) (2,240; 20-70)—"His Kind of Woman" (RKO). Opens tomorrow (Wed.) after third week of "Flying Leathernecks" (RKO) plus fight films, hit nice $8,000. Second week was big $9,000.

Keith's (Schanberger) (2,460; 20-70)—"Cyrano" (UA). Repeated here at pop prices, oke $7,000. Last week, "Here Comes Groom" (Par) (3d wk), $6,600.

Mayfair (Hicks) (980; 20-70)—"Adventures Capt. Fabian" (Rep) (2d wk). Starting second round today (Tues.) after fine $7,500 for opener.

New (Mechanic) (1,800; 35-$1.20) — "David and Bathsheba" (20th). Strongly sold at upped scale. Smash $18,000. Last week, "Meet After Show" (20th) (3d wk), $5,800.

Stanley (WB) (3,280; 25-75) — "Tomorrow Is Another Day" (WB). Drab $6,000. Last week, "Force of Arms" (WB), $8,400.

Town (Rappaport) (1,500; 35-70) — "People Will Talk" (20th) (3d wk) plus Robinson-Turpin fight pix. Holding very consistent pace with not much help from fistic films. Pleasing $7,000. Last week, $8,000.

'David' Smash $32,000 in D.C.

Washington, Sept. 18.

Sole standout in a relatively dull week is "David and Bathsheba" at Loew's Palace, which is sock despite upped tab. RKO Keith's held over "Fighting Leathernecks" for extra night to team with televised Robinson-Turpin bout past Wednesday (12) with sellout results and at least 1,000 would-be viewers turned away. "Oliver Twist" still is strong in third session at Lopert's Dupont. "Meet Me After Show," with Fifi D'Orsay topping vaude at Loew's Capitol, is only so-so.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Meet After Show" (20th) plus vaude. Mild $19,000. Last week, "Cattle Drive" (U) plus Arlene Dahl headlining vaude, $22,000.

Dupont (Lopert) (372; 50-85) — "Oliver Twist" (UA) (3d wk). Still going strong at hefty $8,000. Last week, hot $9,500. Holds indef.

Keith's (RKO) (1,939; 44-80) — "Happy Go Lovely" (RKO). Dull $8,000. Last week, "Flying Leathernecks" (RKO) (2d wk), smart $14,000 in 8 days. Robinson-Turpin fight via TV on big screen did SRO or $4,000 at $2.40, scale for whole house.

Metropolitan (Warner) (1,164; 44-74) — "Jim Thorpe" (WB) (2d run). Nice $6,000. Last week, "That's My Boy" (Par) (m.o.) (2d wk), sturdy $6,000 for fourth consecutive downtown week.

Palace (Loew's) (2,370; 74-$1.20) — "David and Bathsheba" (20th). Torrid $32,000 for 6½ days, with preem practically all invitees. Holds. Last week, "People Against O'Hara" (M-G), $14,500.

Playhouse (Lopert) (485; 55-$1) — "Bright Victory" (U) (3d wk). Satisfactory $4,000 after $4,500 last week. Holds one more round.

Warner (WB) (2,174; 44-74) — "Force of Arms" (WB). Pleasant $12,500 after launching by brass hat preem. Last week, "Peking Express" (Par), $11,000.

Trans-Lux (T-L) (654; 44-80) — "Prowler" (UA) (2d wk). Fine $5,000. Last week, $7,000.

'Boat' Tops Mont'l, Sock 29G; 'David' Great 21G

Montreal, Sept. 18.

"Show Boat" is getting the top gross here this week in a session marked by big totals at all deluxers. "David and Bathsheba" is comparatively bigger with upped scale at the smaller Orpheum. "That's My Boy" also is smash at Capitol.

Estimates for This Week

Palace (C-T) (2,626; 34-60) — "Lady and Law" (M-G). Okay $14,000. Last week, "Moonlight Bay" (WB) (2d wk), $14,000.

Capitol (C-T) (2,412; 34-60) — "That's My Boy" (Par). Sock $20,000. Last week, "Belvedere Rings Bell" (20th), $16,000.

Princess (C-T) (2,131; 34-60) — "Sunnyside of Street" (Col). Big $17,000. Last week, "Strangers on Train" (WB), $13,000.

Loew's (C-T) (2,855; 40-65) — "Show Boat" (M-G). Smash $29,000. Last week, "On Riviera" (20th) (4th wk), solid $15,000.

Imperial (C-T) (1,839; 34-60) — "Great Caruso" (M-G) (2d run) and "Fall In" (M-G). Good $9,000. Last week, "Comin' Round Mountain" (U) (2d wk), $7,000.

Orpheum (C-T) (1,048; 34-60) — "David and Bathsheba" (20th). Wow $21,000. Last week, "Iron Man" (U) and "Variety on Parade" (U) (2d wk), $8,000.

Wayne Rousing $19,000, Toronto; 'Horatio' 15G

Toronto, Sept. 18.

With biz back in normal groove following end of summer holidays and other outdoor competition, attendance is perking up here. Leading the town is the John Wayne starrer, "Flying Leathernecks," big at Imperial. "Capt. Horatio Hornblower" is not far behind, with nice round at two houses. Of the holdovers, "David and Bathsheba" still is lusty in second stanza. "Millionaire for Christy" looms fair in two spots.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863, 1,059, 955, 470, 698, 694; 35-60) — "Prowler" (UA) and "Danger Zone" (Lip). Oke $13,000. Last week, "Cattle Drive" (U) and "Father Takes Air" (Mono), $11,000.

Eglinton, Shea's (FP) (1,080, 2,386; 40-80) — "Hornblower" (WB). Fine $15,000. Last week, "That's My Boy" (Par) (2d wk), $11,500.

Imperial (FP) (3,373; 50-80) — "Flying Leathernecks" (RKO) plus fight pix. Big $19,000 or near, chiefly on "Leathernecks" lure. Last week, "Big Carnival" (Para), $10,500.

Loew's (Loew) (2,743; 40-70)—"Show Boat" (M-G) 4th wk. Good $8,000. Last week, $9,000.

Norlown, University (FP) (959, 1,558; 40-80) — "Millionaire for Christy" (20th). Fair $10,500. Last week, "Belvedere Rings Bell" (20th) (2d wk), $9,000.

Odeon (Rank) (2,390; 50-90)—"Night Without Stars" (Indie). Oke $19,000. Last week, "Meet After Show" (20th) (2d wk), $11,000.

Towne (Taylor) (693; 50-70)—"Kon Tiki" (RKO) (4th wk). Still capacity at $5,500. Last week, about same.

Uptown (Loew) (2,743; 40-80)—"Iron Man" (U). Light $5,000. Last week, "Little Egypt" (U), $6,500.

Victoria (FP) (1,140; 40-80)—"David and Bathsheba" (20th) (2d wk). Still hefty $12,000. Last week, $16,500.

'Show' Sockeroo $14,000, L'ville

Louisville, Sept. 18.

Biz continues at good clip at most houses currently. "Pickup" at State, benefiting from personals by Beverly Michaels, shapes trim. Top coin is going to "Meet Me After Show," fancy at Rialto. Robinson-Turpin fight films will up "Convict Lake" and "G I Jane" to a solid total at strand.

Estimates for This Week

Kentucky (Switow) (1,100; 45-65) —"Millionaire for Christy" (20th). Opened today (Tues.). Last week, "Fahola" (UA), neat $4,000.

Mary Anderson (People's) (1,200; 45-65)—"Force of Arms" (WB). Satisfactory $6,500. Last week, "Jim Thorpe" (WB), about same.

Rialto (Fourth Avenue) (3,000; 45-65)—"Meet After Show" (20th) and "Fugitive Lady" (Rep). Fast $14,000. Last week, "Flying Leathernecks" (RKO) and "Father Takes Air" (Mono), ditto.

State (Loew's) (3,000; 45-65)—"Pickup" (Col) and "Mark of Avenger" (Col). Excellent $13,000 and or maybe more. Last week, "Comin' Round Mountain" (U) and "Katie Did It" (U), $12,000.

Strand (FA) (1,200; 45-65)—"Convict Lake" (20th) and "G I Jane" (Lip) plus Robinson-Turpin fight films. Swell $5,500. Last week, "Cavalry Scout" (Mono) and "This Is Korea" (Rep), $4,000.

H.O.s Holding Strongly In Det.; 'Arms' $17,000, Wayne Robust 25G, 2d

Detroit, Sept. 18.

Holdovers are taking on a surprisingly new lease on life, promising nearly as good grosses as first time around. Of the newcomers, "Force of Arms" looks best at the Palms. "Angels in Outfield" is okay at the Adams. Of the h.o.s, "Flying Leathernecks" is being boosted to near the first-round figures by the Robinson-Turpin fight pix at the Fox. "That's My Boy" dipped only slightly from the second round at the Michigan while "People Will Talk" is still a conversation piece in second United Artists week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Flying Leathernecks" (RKO) (2d wk) and fight films. Neat $25,000. Last week, $26,000.

Michigan (United Detroit) (4,000; (Continued on page 28)

B'way Strong; 'Hornblower' Sock 138G, 'Hero' Smash 32G, 'Sun' Hot 55G in 3d, 'Medium' 10½G, 'David' 50G

Broadway first-run business is swinging into normal fall stride currently with strong fare and favorable weather contributing to the bright overall picture. Brief return to warm temperatures was supplanted by cool damp weather last Saturday (15). Most of the de luxe houses reported unusually brisk trade Saturday with Sunday business holding very well in view of the outdoor lure that day. Vast interest in the Yankees-Indians fight for the American League pennant, via two crucial games at Yankee Stadium, was no help either Sunday or Monday.

"Capt. Horatio Hornblower" with stageshow is grabbing top money with big $138,000 in first week at the Music Hall. Pic started out comparatively mildly in first two days but soared Saturday. Film has played first-runs in most of the big key cities, launching here being delayed by the long run of "Show Boat."

"Saturday's Hero" soared to smash $32,000 in the first week at the Victoria, biggest here in some time. Film had lines and holdouts for virtually every show Saturday (15). "The Medium" held to fine $10,500 in second round at the Sutton. "People Against O'Hara" slipped to mild $8,000 in initial holdover week at the State.

"Place in Sun" is displaying great staying powers, holding to torrid $55,000 in third round at the Capitol. "His Kind of Woman," with stage-show headed by Jan Murray and Elliot Lawrence band, also in third week, shapes up okay at $49,000 at Paramount.

"David and Bathsheba" continues smash fifth stanza winding up with $50,000 at the Roxy. Holding over two extra days past the third week. "People Will Talk" plus stageshow (sans iceshow since last Sunday), still is good with around $81,000 for the final nine days at the Roxy.

"Rhubarb" is showing surprising stamina with big $16,000 for third week at the Globe, only a notch below second week's total.

Estimates for This Week

Astor (City Inv) (1,300; 55-$1.50) "Here Comes Groom" (Par). Opens today (Wed.). In ahead, "Jim Thorpe" (WB) (4th wk-5 days), dipped to $8,000 or close in abbreviated session after $12,000 last week.

Bijou (City Inv) (589; $1.20-$2.40) — "Tales of Hoffmann" (Indie) (25th wk). The 24th week ended last night (Tues.) pushed up to $11,500 after big $11,000 in week ahead. Stays on.

Capitol (Loew's) (4,820; 95-$1.25) — "Place in Sun" (Par) (4th wk). Third round ended last night (Tues.) continued torrid pace with $55,000 or thereabouts. Second week was $63,000. "Angels in Outfield" (M-G) is due in next.

Criterion (Moss) (1,700; 50-$1.80) —"Alice in Wonderland" (RKO-Disney) (8th wk). Present frame is holding at around $11,000 after big $15,000 for seventh week.

Globe (Brandt) (1,100; 50-$1.20) —"Rhubarb" (Par) (3d wk). Third stanza ending today (Wed.) continues stalwart at $16,000 or near after solid $18,000 for second week. Stays on at this pace.

Mayfair (Brandt) (1,736; 50-$1.20) — "Day the Earth Stood Still" (20th). Opened strongly yesterday (Tues.). Last week, "Little Egypt" (U) (3d wk-6 days), held to $6,000 with boost from preview after dull $7,500 for second week.

Palace (RKO) (1,700; 55-$1.20)—"Basketball Fix" (Indie) plus vaude. Heading for good $20,000. Last week, "Mark of Renegade" (U) with vaude, fine $23,500.

Paramount (Par) (3,664; 70-$1.60) —"Flying Leathernecks" (RKO) with Louis Prima orch and revue onstage. Opens today (Wed.) following special benefit preem last night (Tues.). In ahead, "His Kind of Woman" (RKO), with stageshow topped by Jan Murray, Elliot Lawrence orch (3d wk), held to $49,000 in abbreviated 6½-day round helped by a couple of previews. Second week was nice $61,000.

Park Ave. (Reade) (583; 90-$1.50) — "Oliver Twist" (UA) (8th wk). Seventh frame ended Sunday (16) still socko at $12,200 after $12,800 for sixth week. Remains.

Radio City Music Hall (Rockefeller) (5,945; 80-$2.40) — Capt. Horatio Hornblower" (WB) and stageshow. First week is heading for big $138,000. While not as strong as some recent opening sessions, this compares with trade being done here a year ago this season. Matinees slow but night trade booms. Holding. In ahead, "Show Boat" (M-G), with stageshow (8th wk), $105,000, okay for final round. Makes new high for first eight weeks of any new pic to play the Hall.

Rivoli (UAT-Par) (2,092; 90-$2) — "David and Bathsheba" (20th) (6th wk). Fifth round ended last night (Tues.) still smash at $50,000. Fourth week finished at $57,000. Stays.

Roxy (20th) (5,886; 80-$2.20) — "People Will Talk" (20th) with stageshow topped by Harmonicaires, Frank Fontaine and iceshow (3d final wk). Final session extended to 9 days, heading for solid $81,000. Second round was big $80,000. Prior booking took the Harmonicaires out with Harmonicaires supplanting. Iceshow was dropped after last Sunday.

State (Loew's) (3,450; 55-$1.50) — "People Against O'Hara" (M-G) (3d wk). First holdover frame ended last night (Tues.) slipped to mild $8,000 after okay $15,000 opener.

Warner (WB) (2,758; 55-$1.25)—"Streetcar Named Desire" (WB). Opens today (Wed.). In ahead, "Painting Clouds With Sunshine" (WB) (3d wk-5 days), dipped to $7,000 or less after $9,500 for second round.

Sutton (R & B) (561; 90-$1.50)—"The Medium" (Indie) (3d wk). Second stanza ended last night (Tues.) held nicely at $10,500 after $12,000 opening week. Continues.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Mr. Peck A-Boo" (UA). Opened yesterday (Tues.). In ahead, "Reluctant Widow" (Indie) ran only 11 days, total gross being only $4,300.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Kind Lady" (M-G) (7th wk). Sixth round ended Monday (17) pushed up to fine $6,000 after $5,000 for fifth week.

Victoria (City Inv) (1,060; 55-$1.50) — "Saturday's Hero" (Col) (2d wk). First session ended Monday (17) night soared to smash $32,000 or close including biz for Monday (10) night. In ahead, "Bright Victory" (U) (6th wk-6 days), $8,000.

'Iron Man' Big $15,000, Frisco

San Francisco, Sept. 18.

Bankers convention and much tourist trade are helping to counterbalance the expected downbeat caused by the heat. Top newcomer is "Iron Man" big at the Orpheum. "Rhubarb" at Paramount and "Angels in Outfield" at Warfield loom okay. Fight films which opened here last Friday will boost holdover session of "Flying Leathernecks," with second round almost as good as big initial week at the Golden Gate. "David and Bathsheba" still is fine in six days of third frame at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Flying Leathernecks" (RKO) (2d wk). Fight films boosted this to strong $21,000 on holdover. Last week, $22,000.

Fox (FWC) (4,651; $1.20-$1.80) — "David and Bathsheba" (20th) (3d wk). Fine $14,500 in 6 days. Last week, $22,500.

Warfield (Loew's) (2,656; 60-85) —"Angels in Outfield" (M-G). Oke $14,000 or near. Last week, "Law and Lady" (M-G), $10,000.

Paramount (Par) (2,646; 60-85) — "Rhubarb" (Par) and "Varieties on Parade" (Lip). Okay $13,500 or close. Last week, "Here Comes Groom" (Par) (2d wk), $12,500.

St. Francis (Par) (1,400; 60-85) — "Place in Sun" (Par) (5th wk). Good $7,000. Last week, fine $10,500.

Orpheum (No. Coast) (2,448; 55-85) — "Iron Man" (U) and "Corks Gasoline Alley" (Col). Big $15,000. Last week, "Pickup" (Col) and "Chain Circumstance" (Col) (2d wk), $8,500.

United Artists (No. Coast) (1,207; 55-85) —"Queen for Day" (UA) and "4 in Jeop" (UA). Passable $7,500. Last week, "Bright Victory" (U) (2d wk), $6,000.

Stagedoor (A-R) (370; $1.80-$2.40) —"Tales of Hoffmann" (13th wk). Nice $4,500. Last week, $4,800.

Larkin (Rosener) (400; 85-85)—"Oliver Twist" (UA) (3d wk). Off to $2,200. Last week, fast $3,000.

"Will hold you spellbound! Seizes a place among Hollywood's rare great shows!" LOOK MAGAZINE

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DID YOU READ THE NEWS OF THE TWO LATEST 'STREETCAR' AWARDS? In world-wide competition last week the International Film Festival at Venice announced the Special Award for 'Streetcar' and the 'Best Actress' award for Vivian Leigh's performance!

YORK AND L.A!

U.S. Pix No Longer Dominate Denmark; 30% Maximum Rental Bars Top Films

Copenhagen, Sept. 11.

The summer season as a whole was good to Danish showbiz largely because the weather was the best in many years. Even if taxes are going up, and the incomes declining for many people in Denmark, the cinemas experienced their top season.

There are signs that the film biz is not being dominated by Yank pix as much as in former years. American films are still very popular, but local product, helped by state aid, via a part of the entertainment tax going to producers, is getting better in quality and takes up more playing time in Denmark. The number of cinemas is so small the country is rated the most underseated in western Europe. There will be 16 Danish pix shown in the coming season against 10 last year.

Many Danes are grumbling because films like "Gone With the Wind" (M-G) and "King Solomon's Mines" (M-G) will not be shown here because Denmark's law allows a maximum of 30% for pix rentals.

Western films are not as popular as a few years ago. But hard-boiled thrillers and Technicolor epics are still hits. The biggest Hollywood grossers in recent years have been "No Sad Songs For Me" (Col) and "Johnny Belinda" (WB), which are getting good coin even from the smallest towns where sophisticated films are duds.

UNION SUES TO HALT AUSSIE SUNDAY PIX

Sydney, Sept. 11.

Test case brought by the Theatrical Employees' Union against Ken Cook, operator of King's Cross Theatre; Hilda Hattam, Premier, Surry Hills operator, and Nathan Scheinwald, foreign pix distributor, for screenings films on Sundays is due for court hearing about Sept. 24. TEU alleges that Sabbath screenings contravenes the Theatres and Public Halls Act of 1908, which is held to prohibit entertainment on the Sabbath.

In the meantime both Ken Cook and Miss Hattam intend continuing screening on the Sabbaths, and Scheinwald said he will continue to supply them with product.

London Legit Bits

Beverley Nichols off to the Riviera as guest of Ali Khan . . **Constance Cox** is preparing a dramatization of **Dorothy Whipple's** novel, "Because of the Lockwoods" . . **Margaret Johnston**, wife of agent **Al Parker**, stricken with appendicitis and compelled to cancel starring role in "All the Year Round," which is shedded to open at the Duke of York's week of Oct. 8, with **Yvonne Mitchell** replacing her . . **John Greyson** plays the male lead . . Film impresario **Edward Dryhurst** trying his hand at legit plays, with first venture "The Mousetraker," which **Terence de Marney** will direct, with femme lead to be played by film star **Anne Crawford** . . **John Hampton** flew in from Lisbon to acquire **Rodney Ackland's** dramatization of "Crime and Punishment" for the National Theatre.

Agatha Christie's latest whodunit, "The Hollow," broke the house record at the Fortune Theatre, with 500 capacity, at $3,800 . . **Adelaide Hall** has replaced **Joy Nichols** in **Jack Hylton's** Adelphi show, "Take It From Us," with singer doubling from "Kiss Me, Kate," at the London Coliseum . . . **Harry Foster** expects to go to New York and Hollywood late in October. Holdup is opening of **Emile Littler's** "Zip Goes a Million" due at the Palace, Oct. 20, and agented by Foster.

Local agent, **Rita Cave**, is arranging for the West End production of **Michael Linenthal's** play, "Facade," with **Sam Wanamaker** interested in playing the lead . . **Thorley Waters**, star of **Tom Arnold's** Saville Theatre musical, "Gay's the Word," ordered by the doctor to take two weeks' rest due to overwork, and replaced by **Brian Reece**.

Title Switch Costly in India

Madras, Sept. 11.

Producer A. R. Kardar got into trouble with Columbia for handling Hindi version of "Loves of Carmen" under title of "Jadoo." Understood the producer paid $2,500 in damages.

London Film Notes

London, Sept. 11.

Marcel Hellman has new film story for which he wants **Rodney Ackland** to do the scripting . . ABPC dickering with **Ronald Jeans** to provide them with film script sequel to his successful play "Young Wives Tale" . . Edward Dryhurst Film Productions all set for filming the 1949 successful play of the late **Firth Shepard**, "Castle in the Air," which ran for a year at the Adelphi Theatre with **Jack Buchanan** starred.

Only waiting to get **Michael Wilding** to take the lead, **Herbert Wilcox**, who has Wilding under contract is asking $67,000 for him. Pic based on "Castle," by **Alan Melville**, will be directed by **Henry Cass**, with shooting to start Oct. 15. It will be released by ABPC . . **James Donald** has replaced **Robert Stack** in **Jay Lewis** Productions' "The Gift Horse." Latter was taken off floor while filming because having been brought over without Ministry of Labor's okay by **John Woolf**. Understood the **Stack** deal involves around $40,000 and claims for breach of contract will be settled amicably.

Vaude Patrons Resent Abbey Co. Takeover Of Irish 2-a-Day House

Dublin, Sept. 11.

Police reserves were called out to control would-be patrons of the Queen's Theatre for the last night of vaude by the resident company. House has been leased to the Abbey Co. as two-year home while Abbey Theatre is being rebuilt after recent fire.

The Queen's was full to capacity before the curtain went up, but would-be customers who failed to gain admission attempted to rush doors. Policemen, who had been drafted to check souvenir snatchers, ushers and local patrolmen succeeded in holding back the rush until reserves restored order.

Final show recalled past successes, including a tab version of Dion Boucicault's melodrama, "The Colleen Bawn." At the final curtain, the stage was covered with gifts and bouquets from audience. Dublin's Lord Mayor Andrew Clarkin in the closing speech said the company, known as "The Happy Gang," would move to the Theatre Royal and that no member of the staff would be unemployed.

The police foiled most of the souvenir hunters, but all the glasses from the theatre bar disappeared. The crowd at the stagedoor mobbed performers when they escaped from the building around 2 o'clock in the morning.

Metro Picks Wadsten From RKO for Sweden

Stockholm, Sept. 18.

Goesta Wadsten has been named manager for Metro in Sweden to fill the vacancy caused by the death of Arne Hallin. Wadsten, now sales manager for RKO here, entered the picture biz in 1922, first as a salesman for Paramount and later United Artists.

Wadsten joined RKO in 1936. He starts for Metro Nov. 1.

Jerusalem Likes De Carlo

Jerusalem, Sept. 18.

Yvonne de Carlo, currently here for concert dates, has been drawing capacity audiences, according to Jack Amidor, managing director of the Yuval Concert Corp.

Miss de Carlo has been royally received by both Israeli officials and the public. She also is the first actress to be honored with a reception tendered by the mayor of Jerusalem.

Children's Theatre for W. Berlin

Berlin, Sept. 11.

West Berlin's first American-type children's theatre has been organized by Henry Koller, director of N. Y. City's Young Thespians' Club, who is currently visiting here as a consultant for U. S. Department of State.

Berlin-born himself, Koller began organization of the "Amerika Haus Children's Theatre" here about three weeks ago.

Shows in Australia

(Week ending Sept. 15)

SYDNEY

"September Tide" (Williamson), Royal.
"Pirates of Penzance" (Williamson), Empire.
"Ice Follies" (Tivoli), Tivoli.
"Let's Make an Opera" (Arts Council-Fuller), Palace.
"Misalliance" (Alden), St James.

MELBOURNE

"Oklahoma" (revival) (Williamson), His Majesty's.
"Moon is Blue" (Williamson), Comedy.
"Chez Paree" (Tivoli), Tivoli.
"See How They Run" (Carroll), Princess.

ADELAIDE

Borovansky Ballet (Williamson), Royal.
"French Follies" (Wren), Majestic.

BRISBANE

"Tourist Trade" (Tivoli), His Majesty's.

Argentine Film Talent Not So Sure of Future Pix Prod.; Favor Legits

Buenos Aires, Sept. 11.

It looks as though Argentine film talent is becoming uneasy over the future of the local picture industry, and is starting to turn more attention to work in the legit theatre. Apart from the possible greater security that legiters may afford, especially in view of a precarious financial setup among the studios, this stage work is rated good preparation for future TV work. It also is considered helpful in making them boxoffice names at stagefilm houses.

Amelia Bence and Alberto Closas, who have worked together in the legit theatre since their marriage last year, are just completing a provincial tour with excellent results. This tour also likely will increase public interest in the film they are due to make together for Artistas Argentinos Asociados, under Carlos Schlieper's direction.

Angel Magana plans a provincial tour starting this month, with the same repertory he did last winter at the Empire Theatre. Malisa Zini plans to lease the Smart Theatre for production of a translated French play, which gives her the only femme role. Santiago Gomez Cou, Rosa Rosen and other film players are forming a company to take over the Ateneo Theatre in the spring.

Tita Merello also plans on working in legit. This actress whose stock in pix was hypoed by her work in "Las Isleros," record grosser of the year, will make a picture out of "Men in My Life" by Eduardo Pappo, which she had planned doing on the stage. The screen rights to the story have been sold to San Miguel Studios, for direction by Lucas Demare, who also did "Isleros."

Local producers are pressuring their government to grant increases in film theatre admission scales. They cite that despite protection, they are all in financial trouble, and that the increases would benefit them as well as help pay off loans at the official banks.

Guaranted Pictures hired Carlos Borcosque to oversee production of the historical opus, "Facundo."

Current London Shows

(Figures show weeks of run)

London, Sept. 18.

"Anthony"-"Caesar," St. Jas. (20).
"Ardele," Vaudeville (3).
"Blue for Boy," Majesty's (42).
"Carousel," Drury Lane (67).
"Fancy Free," Pr. Wales (19).
"Folies Bergere," Hipp. (28).
"Gay's the Word," Saville (31).
"Hollow," Fortune (16).
"House in Order," New (11).
"Intimate Relations," Strand (8).
"King's Rhapsody," Palace (104).
"Kiss Me, Kate," Coliseum (28).
"Knight's Madn'ss," Vic. Pal. (79).
"Latin Quarter," Casino (28).
"Little Hut," Lyric (56).
"London Melody," Empress (16).
"Love 4 Colonels," W'ndh'm (18).
"Man & Sup'rm'n," Prince's (31).
"Penny Plain," St. Mart. (12).
"Reluctant Heroes," Wt'th. (63).
"Ring Round Moon," Globe (77).
"Seagulls Sorrento," Apollo (66).
"Take It From Us," Adelphi (46).
"Ten Men," Aldwych (1).
"To D'r'thy a Son," Garrick (43).
"Waters of Moon," H'ym'kt (42).
"Who Is Sylvia," Criterion (42).
"Who Goes There?" York (25).
"Wife's Lodger," Comedy (9).
"Winter's Tale," Phoenix (12).

OPENING THIS WEEK

"No Strings," New Lindsey.
"Rainbow Square," Stoll.

New Paris Legit Season Starts Out Slowly With Two New Shows

Paris, Sept. 18.

Now that the vacation season is ended, Paris theatres are swinging back into action. For the moment, however, there is little new fare, only two plays having opened. Slowly but surely others will come along. In the meantime, last season's hits have not exhausted their popularity, majority of theatres presenting the same plays as in June. Not counting those that ran throughout the summer without a break, there are 16 of these, ranging from Jean Paul Sartre's smash hit "Le Diable et le Bon Dieu," at the Antoine, to the three-year-old "Don d'Adele" at the Comedie Wagram.

Jean Anouilh's "Colomb" is back at the Atelier and his "Ardele" is at the Comedie des Champs Elysees (for the third time). The others are "Ami-Ami" (by the authors of "Don d'Adele," Pierre Bartlet and Jean Pierre Gredy) at the Daunou; "J'y Suis—J'y Reste" at the Gymnase, "Edmee" at the Huchette, "l'Heritiere" at the Mathurins. Jacques Deval's two plays "Le Rayon des Jouets" and "Ce Soir a Samarcande," are back at the Madeleine and the Renaissance respectively. Andre Roussin's "Bobosse" is starting its third season at the Michodiere. His "Petite Hutte" is rounding out four years without a break at the Nouveautis where it will be followed by a new Roussin play.

The Montparnasse is again billing "Le Complexe de Philemon," and Ludmilla Pitoeff is back at the Noctambules in "Survivre." "La Pure Agathe" is once again at the St. Georges. "Le Proces de Mary Dugan" at the Sarah Bernhardt while "Guillaume le Confident" is at the Theatre de Paris. Two oldies also have been revived. Steve Passeur's "Je Vivrai un Grand Amour" at the Hebertot and "Lucienne et le Boucher" at the Porte St. Martin. As soon as she recovers from her accident, Edith Piaf is due back at the A.B.C. in "La Petite Lili." "Oh Ma Maitresse" is se to reopen the Ambassadeurs.

The two new plays are "La Femme Troublee" at the Michel and "Nausicaa du Mackenzie" at the Studio des Champs Elysees. A third, "Manouche," is scheduled to open next week at the Bouffes Parisiens while a fourth, "La Nuit du Volador," is likewise due next week.

Pix Coin Co. for India

Bombay, Sept. 11.

Report of Film Enquiry Committee appointed by Government of India last year is under press and would be issued to general public and the trade by first or second week of September. Understood principal recommendation is setting up of a firm finance corporation.

London's Latest Theatre 16th Century Conversion Tees Off With Opera

London, Sept. 11.

Bernard Miles opened London's latest playhouse, the Mermaid Theatre, Sept. 9. It is in the traditional platform stage of 16th century style, and was converted by the actor and his wife from an old hall at the back of his home in St. John's Wood. Opening attraction was an opera, Purcell's "Dido and Aeneas," with Kirsten Flagstad superb in the leading role. Maggie Teyte, Thomas Hemsley and Edith Coates took the other major parts. An excellent chorus and orchestra assembled on a musicians' gallery in the Elizabethan manner.

Theatre seats only 175 and free tickets were allotted to supporters of the new venture at the preem by drawing from a hat in the foyer with many stage stars lining up for the privilege.

Current opera is being given for 30 performances, to be followed by a production of "The Tempest" for the same period.

Magnani Color Pic

Venice, Sept. 11.

"The Golden Coach," new Anna Magnani starrer, will be shot in color according to producers Panaria Silver Films. Jean Renoir is director. Technicolor will process the daily rushes at its British plant.

Jean Renoir and co-scripters Giulio Macchi and Renzo Avanzo are currently here viewing possible locations. Much of pic is to be shot at Rome's Cinecitta studios.

'Man,' 'Dust' on Army Circuit

Frankfurt, Sept. 11.

"The Guy Who Came Back" (20th), "Iron Man" (U), and "Excuse my Dust" (M-G) are releases on the Army's theatre circuit in the European Command, for week starting Sept. 16.

Releases in week starting Sept. 9 included "Young As You Feel" (20th), "Best of Badmen" (RKO) and "No Questions Asked" (M-G).

New Zurich Art Theatre Opens

Zurich, Sept. 11.

The Kleine Theatre (Little Theatre), new Zurich art house, opens its first season tomorrow (Wed.) with the first Swiss performance of Carlo Goldoni's comedy, "Mirandolina." It was directed by Pinkas Braun.

Kleine Theatre is Zurich's first art house.

Southwest Circuit

Continued from page 4

$400,000 and profit of $40,000. Its program plans include locally-originated stage shows "comparable to network programs," on-the-spot news from mobile camera units, daily agricultural shows and "considerable attention" to educational subjects.

Company told the Commission it "conceives the art of television to be fluid and actually in the primary stage of development as an entertainment and educational medium. It believes that continuous experimentation is necessary to achieve improvement and development." New program ideas and technical innovations will be tried out, firm promised, and color TV will be installed "as soon as practicable."

Griffing is a practicing lawyer in Oklahoma City and general counsel of the National Assn. of Better Business Bureaus. He has been active in various city and state welfare organizations and has been a director of Variety Club and the Oklahoma State Symphony.

ABC-UPT

Continued from page 3

sins of its forbears—the pre-divorcement Paramount Pictures—it will be faced with little alternative but approval of the merger. The FCC could find that some of the officers of UPT are the same as those who headed Paramount when it was adjudged guilty of anti-trust violations, but in taking that as a reason for nixing the present project wouldn't help American audiences to the advantages that would be provided by a strong, third, competitive network.

That's the line UPT lawyers will take in arguing their case at the FCC hearings. They'll maintain further that Par admitted its sins, signed a consent decree with the Government and is now living scrupulously within the law. They'll point out, therefore, that UPT comes into court with its sins expiated and its hands clean.

Observers think, however, that before giving its okay, FCC will delve deeply and ask plenty of questions. It will create such a hearing record of past sins and future promises that UPT will be, by its own words, in such a straitjacket it won't be able to veer from the narrow path of public interest, convenience and necessity.

Tough time ahead was foreseen when the FCC a few weeks ago ordered consolidation of the merger hearing with hearings on renewal of various Paramount-held licenses and applications. This means that all the antitrust angles concerning both the present Par and UPT will be thoroughly explored. That includes Par's alleged control of DuMont.

No date has been set yet for the hearings, but anticipation is that they'll be in October or November.

Despite Hike in Number of 1st-Runs, New Yank Films Glut Arg. Market

Buenos Aires, Sept. 11

Picture theatre patrons in Argentina after a long starvation of good pix are being swamped with new strong fare. Some in the trade fear disastrous results if more voluntary control is not exercised. This week there have been so many new releases that it was tough to decide which Yank pix should be patronized. As far as distributors and exhibitors are concerned, the wealth of material involves extra work.

"Great Sinner" and "Neptune's Daughter" (M-G) were the first two films of the week, preceded late last week by "The Bride" (M-G). "Sinner" and "Daughter" drew lines. Italian prize pic, "Domani e Troppo Tardi (Italsud), followed next on same date as "Capt. Carey" (Par). "Prince of Foxes" (20th) and "Johon Sings Again" (Col). "Red Shoes" (UA) is still running after seven weeks at the Ideal and Premier Theatres. "The Heiress" (Par) is in third week at the Opera while "The Set-Up" (RKO) is in its second week.

The Entertainment Board approved the conversion of the Florida and Iguazu theatres, where "Prince of Foxes" is playing, into first-runs. In view of abundance of pix, RKO organized a third circuit, headed by the Libertador, Palacio del Cine and Trocadero Theatres. The Astor, Radar, Biarritz and Liniers have been added to this chain, plus some 70 other nabe and suburban houses. United Artists is seeking release through this same circuit, provided the board okays it.

Under the new censorship plan set by the the government recently, which places control of censorship under the Entertainment Board, which is supervised by the Ministry of Press and Information, exhibitors are to be directly responsible for excluding minors under 14 and 18 years from their houses when the board rules a picture unsuitable for these age groups.

"La Orquidea" (Argentina Sono Films) has been held over a ninth week at the Ambassador, causing postponement of "The Snake Pit" (20th) release until next week.

BRITISH LION SHOWS $98,000 NET PROFIT

London, Sept. 18.

British Lion Film Corp. and British Lion Studio Co., Ltd., annual report for the year ended last March reveals a gross profit of $1,269,200. After deducting operating expenses of the London and branch offices, there is a balance of $781,200. After several further operating deductions, the companies showed a net profit of $98,000.

The year's debit balance is now $5,331,110. Estimated losses incurred include provision of $2,235,013 for estimated losses on 1949 production. Company's total losses at present amount to $12,901,716, a reduction of around $271,600 from the previous year. There has now been a considerable reduction in the cost of film production, plus a general cutting down of operating costs. Chairman Harold Drayton predicts the next year's trading will show a profit.

The company now has 12 top films in production with top producers and stars including Carol Reed's "Outcast of the Island," Zoltan Korda's "Cry the Beloved Country," Herbert Wilcox's "Lady Wills a Lamp," Wilcox's "Derby Day," "Gilbert & Sullivan" and "Sleeping Beauty" with Margot Fonteyn.

Drama the Hard Way

Vienna, Sept. 11.

Without a license to run his "theatre without a boxoffice" (at each performance visitors tipped the artistic director Gottfried Treuberg) has been drawing capacity houses using ghost dramas. He camouflaged his shows as dress rehearsals, posting warnings for the public not to attend because he has no license.

The negative advertisement [illegible] the theatre until he was arrested and fined $20 or five days in jail for misdemeanor.

Mex Film Bank Antes $778,500 for 8 New Pix

Mexico City, Sept. 11

Production of eight topdrawer pix now in work here, is being financed to the extent of $778,500 by the film trade's own bank, the semi-official Banco Nacional Cinematografico. Prexy Andres S. Rojas stressed that the bank has abundant coin to back top-boxoffice films, but not a cent for cheap pix. Bank is fulfilling President Miguel Aleman's intention to have Mexico make worthwhile pix.

Some idea of what themes will be used in these eight films is revealed by two, "Land of Men," a tale of cotton cultivation courage, and "Friar Junipero Serra," biog that highlights adventures of the 17th century missionary. Pix are scheduled for release late this year and early in 1952.

Vet Hebertot Squawks That Govt.'s Subsidies Bypass Paris Managers

Paris, Sept. 11.

Vet showman Jacques Hebertot, currently owner of the Theatre Hebertot, is protesting the way subsidies of the Ministry for Fine Arts are allocated to provincial producers heading small units rather than to Paris managers taking their companies to the provinces. Even if the efforts of the provinces to decentralize art in France are meritorious and get them praise when they hit occasionally Paris during the summer and use houses that otherwise would be dark, he claims this is not the right way to help the theatre.

France currently has four provincial centers where legit companies are doing considerable work, one in Brittany headed by Hubert Gignoux, another in Saint Etienne, headed by Jean Dasté; a third in Toulouse, topped by Maurice Sarrazin and one in the east of France run by André Clave. Another provincial center is to be promoted in Aix en Provence by Gaston Baty.

Hebertot's contention is that when he takes his show on tour, he gets a mere pittance, while provincial centers get about $75,000 yearly. He just turned down the offer of one such small subsidy gesture.

MORE EUROPEAN ACTS BOOKED FOR IRELAND

Dublin, Sept. 18.

Bookings of both longhairs and vaude acts from France, Italy and Germany for Irish dates is being stepped up for the coming season. Longhair baloneer Francesco Mander is already in from Italy for a three-month stint with Radio Eireann Symphony orch. La Scala Opera Co. is due in from Milan for a short season in November while the same month will bring the first postwar visit of the German orch. the Nordwest Deutscher Rundfunk.

Several vaude acts from the Continent have been working summer spots and others are on the way. Jimmy Quinn, United Booking Agency, has been spending time here to set up dates for new importations.

MCA Seeking Bigger London Headquarters

London, Sept. 18.

Music Corp. of America is dickering for long-term lease of big quarters in the Belgrave Square building at present occupied by Metro (London Films). M-G has a lease with 16 years to run. But MCA is anxious to extend the lease to another 50 years, and is negotiating with the owner the Duke of Westminster.

Understood, when deal is completed it will involve around $350,000, with MCA to house its Linnit & Dunfee business there as well as the agency's recently acquired Myron Selznick Co.

Cochran Bust Unveiled

London, Sept. 18

Anna Neagle unveiled a bronze bust of Sir Charles Cochran by Peter Lambda in the foyer of the Adelphi theatre, Sept. 14, scene of the most recent of the impresario's successes.

Sir Alan Herbert, author of some of the Cochran musicals, introduced the film star who represented two generations of the "Young Ladies" who had contributed towards this tribute to their late chief.

Foreign Pix Tax 70% in Turkey

Washington, Sept. 18

Substantially helped by an admissions tax differential, the production of films is booming in Turkey, according to the U. S. Commerce Department. Government there has placed a 25% admissions tax on Turkish-made pictures while the b.o. tax on foreign films is 70%.

During the 1949-50 season, Turk studios turned out 20 features, this went up to 24 last year. Forecasts for the current year indicate a production of about 35 features. Quality of pictures also has been improving.

Despite the upbeat on domestic output, U. S. films continue to hold No. 1 place in that market. During the first five months of this year, 92 of 134 features screened in Istanbul bore the Hollywood label.

Harlan's 2d Post-War Entry Goes Into Prod. With His Wife as Star

Goettingen, Sept. 11

Veit Harlan, Nazi Germany's No. 1 film director, has started shooting his second postwar pic here. Titled "The Case of Hanna Ammon," it stars Harlan's Swedish-born wife, Kristina Soederbaum. Although "Ammon" is produced by Willy Zeyn, a Munich producer, it was reported that the facilities of the Munich studios, the best in the country, were denied Harlan because of his Nazi past.

"Undying Lover," his first postwar film, was also shot here, and its release resulted in a violent demonstration wave in Germany and Austria. It was banned in several big cities, including Frankfurt, Munich, Brunswick and Kiel. Latest action came in Graz, capital of the British Zone of Austria, where police banned "Lover" last week, for fear of public disturbances. At the same time, the previous police ban against the pic was withdrawn in Bonn, capital of the west German Republic.

The anti-Harlan movement is because of his directing "The Jew Suess," an anti-Semitic film during the Nazi regime. Harlan was twice charged with having committed crimes against humanity by directing "Suess," but was acquitted both times by German denazification courts.

Harry P. Davies to U.S. In Oct. for New Songs

London, Sept. 18

Harry Parr Davies, who recently acquired Sun Music, formerly owned by Francis, Day & Hunter, is off to New York early in October to dispose of several songs of his own and some other English writers.

For several years he has supplied Gracie Fields with some of her hits, and is also author of several big musicals which have been staged in the West End.

Davies also will be on the look out for any American songs suitable for the British market. His recent purchase, "Too Young," which he acquired from Redd Evans, of Jefferson, for $2,500, is a top seller, having gone over 250,000 copies. His more recent purchase from the same firm, for around $1,000, is "Vanity."

Only one of the F. D. & A. firm still connected with the Sun is Fred Day. Reg Evans (no relation to Redd Evans), formerly with Peter Maurice, is Davies' general manager.

Okay for Full Dating of U. S. Films In Mexico Seen in Court's Ruling

Mexico City, Sept. 18.

U. S. and other foreign pix can be exhibited throughout Mexico in number as long as exhibitors desire them, and probably for at least a year. That is the net result, as viewed by 37 top exhibitors, of Judge Ignacio Burgoa's ruling in federal district court here. Partial permanence is given to the temporary injunction he recently granted against the law that demands 30%-50% playing time for Mexican pix. The permanence of the injunction is against what the trade calls the very core of the law, the obligatory playing time for Mexican product.

Judge Burgoa's decision upheld the exhibitor contention that the obligatory playing time clause of the law is unconstitutional. He called the clause "contrary to the letter and the spirit of the constitution in that it tends to deprive the public of the privilege of seeing foreign products and deprive exhibitors of the right to choose pictures they deem can attract a greater number of spectators, which, apparently effects their income which otherwise would be seriously reduced."

The jurist also observed that obligatory exhibition of Mexican pix "could impair Mexico's international prestige by encouraging the production and exhibition of mediocre or worse pictures because high quality pictures require no forced exhibition. The obligatory exhibition clause 'obviously' would establish government protection of Mexican pictures but that intent does not indicate true protection of public or social interest because people have the right to choose their own amusement and generally speaking, they are indifferent as to whether pictures they see are Mexican or foreign."

However, Judge Burgoa refused to give the exhibitors any injunctions against clauses in the law which demand they register with the national cinematograph board since he held that demand is reasonable and doesn't harm the exhib interests. He also ruled that exhibitors must get the board's permission to screen all pictures and that no pix, native or imported, can be exhibited until examined (censored) by the board. The judge ruled that these demands are in public interest, since they assure that no pix that "could harm national dignity" will be exhibited.

Injunction Kayos Producers

The injunction also constitutes the exhibitors' kayo of a producer group's battle to prevent the stay.

Word at the ministry of the interior, which has charge of the law, is that if U. S. companies do not seek injunctions against the measure the law will probably be modified. Distributor opinion is that now that the exhibitors have won an injunction, it is unnecessary for any others to seek such stays.

The year's okay sign they see for full exhibition of foreign films is explained by exhibitors as based upon Mexican procedure in the matter of appeals against injunctions. If the government appeals from the injunction, that appeal can't be filed until December. Then it would take until next September at least until the case reaches the national supreme court. Exhibs lay great store in Judge Burgoa holding the compulsory Mexican pix exhibition clause of the law unconstitutional. Some feel that, because of that ruling, the government won't appeal the injunction, but decide to modify the law.

193,989 Tourists To Mexico 1st Half of '51

Mexico City, Sept. 11

A total of 193,989 tourists who spent some $63,500,000 visited Mexico during the first half of 1951 according to the Mexican Tourist Assn. Visitors were from the U. S., Canada, Cuba, Central and South America and Europe. This compares with a total of 377,475 tourists for the full year of 1950.

Word reaching the association from such key spots as Tijuana, Ciudad Juarez and Nuevo Laredo is that upward of 100,000 American cars, each averaging four riders, visited those spots during the long weekend of U. S. Labor Day.

Name Three to Help Pick British Command Film; Jap Licensing Change

London, Sept. 18

Monthly meeting of the executive council of the British Film Producers Assn., held Sept. 12, took up the selection of the Royal Film Performance pic. Recommendation of the Cinematograph Trade Benevolent Fund to appoint three members to the viewing committee of nine, which is to pick the picture to be shown at the Royal Performance, resulted in Anthony Havelock-Allan, Ian Dalrymple and Robert Clark being named. Besides these three, the committee also comprises three American and three indie exhibitors.

Council considered issuing of licenses for British films to be released in Japan. Formerly America released around 300, with Britain 22. Rearrangement via the quota has resulted in America getting 150 and England 15.

Decision of H. M. Customs and Excise Office not to grant tax exemption for Festival of Britain film, "The Magic Box," based on life of the late William E. Friese-Greene, will not be fought.

Report on the Association's participation in the Venice Festival revealed the fete was much bigger than formerly. Festival was originally intended to be confined to Europe, but it has now become universal. It was decided to help the city of Bristol, birthplace of William E. Friese-Greene, in its idea of creating a memorial there in appreciation of his contribution to the film industry.

BRITISH TV FRAMES TEST FILM TRAILERS

London, Sept. 18

Cecil McGivern, head of TV here, has authorized the making of a test half-hour film program which will incorporate four top films, including "No Highway" (20th) and "Hotel Sahara" (GFD). This program will be called "Current Release," and will be a regular fortnightly feature, showing trailers of films slated for early general release.

TV will show these trailers free. If results do not show any set-back to picture boxoffice grosses, these trailers will become a permanent TV feature. Trailers will feature at least one star out of the four pix for personal appearance.

Present position is that both the film industry and television are happy at the development, since TV will be able to show a film program for a minimum outlay, with pix companies reaping free publicity.

Dublin Gate Producer To Stage for Old Vic

Dublin, Sept. 11.

Dublin Gate Theatre producer Hilton Edwards will stage the comedy, "The Clandestine Marriage," by George Colma and David Garrick, at the Old Vic Theatre, London, Dec. 5, using Old Vic's regular company and guest stars.

Invitation to Edwards from Old Vic directors is the first to be received by a producer in this country. Edwards was a student-player with Old Vic 30 years ago.

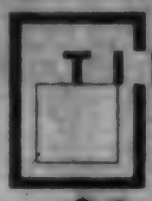
'Ten Men' Bows in London; Farce Has Even Chance

London, Sept. 19

Cyril Wentzel's "Ten Men and a Miss," which Haywood & Richardson presented at the Aldwych Theatre last night (Mon.), is an innocuous farce, obviously contrived, but with amusing dialog. Competently acted, it was warmly received and has an even chance of success.

Story is set in Iraq and concerns a girl involved with army officers during wartime. Leads are played by Hy Hazell, Frank Leighton, Leo Franklyn, Emrys Jones and Marten Tiffen. Wilfred Richardson directed. A three months' provincial tour preceded the London production.

THE BRIGHTEST . . . THE HOT
THE LONG HISTORY OF P



TIME MAGAZINE says:

"The picture to beat for 1951's Academy Awards —an engrossing piece of popular entertainment . . . with **the frankest, most provocative scene of its kind ever filmed in Hollywood** and the best acting of their careers"—from

MONTGOMERY **CLIFT**

ELIZAB **TAYL**

with KEEFE BRASSELLE · Produced and Directed by GEORGE STEVENS · Screenplay by Micha Based on the novel, A

EVERY DATE RIDES THE CREST OF HUGE MAGAZINE A

TEST BOXOFFICE PICTURE IN ARAMOUNT IS

GEORGE STEVENS'

PRODUCTION OF

A PLACE IN THE SUN

now meeting with overwhelming mass response from the largest cities to the smallest towns . . . as it does record and holdover business everywhere!

TH

SHELLEY

OR WINTERS

Wilson and Harry Brown and the PATRICK KEARNEY
AMERICAN TRAGEDY, by THEODORE DREISER play adapted from the novel.

CAMPAIGN TO OVER A HUNDRED MILLION READERS!

Bogart Tells of African Difficulties While Making 'Queen'; 'Never Again'

Chief production problems of location units in Africa for Sam Spiegel's "African Queen" were transportation, illness and labor, Humphrey Bogart reported Monday (17) in New York before training to the Coast with his wife, Lauren Bacall, and their 2½-year-old son. Latter joined his parents in London after their return from Africa.

A film troupe of 40 spent nine weeks in the Congo filming river scenes of the C. S. Forester adventure story directed by John Huston. Ten of the crew were returned to London too sick to continue work.

"At the time it was awful," Bogart said, "but now in retrospect it doesn't seem so bad after all. However, I certainly wouldn't want to do it again. It was hot, humid, uncomfortable all of the time, and at least one or two members of the crew were sick constantly. Chief complaints were dysentery and malaria.

"We were lucky. Betty (Miss Bacall), Katharine Hepburn, Huston and I weren't stricken at all. (Miss Hepburn is co-starred with Bogart.) I'm no doctor, but I imagine that the resistance of members of the British crew must have been pretty low after so many years of rigorous food rations. But, brother, those guys really have guts. They were the most ingenious and hardest-working guys I ever saw, and that's casting no reflection on American technicians.

"Shooting studio scenes in London was really an experience, especially for one who is used to the hurry-hurry efficiency of Hollywood, with workers scurrying all over the place. They're very casual about the whole business, taking time out for tea and stuff. But they're great craftsmen."

Transportation Snarl

Transporting heavy equipment and supplies to the faraway and almost inaccessible location spots was a major problem, he pointed out. At one time three trucks were lost for three days. A low-flying plane finally located them. Two trucks had skidded off the road ("muddy ruts that became as slippery as glass after a five-minute rain") and made the road impassable for the third. They had to wait for rescue. Much of the supplies was flown to the troupe by plane.

Native labor was something else," Bogart recalled. "It took about 10 guys to do one man's work—one to do the job and nine others to supervise. But it was cheap, about three shillings and a couple of cigarets a day. And time definitely was not of the essence. If a worker had to show the slightest bit of initiative he was completely lost."

Principal audience of the filmmakers were hundreds of baboons "who lined the banks of the river every afternoon at 4:30 o'clock by the clock."

"Never saw so many animals at one time in my life. You can imagine the hayse they caused our soundmen. Especially the hippos. And I've heard stories about crocodiles but never expected to see hundreds of them at such close range. We stayed as close to the center of our 30-foot-square raft as much as possible."

Bogart, who owns a big piece of the production in association with Spiegel and the Wolf Bros. of London, said that for the most part they felt like front-line troops, always worrying about their wounded and lines of supply. "A wonderful feeling of comradeship sprang up because we were all suffering in the same boat."

No pictures are on tap, Bogart said, and he and his wife are returning to the Coast to make 14 more radio transcriptions to complete a series of 52 adventure yarns being distributed by the Ziv Co.

"African Queen" is scheduled for release by United Artists early next year. It will open in London in December.

NAME BLATCHFORD

Hollywood, Sept. 18.

Motion Picture Industry Controllers elected George Blatchford, of Monogram, president for a one-year term.

Other new officers are: George Reinhardt, first veepee; George Collins, second veepee; Ronald Oliver, secretary, and Arthur Campfield, treasurer.

Butterfield, Wolf Quit WB for Own Prod. Co.

Al Butterfield, editor-in-chief of Warner-Pathe News, is resigning in a month to set up his own film production outfit, Information Productions, Inc. He'll be joined in the new venture by Thomas H. Wolf, now script chief and producer for the WB newsreel. Their replacements have not been set by Warners.

New firm will concentrate on producing pix for industrial firms as part of their public relations campaigns and will also counsel such organizations in the use of film programming. They expect to produce films consequently, for 16m distribution, as well as for television. Butterfield produced and co-scripted with Wolf WB's "50 Years Before Your Eyes."

650 Turn Out to Fete Lasky on 71st Birthday; Gets Producers' Award

Hollywood, Sept. 18.

Pioneers, as a rule, don't stay around long enough to hear eulogies on their early exploits, but that was not the case with Jesse L. Lasky, one of the founders of the Hollywood film industry, at the first annual Milestone Award of the Screen Producers Guild. Motion picture notables, 650 in number, rallied around the banquet board at the Cocoanut Grove to celebrate the pioneer's 71st birthday and to present him with a hand-wrought "Silver Wreath of Honor" for his contributions to filmdom in general and to Hollywood in particular. It was presented in person by one of his outstanding stars, Gloria Swanson.

It was a heart-warming affair sprinkled with levity by George Jessel, Jack Benny and Bob Hope, but basically a genuine tribute to a giant of the industry. There were words of praise from Samuel Goldwyn and Cecil B. DeMille, Lasky's early partners, with whom he produced "The Squaw Man," a picture that established this town as the film center. There was respect and esteem in talks by Mary Pickford, Bill Perlberg, SPG prexy, and Adolph Zukor, his associate in the early days of Paramount.

Added entertainment was provided by a special show, supervised by Arthur Freed, in which Betty Hutton cut loose with her customary energy, backed by the Sky Larks quintet. Danny Thomas, as emcee, kept the show at top speed, with William Warfield singing "Old Man River," June Roselle doing several songs and Marge and Gower Champion dancing in fine style.

Mervyn LeRoy was chairman of the dinner committee and Arthur Hornblow and Carey Wilson functioned as co-chairmen of the award committee.

Early in the evening Jessel told about Lasky's younger days as a vaudeville producer, saying: "In the cool of the evening, along in his office, he would reach into his desk, take out his trumpet and practice John Philip Sousa's 'Stars and Stripes Forever,' always hoping that the door would open and that Sousa would walk in and say: 'Jesse you open Monday.'"

As a surprise gag at the end of the dinner the guest of honor actually produced a trumpet and played "Stars and Stripes Forever."

Darnborough Due in Nov.

British producer Anthony Darnborough is due in New York in November with a print of "Encore," which he has just completed for J. Arthur Rank. It is made up of adaptations of three Somerset Maugham short stories, a followup to Darnborough's previous "Trio" and "Quartet," both of which were from Maugham stories.

American distribution has not been set yet, but it is believed likely that Universal will pick it up under its option for first crack at Rank product in the U. S. Otherwise United Artists will probably get it.

H'wood's 65% Can. Mkt.

Washington, Sept. 18.

Hollywood pix holds 75% of the Canadian entertainment film market, reports Nathan D. Golden, director of the National Production Authority's Motion Picture-Photographic Products division.

Thanks to the Canadian Cooperation Project between the two countries, there are no restrictions on the export of U. S. films; project is also encouraging American companies to produce more pictures with Canadian stories and scenery.

Rogers on Stand In Suit to Bar Rep From Selling Pix to TV

Los Angeles, Sept. 18.

Roy Rogers returned to the witness stand today (Tues.) in U. S. District Court for cross-examination in his suit to prevent Republic from selling or leasing his old western starrers for use on television. In this case, which may have a tremendous impact on show business, Republic contends that it has perpetual rights to dispose of Rogers films in any way it pleases. Rogers' attorneys declare the studio, headed by Herbert J. Yates, may have the right to show the pictures on TV, but only without a sponsor.

Rogers, cross-examined by Republic's attorney, Herman Selvin, denied that he has inked pact with NBC for television. He said he's trying to sell four teleptx made as first in a series of 13.

NBC said last week that Rogers signed, with General Foods sponsoring.

Rogers, quizzed re his knowledge of TV, said he "didn't know what it was until 1947 or 1948," when he guested on a N. Y. video show. He has made three TV guest shots with Rep's consent. He testifies again tomorrow (Wed.), still under cross-examination.

During Rogers' previous appearance on the witness stand, it was brought out that he had endorsed a total of 70 commercial products during 1950. They included boots, saddles, pistols, cowboy suits, comic books and other forms of merchandise, with retail sales amounting to approximately $20,000,000. Yates will take the stand some time this week, and Federal Judge Pierson M. Hall will view two versions of a Rogers film, one trimmed down for television and one as shown on the regular theatre screen.

Industry Exhibit For N. Y. Schools

First motion picture industry exhibit to be held in a metropolitan New York school will open next Tuesday (25) at Julia Richman High School. The exhibit will be represented by Metro's "Quo Vadis" and Paramount's "When Worlds Collide," plus an exhibit from Hayden Planetarium which ties in with "When Worlds Collide."

"Quo Vadis" display consists of kodachrome synopsis of the story, color blowups of principals, costumes, props, and jewelry worn by principals. Models of space ship used in the making of "When Worlds Collide" and color pictures from the film will be shown.

A second exhibit will be shown shortly at the Thomas Jefferson High School, Brooklyn. It will include "Quo Vadis" material and displays from Universal-International's "The Golden Horde." Both exhibits will be bicycled to high schools throughout the five boroughs.

Setup was arranged with the aid of Philip Miles of the Lynn Farnol public relations organization, which represents the Organization of the Motion Picture Industry of the City of New York, in cooperation with the Board of Education.

United World Names Laub

William B. Laub, sales promotion head of United World Films since 1946, last week was named overall director of the company's advertising and sales promotion.

As former scriptwriter and director of sponsored films, Laub joined Castle Films in 1940. He assumed supervision of the firm's sales promotion department the following year, and continued in that capacity when Castle was absorbed by United World in 1946.

Inside Stuff—Pictures

In a switch from the usual business of setting a music score to a finished film, the w. k. symphonic suite, Arthur Honegger's "Pacific 231," composed in 1925, has now been filmed in France. Previewed last week at the Paris, N. Y., the 10-minute short is an interesting mood-study of what was Honegger's original inspiration of a locomotive trip. Pic traces a trip of a locomotive from a railroad station to its destination, with shots of railroad yard, wheels, pistons, tracks, countryside, farms, rivers, overhead wires, all imaginatively woven in for vivid atmospheric background to the strident, percussive score. Format is familiar, but doesn't detract from appeal of the pic. Film was directed and edited by Jean Mitry and Marc Ducouret, with camera work by Andre Tadie, Jean Jarret and Andre Perle. Honegger himself conducted the orch for the filming. Produced by Tadie Cinema, it's being released in the U.S. by Pathe Cinema Corp. Pic got the first prize in editing at the Cannes Film Festival.

Hitherto unreported ruling by Los Angeles' Superior Court Judge Moroney is being studied eagerly by film attorneys who expect it to help studios fight off many of the "nuisance suits" which plague the picture industry. Decision, brought to light as the result of an action won by attorney Herbert T. Silverberg, permits any defendant in an action brought by a nonresident to demand security for costs. Cost bond normally is $300 but under the judge's ruling, further sums can be demanded if expensive costs are indicated through taking of depositions, etc. Since many of the "nuisance" suits are filed by out-of-staters who frequently are seeking only to achieve an out-of-court settlement, it's felt that the ruling may serve as a deterrent. It's pointed out that there will be less likelihood of arbitrary legal action when the plaintiff realizes that he can be held liable for costs. Under the decision, failure to provide demanded security can bring about dismissal of the action.

City College's Robert J. Flaherty award for creative achievement in documentary films won't be awarded this year, it was revealed last week, because "no single film submitted was deemed sufficiently outstanding." Four pictures, however, were accorded honorable mention. They are "Adventure in Sardinia," an ECA production of the battle against malaria; "The Undefeated," a British Information Services film on rehabilitation of war wounded, "Angry Boy," produced by Affiliated Films for the Mental Health Film Board, and "Pacific 231," an impressionistic account of a train trip turned out by Mitry Films. Judges included Bosley Crowther and Archer Winsten, film critics, respectively, of the N. Y. Times and N. Y. Post; Amos Vogel, director of Cinema 16; Richard Griffith, curator of the Museum of Modern Art Film Library, among others.

Heads of the majors, at a meeting of the Motion Picture Assn. of America held in New York last week, okayed an additional contribution of $25,000 for the Variety Clubs-Will Rogers Hospital, Saranac Lake, N. Y. Firms making the donation were Loew's-Metro, Paramount, 20th-Fox, Warners, Universal-International, Columbia, RKO, RKO Theatres and National Screen Service. When the Variety Clubs first became interested in the institution, the same company prexies pledged $75,000 annually over a two-year period which expired last spring.

Commission of experts to guide the program of the National Conference of Christians & Jews in the field of communications is being formed following authorization by the NCCJ board. Temporary chairman is Harold Fellows, prez of the National Assn. of Radio & Television Broadcasters. Members include Max E. Youngstein, United Artists ad-pub veepee, J. Robert Rubin, veepee-general counsel of Loew's, Inc., and former Women's Army Corps chief Oveta Culp Hobby, among others.

Film actor, sent to northern California to plug a new picture, was a total loss as a goodwill ambassador. Slated for two personal appearances on opening night, he started celebrating too early and showed up in a haze but managed to wobble through the first show, with the aid of another thesp. In the second show he was obfuscated and stumbled around the stage for 10 minutes. His fellow actor did his best to carry on the act, but there was much head-shaking among the audience.

Free American pix caused more than a million East German youths to "desert" the recent Moscow-sponsored World Youth Festival in Berlin, it's reported by the Motion Picture Assn. of America. Defying stern warnings from Red officials, the youths swarmed into Allied sectors of the city to see the films and those from other western democracies. Their "passes" were their Eastern (Communist) identification cards.

Wall St. Optimistic

Continued from page 3

based on the assumption that the excess tax will be 85% of the average earnings of the three best years in the 1946-49 period. Since the 1946-48 span was the peak era for the trade, the companies have plenty to go before reaching that level for the 82% tax bite to be applicable.

Gist of the Bernhard company's breakdown on each of the pic outfits follows:

Columbia: While the current year's earnings may fall below 1950, next year promises substantial gains. Further competitive advantages to Col from divorcement are seen.

Loew's: Revenue increase is seen via a number of big b.o. pix and better income from abroad. "This is the top grade investment stock in the motion picture group," Bernhard declares.

Paramount: Expansion in television was reflected in recent market strength. Shares not especially cheap relative to other pic issues. Excellent divvy payoffs and improved 1952 outlook.

United Paramount Theatres: UPT stock is "especially recommended." Favorable earnings trend is seen continuing, along with "exceptionally generous" dividend yield.

Technicolor: Greater demand for color expected because of tinted TV. Good earnings in prospect beyond 1951.

20th-Fox: While earnings plenty off, sharp improvement is anticipated as the current year progresses.

Universal: Bernhard expects divvies will be resumed in the fourth quarter of this year (there hasn't been a payoff to shareholders since 1948).

Warners: Next year's profits should be about the same as in current year, but per-share earnings will be up because of the fewer shares outstanding. Regular annual divvy rate of $1, Bernhard anticipates, will be supplemented by an extra 25c payoff in 1952.

13 Educ'l Shorts Nabbed By U for Comm'l Dates

Thirteen two-reelers, produced by Louis de Rochemont Associates for United World Films for non-theatrical, educational purposes, have been taken over for commercial exhibition by Universal.

The shorts, exhibited only in a number of schools and colleges, run about 20 minutes each and were completed two years ago. First three will be released during November and December. They are "Nomads of the Jungle" (Malaya), "Water for Dry Lands" (USA—the Southwest) and "An Island Nation" (Japan). The series is called "The Earth and Its Peoples."

The Next Great Special Event Exclusively For Motion Picture Theatres Everywhere!

OFFICIAL WORLD'S CHAMPIONSHIP FIGHT FILMS

SANDY SADDLER

WILLIE PEP

Scheduled for Sept. 26
at Polo Grounds, New York City

GET YOUR ADVANCE ADVERTISING WORKING NOW...with special trailer, posters, newspaper ads!

Distributed by RKO RADIO PICTURES, INC.

'Movietime' Rap as 'Plot'

Continued from page 7

in rental terms continued from exhibitors, principally from Minnesota, Nebraska, Iowa, Ohio and Northern California.

Meantime, the Council of Motion Picture Organizations is driving ahead with new plans for its nationwide conquest of the public's entertainment dollar, namely:

National director Robert J. O'Donnell has arranged for a twice-a-day, five-days-weekly, radio program for 13 weeks in behalf of the motion picture industry. The programs will be carried over the entire Liberty Broadcasting Co. network of 450 stations. One program will be devoted to news and interviews and the other to the human side of Hollywood. The programs will cost $1,140 weekly and may be sponsored locally. Glenn Middleton is producer. First shows will be aired Oct. 15.

Arthur DeBra, director of exhibitor and community relations for the Motion Picture Assn. of America, last Monday (17), in Youngstown launched a series of talks he will deliver before motion picture councils throughout the country in the next three months.

DeBra will be assisted by his associate director, Marjorie G. Dawson, and the motion picture chairmen of the 14 national women's organizations. Emphasis will be upon array of outstanding films coming up and the important role the theatre plays in each community.

Leon J. Bamberger, RKO sales promotion manager, has formulated a speakers bureau for "Movietime" and has sent speakers kits to all exchange area chairmen with instructions on how speakers may be employed on the local level.

The opening gun of the "Movietime" campaign will be the Lux Radio Theatre nationwide broadcast, Monday (24), in which eight stars will give scenes from former screen hits. Full-page and half-page newspaper ads will be placed in some 1,400 newspapers throughout the nation on Oct. 1. At least 250 stars, writers, producers and other Hollywood personalities will fan out from the 48 state capitals on Oct. 8.

Friars Score Even

San Francisco, Sept. 18.

Score is even for "Movietime, U.S.A." campaign in this territory as an exhibitor organization withdrew its support and another embraced COMPO and the industry boxoffice drive.

Putting the nix on the b.o. campaign was the Independent Theatre Owners of Northern California, which last week notified R. J. O'Donnell, national chairman of the drive, that it has "reached a decision that unless motion picture distributors will release and sell pictures on a basis where exhibitors can profitably run same it will be impossible for us to go along" on the "Movietime" push.

Embracing COMPO was the California Theatre Assn. group applied for unit membership and representation on COMPO board of directors. Action brings the total to 26 state or regional associations that have applied for COMPO membership.

ITONC move to duck COMPO campaign started Sept. 1, when the exhib organization sought assurances from O'Donnell that asserted exhibitor fears over distribs using the drive to demand "new and unreasonable rental terms" were groundless. ITONC claimed that bay area theatremen were alarmed at what were termed "exorbitant" distributor demands.

O'Donnell offered assurances he had not gained the impression that distribs were upping rentals, and he told of his buying several top films now in release. However, O'Donnell wired that he was disturbed at the allegation and would present its ITONC's views to sales managers even though COMPO has no jurisdiction as concerned rentals.

ITONC withdrawal followed O'Donnell's wire but left a loophole for coming back if distribs would assure that "exhibitors will be able to get a good flow of product at prices they can afford to pay."

Cal. TOA Votes Aid

Los Angeles, Sept. 18.

Full support of the national "Movietime, U. S. A." campaign was voted unanimously by the Southern California chapter of the Theatre Owners of America. First meeting in this area is slated for Sept. 20 at the Forum Theatre, with Bob O'Donnell and Arthur L. Mayer flying in from Cleveland for conferences with Sam Briskin, Hollywood chairman, on arrangements for film personality junkets throughout the country.

Sherrill Corwin is chairman for "Movietime" in the L. A. area, with Marco Wolf, Ben Wallerstein and Al Hanson as co-chairmen.

Reagan to Speak at Meet

Hollywood, Sept. 18.

Actor Ronald Reagan, prexy of the Screen Actors Guild, will be a top guest speaker at the "Movietime, U.S.A." meeting being held here Thursday (20) in the Forum Theatre. Also attending will be Allen Rivkin, president of the Motion Picture Industry Council.

R. J. O'Donnell and Arthur L. Mayer will make the pitch to attending exhibs on the b.o. drive.

Southern California Theatre Owners Assn. members and other exhibs attending the meeting will bring along publishers of newspapers in their localities so they can be briefed directly on the campaign.

McNamee Heads Pa. Drive

Philadelphia, Sept. 18.

Frank L. McNamee, former president of United Artists, has been named coordinator for "Movietime in Eastern Pennsylvania." McNamee's selection followed a mass meeting of 800 exhibitors and other industryites at the Boyd Theatre (12), at which Bob O'Donnell outlined plans for the drive.

The mass meeting was run under the sponsorship of the Greater Philadelphia Council of Motion Picture Exhibitors. Every major circuit, theatreowner and distrib in Tri-State area attended the meeting.

The Philly council today (Tues.) voted to drop its proposed local campaign and join forces with the national boxoffice drive.

Cincy's Radio-TV Drive

Cincinnati, Sept. 18.

A radio and TV advertising campaign was launched this week on WCPO stations by 38 exhibitors, representing 70% of Greater Cincy's neighborhood theatres. Contract calls for 10½ hours of time on AM and FM stations, and 5½ on WCPO-TV.

Basic idea is a "Who Am I?" contest to be conducted weekly for 12 weeks. Subject will be screen personalities, and entry blanks will be available only at the sponsoring houses. Clues will be given on the air shows. Winners will be announced in the theatres on Mondays. If present, they will receive jackpot prizes in addition to merchandise awards. Air programs will announce the winners on Tuesdays.

A slogan gimmick calls for 10-word essays on why I attend my neighborhood theatre.

Minn. Area's All-Out Co-op

Minneapolis, Sept. 18.

This territory's exhibitors' attitude toward "Movietime U.S.A." is to regard it as "fighting clothes" which the industry has donned to combat its varied and dangerous competition. They're confident that the boxoffice can be carried to victory by the campaign itself plus the improved Hollywood product and the buckling down to new showmanship selling.

Such is the report brought back to Minneapolis by three "Movietime" teams that held exhibitor regional meetings throughout the territory. The teams were headed by chairman Eddie Ruben and co-chairmen Harry B. French and Ted Mann. The meetings were held in Owatonna, Marshall and Brainerd, Minn.; Fargo, Grand Forks, and Minot, N. D.; Huron, S. D., and Eau Claire, Wis.

Ruben says that in all his long industry experiences he never before has seen exhibitors so enthusiastic and confident, so willing to cooperate and so determined to keep "movies-in-the-theatre" in what the squadrons emphasized is "their rightful place as the nation's No. 1 entertainment."

The regional meetings were the largest attended exhibitor gatherings ever held in the territory, and the spirit was the best, indicating that the exhibitors are concerned and aroused.

1,000 Attend K. C. Meet

Kansas City, Sept. 18.

More than 1,000 theatremen attended the organization meeting of the "Movietime U. S. A." campaign for this territory yesterday morning (Mon.) at the Fox Orpheum Theatre.

Arthur Cole of Paramount presided. Speakers were national director of the drive, Robert J. O'Donnell; Arthur L. Mayer, exec veepee of COMPO, and Rev. Bill Alexander. The meeting was followed by a luncheon at the Muehlebach Hotel.

Oct. 9 Denver Kickoff

Denver, Sept. 18.

"Movietime U.S.A." will kick off in the Denver area Oct. 9, a day later than most spots. Gov. Thornton will be in attendance at a "Governor's Barbecue" at the 7,000-capacity University of Denver field house.

Tickets will go for $1, entitling buyers to a barbecue dinner. Afterwards tickets will be good for admissions to any theatre in the film distribution area. It is expected the governors of four states will also be at the barbecue, along with the quota of Hollywood personalities sent here for the occasion.

Va. Exhibs Fall in Line

Richmond, Va., Sept. 18.

Virginia exhibitors have needed no urging to fall in line with "Movietime in Virginia, U.S.A." as outlined to them in nine district meetings held last week in key points throughout the state. Enthusiasm has been genuine and spontaneous. Most exhibs agree that "this is just what we need," and have expressed gratification that the kickoff month of October is only the beginning of a long-time shot in the arm for the pic business.

Danches Bros. Ask 250G From EL in Pact Breach

George Danches and Danches Bros. Productions are suing Eagle Lion Films, Pathe Industries and Eagle Lion Classics for $250,000 damages, it was disclosed in N. Y. Supreme Court this week. Suit alleges breach of contract growing out of an October, 1946, deal whereby PRC Pictures (a Pathe subsidiary) was to distribute the plaintiffs' film, "Untamed Fury."

Defendant firms, according to the complaint, made improper deductions on billing statements and failed to use their best efforts to distribute the picture. Action came to light when Supreme Court Justice Edgar J. Nathan, Jr., granted a motion of the three film companies for a verified bill of particulars. Previously they had entered a general denial to the Danches charges.

Kramer's Pic

Continued from page 7

Tandy picked it up during the summer as a vehicle for a tour of the barns and found it so promising that the Playwrights Co. will present it on Broadway.

There are only two characters in the play, a husband and wife whose relationship through the years is traced with an old four-poster bed in the background. Cronyn and Miss Tandy, a husband-wife acting team, will repeat their strawhat roles on Broadway. Kramer has also employed a husband-wife duo, Rex Harrison and Lilli Palmer.

Jose Ferrer is directing the New York version. Play was at the Bucks County Playhouse last week and is at the Olney (Md.) summer house this week for a return engagement. It proved so popular a few weeks ago, the management brought it back. De Hartog, incidentally, has been brought to the U. S. to revise and polish the play prior to Broadway.

Kramer is in a particularly fortunate position in having bought the play at a lot less than it would cost if it proves successful in New York. Also, he figures that if it's a hit he can capitalize publicity-wise, while if it's a flop it can't do the pic version any economic harm.

Film, to be released by Columbia, is now in production and could be ready for release early next year.

Amusement Stock Quotations

For the Week Ending Tuesday, Sept. 18

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	70	12⅝	12	12⅝	+ ⅛
CBS, "A"	66	29½	28½	28⅞	+ ½
CBS, "B"	54	29	28⅛	28½	+ ¼
Col. Pic.	55	14½	14	14¼	+ ⅝
Loew's	217	18⅛	17¾	18	— ¼
Paramount	126	27⅝	26½	27¼	+ ¼
RCA	1,945	24½	22⅝	24⅜	+ 2¾
RKO Pictures	197	4⅝	4⅛	4¼	— ⅛
RKO Theatres	311	4½	4⅜	4⅜	— ⅛
Republic	215	5¼	5	5¼	+ ⅛
Rep. pfd.	27	10⅞	10½	10¾	—
20th-Fox	248	21⅝	20½	21¼	+ ⅝
Un. Par. Th.	276	22¼	21¼	22¼	+ ⅞
Univ.	314	13¼	12⅞	13⅛	+ 1⅜
Univ. pfd	4	60½	60	61⅛	+ ⅛
Warner Bros.	232	14⅝	14⅜	14½	—
N. Y. Curb Exchange					
Monogram	120	4⅝	4⅛	4½	+ ⅜
Technicolor	92	21⅝	20⅝	21⅞	+ 1⅛

Over-the-counter Securities	Bid	Ask
Cinecolor	3⅝	4
Pathe	3⅝	3⅞
UA Theatres	7	8
Walt Disney	9⅞	10⅞ + ⅞

(Quotations furnished by DREYFUS & CO.)

'Now or Never'

Continued from page 3

the N. Y. conclave, said the company is in its best position in years, production-wise. He disclosed Par has 17 scripts completed or in preparation for production, with casts, producers and directors already assigned.

Other speakers at the meeting included A. W. Schwalberg, sales topper; E. K. O'Shea, assistant distribution chief; Austin C. Keough, v.p. and general counsel, and Jerry Pickman, ad-pub director. Latter introduced Teet Carle, newly-appointed studio publicity head, who was on a visit to the h.o.

Skedded for this week is a series of field meets across the country at which the division heads will relate plans drawn at the N. Y. session to branch managers. Division managers are Hugh Owen, eastern and southern; Howard G. Minsky, mid-eastern; J. J. Donahue, central; M. R. Clark, south central, and George A. Smith, western. Another participant at the N. Y. buddies was Gordon Lightstone, Par's Canadian general manager.

Field sessions, which run through Oct. 8, will be attended by Schwalberg, O'Shea and Picker. Meets are set for Atlanta, Dallas, Los Angeles, Chicago, Boston and Philadelphia.

Preem New N. Y. Variety Tent Quarters Tomorrow

New York Variety Club is pitching to major companies to hold luncheon and dinner meetings there in order to familiarize filmites with the tent's new quarters in the Hotel Astor. New clubrooms will be opened tomorrow (Thurs.) night with a membership meeting and housewarming.

Quarters, formerly on the Hotel Astor roof, have been moved to the mezzanine floor. They are somewhat smaller than the old setup, but property committee headed by Ed Lachman is decorating them to give greater feeling of warmth and camaraderie.

Dining room, which will continue to be catered by the Hotel Astor, will seat about 50 people. In addition, there is a reception room, library, cardroom and the tent's offices. Astor is charging a lower rental for the new quarters than for the roof space.

R. E. Dowling Sells 15,000 in City Investing

Robert E. Dowling, pres of City Investing Co., has sold 15,000 shares of his stock in the corporation, he has reported to the Securities & Exchange Commission. Stock was in the name of the R. E. Dowling Realty Corp. Sale still leaves the latter with 156,944 shares, plus $2,000 worth of 4% convertible sinking fund debentures.

City Investing is the parent of a number of subsids which operate film and legit houses on Broadway. They include the Astor, Victoria, Bijou, Morosco and Fulton.

NPA CUTS DOWN ON THEATRE BUILDING

Washington, Sept. 18.

Sharp decline in the number of approvals for theatre construction and repair marks the latest report of the National Production Authority, issued Sunday (16). NPA has given the green light to only three indoor theatres and one drive-in, but has waved go-ahead to 14 TV and radio projects to commence construction.

The nod for theatres went to Frank A. Fricker to spend $24,550 on a house in Pensacola, Fla.; to Consolidated Theatres, Inc., for a $25,500 drive-in at North Augusta, S. C.; Zula L. McDougald for a $42,500 theatre at Monticello, Ark., and to Marysville State Theatre, Inc., to spend $7,736 in remodeling its house at Yuba City, Cal.

U's World Gross Up To $15,533,133 for 3d Qtr.

Washington, Sept. 18.

Universal's consolidated world gross for the 13 weeks ended last July 28, the outfit's third fiscal quarter, amounted to $15,533,133, according to a report filed with the Securities and Exchange Commission.

This compares with $13,414,150 for the corresponding period last year.

Local H-63

Continued from page 7

and National Screen Service employees to sign cards.

District 65, it was reported, requested withdrawal of the petitions because it had not submitted proof in the form of signed cards that its members wanted it as bargaining agent.

When the United Office and Professional Workers of America, with which SOPEG, District 65 was affiliated, was ousted from the CIO, allegedly, as a pro-Commie group, District 65 joined DPOWA.

Should Local H-63 win the elections, veepee Moss reported, the Loew's companies and National Screen Employees will be left "high and dry," but efforts will be made to hold elections there. It is understood, however, that District 65 will appear on ballots in the elections and will have an opportunity to win approval as the bargaining agent. Moss said that if his union should win it would boost the membership to 3,000, meaning a gain of some 1,200 workers.

Moss said that a large unit of white collarites of Paramount Pictures and Paramount International will hold an election tomorrow (Thurs.) to determine whether Local H-63 will be its bargaining agency. The Screen Publicists Guild at the companies also will vote, he said.

District 65 also has withdrawn from the ballot there, leaving a clear field for Local H-63, Moss reported.

YOU SHOULD SEE WHAT HAPPENS TO

FARLEY GRANGER

ALL BECAUSE OF

SHELLEY WINTERS

IN BEHAVE YOURSELF!

A

JERRY WALD · NORMAN KRASNA

PRODUCTION

with WILLIAM DEMAREST · FRANCIS L. SULLIVAN
MARGALO GILLMORE · LON CHANEY and "ARCHIE," The Dog

—AND WHAT HAPPENS TO ME SHOULDN'T HAPPEN TO A MAN!

BIG KANSAS CITY PROMOTION PREMIERE

keystoned by gala opening at Missouri Theatre, September 19! ...following terrific seat selling penetration AT YOUR LEVEL through national advertising in top magazines and Sunday newspaper supplements totaling 41,596,437 CIRCULATION!!

Distributed by RKO RADIO PICTURES

Screenplay and Direction by GEORGE BECK

No TV Theatres Profit

Continued from page 4

record books as an entertainment triumph, a boxoffice turnaway and a technical smash but a financial loss despite the 1,550 seats sold at $2 each. Based upon the 34c which the theatre had advertised to be its share, the take-home was about $1,050.

Fabian homeoffice executives frankly said that the circuit lost money on this as well as on previous video exclusives at the Palace. One of them commented: "You can quote me as stating that we would have taken a loss if we had sold double the capacity of the Grand. Fabian Theatres are presenting these telecasts as a public service and as a protection to the theatre. We do not know, and we doubt that anyone knows, precisely when theatre television will become profitable. We hope and presume that it will be someday reasonably soon, when the present heavy costs are reduced, but there are too many intangibles to predict when we hit black ink on television."

Trade observers had estimated that the 3,660-seat Palace, which played to absolute capacity with three videocasts, at the regular admission of 74c and to 1,000 payees for the Louis-Rivins fight at $1, probably took it on the chin for $1,000 or more each time. The television equipment was presumably moved to the smaller, older Grand because there would be less interference with the standard attraction of motion pictures. Installation costs at the Palace were reported to be around $33,000.

The Grand, which had calls for tickets from places as distant as Quebec and Buffalo, could have sold 1,000 more seats, Manager Paul Wallen estimated. Sale was stopped shortly after 1 p.m. Wednesday (12). Five hundred persons, unable to buy tickets, stood outside the theatre and across the street, to catch through a loudspeaker installed on the marquee, the commentary by Bill Corum.

B&K's Reserved Seat Policy

Chicago, Sept. 18.

Balaban & Katz in all probability will reserve seats for all upcoming fight telecasts at its Uptown, State-Lake and Tivoli theatres. Circuit reached decision to abandon first-come-first-serve policy when a riot broke out shortly before the Robinson-Turpin fray commenced at the State-Lake.

Riot, which saw more activity than the Polo Grounds scrap, started when rain forced throngs waiting for tickets under the protection of the theatre's marquee. Fight-hungry fans milled past ticket-takers and fought their way indoors without the customary $2 toll-stop at the wickets. Result was that many who had paid for seats and gone out for supper returned to find their seats already filled.

Circuit reported an estimated 5,000 persons were turned away from the theatre. At the Uptown, 4,300-seater, all pews were occupied an hour after tickets went on sale at 5:30 p.m. It took crowds approximately 45 minutes to gobble up the 3,100 seats at the Tivoli.

Although the circuit's gross on the fight was hefty, IBC charges and wire levies reduced the net to a mere fraction. If the chain is to adopt a reserved seat policy in all likelihood union boxoffice men will be brought in to handle the sale—further increasing the theatre's nut.

In the case of the Ziegfeld Theatre, which recently roadshowed "Tales of Hoffmann," compulsory hiring of union ticket sellers reportedly resulted in a simultaneous hiring of stagehands. It's understood here that any house on a reserved policy is left wide open for not one but many union guilds for the occasion.

St. Loo's Preem Trouble

St. Louis, Sept. 18.

A sellout mob of 1,050, at $2.40 per head, last week jammed the New Shenandoah Theatre, a unit of the Sam Komm Circuit, for a look-see at the first local theatre telecast which was the Robinson-Turpin bout in New York. More payees could have been jammed into the house but the building commissioner forbade.

The showing was marred by technical difficulties. First the film that recorded the TV was spliced and caused a two-minute delay during which parts of the second and third rounds had to be omitted. Then the air pump that dries the film went loco. This occasioned another delay because the technicians were forced to dry the film by hand and in the hurried job blotches were shown on the screen.

However, the mob took the delays good naturedly and seemed satisfied that the windup was clearly visible on the screen.

Hub 3,000 Turnaway

Boston, Sept. 18.

Theatre televising of the Robinson-Turpin go at Hub's only TV-equipped theatre, the 1,700-seat Pilgrim, was a solid smash, pulling a capacity crowd, plus about 200 standees, to view the fight. Advance sale was terrif, with house sold out by Sunday prior to the bout, and theatre execs estimate about 3,000 were turned away Wednesday night. Box office price was $1.80, but scalpers were asking and getting $35 a pair for ducats, with takers far outnumbering the tickets available at the hypoed price.

Theatre was emptied of matinee customers at 6 p.m., with fight fans flocking in so steadily that house was completely filled by 8 p.m., two hours before the fight was skedded. With men outnumbering women by a 15 to 1 ratio, theatre took on the atmosphere of Boston Garden, with unrestrained cheering and hooting during the fight. Outside, a special detail of 20 cops had their hands full controlling the crowd surging around the entrance trying to get round by round reports from those inside.

Reception was reportedly only fair, but stubholders didn't squawk, a great many queuering up to obtain ducats for the Pep-Saddler championship fight, Sept. 26.

D. C. Pulls SRO

Washington, Sept. 18.

RKO-Keith's Theatre played to absolute capacity biz for the Randy Turpin-Ray Robinson fight, despite the $2.40 tab, even for standing room. House filled up early and then sold standing room until the fire marshall called a halt.

Line of about 200 awaiting standing room was turned away. Hundreds of others did not wait once they learned that all the seats were gone.

District Theatres, a chain of nabe houses catering to Negro audiences, passed up the fight rights, fearing the $2.40 bite would antagonize too many of its customers. Fight was not carried in town over either television or sound radio, and the District Theatres reported average weekday evening's business, but "not good." A spokesman for the circuit admitted business would have been virtually nil if the fight had been offered over radio or TV. Chain subsequently purchased the fight pictures from RKO.

Cleve. Boycott Threatened

Cleveland, Sept. 18.

Furore caused by large crowds that wanted to but were unable to see the Robinson-Turpin fight has resulted in both a proposal to boycott the Palace Theatre and in legislation to tax establishments seeking to telecast special events.

Councilman Mary Sotak said she will introduce a bill setting up a $1,500 fee for establishments, such as theatres, that sought to capitalize on special telecasts like the Robinson-Turpin fight. And the League for Radio and Television is calling on all its members to boycott the Palace Theatre, which carried the telecast. League officials said people who buy TV sets should be able to see all major sporting events.

Riots in Philly

Philadelphia, Sept. 18.

A riot squad of 60 police had to be rushed to the Royal Theatre to control a jubilant crowd of several thousands outside the film house during the Robinson-Turpin fight telecast. The Royal's management had set up a loudspeaker arrangement to accommodate those unable to get inside, where a favored 1,000 saw the bout, at $1.95 per. Several persons were taken to hospitals, windows were broken and traffic was tied up on South St. for the entire fight period.

The Robinson fans went wild at his victory, and the dozen policemen assigned to the Royal were unable to handle the crowds, both inside and outside the theatre, and called for the reserves. After the knockout, the management in a fast move to restore order threw on its regular attraction, "Let's Go Navy," but the patrons weren't interested in the screen.

More orderly was the crowd at the Stanley, where the 2,900 seats had been sold on a reserve basis and the several hundred standees admitted the night of the fight provided no difficulty.

L.A.'s Saturation

Los Angeles, Sept. 18.

RKO's Los Angeles exchange will use 50 prints of the Sugar Ray Robinson-Randy Turpin fight for a quick saturation of bookings in this area next month—a new record in these parts, where the previous high was 40.

Film-rowlies here figure that RKO will turn out close to 1,000 prints to cover the nation.

Federal, Local Agencies To Study Theatre TV As Instruction Medium

Washington, Sept. 18.

First use of theatre TV as a public service medium, demonstrated here last week and in three other cities for training Civil Defense workers, went off in good style with indications Federal and local agencies will give widespread employment to the technique.

Although the premiere program was designed to give only a sample of what might be done to acquaint the public with the CD program, observers were impressed with the potentials of the medium for intensive instruction.

Pioneer program, entitled "School for Survival," was shown to invited audiences at RKO-Keith's Theatre in Washington, the Paramount, New York, Warner's Stanley, Philadelphia, and Loew's Century, Baltimore. Vehicle originated from studios of WMAL-TV, Washington, and was narrated by ABC commentator Gunnar Back.

Gael Sullivan, executive director of the Theatre Owners of America, who participated in the program, pledged continued cooperation of the theatres for the "common defense." Pointing to the industry's contributions to patriotic and humanitarian causes, he found it "only natural and gratifying" that the Federal government should join with the theatres in presenting the first CD program.

Millard Caldwell, CD Administrator, told the audiences that theatre TV will help make Civil Defense "more of a national family affair." Before long, he said, CD workers in 50 other cities may be able to join in training sessions.

Experimental demonstration was declared by Sullivan this week "the best argument we have" in seeking air channels from the Federal Communications Commission for such houses.

Sullivan, exec director of Theatre Owners of America, said story of the test would be presented at FCC hearings on channel allocations. It will be used to point up the public service character of the large-screen tele.

Sullivan cited remarks of Caldwell as indicative of the public service performed by the participating theatres.

WB's Stanley, in Pitt, Preps Big-Screen TV

Pittsburgh, Sept. 18.

Fulton Theatre's downtown monopoly on big-screen TV will come to an end next week when the Stanley, big 3,800-seat WB deluxer, installs RCA instantaneous transmission equipment. Work's been quietly going on at latter house for about 10 days now and set-up will be ready in time for the Saddler-Pep championship scrap from New York Polo Grounds next Wednesday (26).

Until now, 1,700-seat Fulton has had the theatre-TV network to itself in Golden Triangle and every fight that's been telecast has sold out completely with the exception of the Joe Louis-Joey Maxim bout, which only drew around 70% of capacity.

Town could have used combined capacity of Stanley and Fulton for the Sugar Ray Robinson-Randy Turpin battle last week. Scalpers were getting as high as $25 a pair for the $2.60 ducats at Fulton.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Sept. 15.

Though it may not seem as thrilling as would a rapprochement between this country and Russia, I hate news for you. Gloria Swanson and I have made up. Thus a 20-year feud about which she and the rest of the world knew nothing was resolved over a cup of tea between flittings in her dressing room at Republic studio, where she was working on "Three For Bedroom C," a picture being made as an independent production by Milton Bren and Eddie Alperson.

The guy who split us apart was Mike Farmer, one of Miss Swanson's husbands. The guy who brought us together was Hank Fine.

I'm a poor hand at holding a grievance. As feuds go, it wasn't much in the first place. It happened around 1932. Miss Swanson was making a picture abroad at the time. She was using the Cannes Casino on location. She wasn't the glamor girl she is now. She was tired, overweight and having husband-trouble. To mollify Farmer she was trying to make an actor out of him. Her talent was going to his head. He was showing signs of temperament. I suspect this was his first and last picture.

I had driven over to Cannes from Nice to see about helping things along. After hanging around for some time, I saw a break in the day's shooting and slipped through the charmed circle to have a few words with Miss Swanson.

Tap, Tap, Who Goes There?

I had hardly got by the routine amenities when this Farmer in the dell came over and tapped me on the shoulder, for all the world as if he were from the Surete Generale.

That had happened to me only once before. I mean only once before on the Riviera. That was at Monte Carlo when I walked up to Sir Basil Zaharoff one sunny afternoon and was about to ask him if he had seen any good revolutions lately when a coming event cast its shadow before.

Zaharoff, the Capone of the munitions mob abroad, had bought a controlling interest in Monte Carlo both for privacy and social standing. He had been running around with a Spanish countess for years and people were beginning to talk. But not to him. So he bought a place where they'd either treat him and the woman with respect or find it hard to get checks cashed at the Casino.

I had hardly tapped this knight of the round club on the shoulder when a couple of boys in bowler derbies tapped me. They mumbled a French equivalent of "Baby musn't touch" and then escorted me to the frontier and gave me the politest heave-ho in history.

But this Farmer had what looked like Stein No. 6 all over his fine-featured face and as such could hardly pass for a house dick even in a perfume factory.

The Mugg Who Played Nobody

"Nobody talks to Miss Swanson while we're shooting," he said.

"Well, I'm Nobody of Kenny, Nobody & Platt," I said, "so I guess that makes it okay for me to talk to her."

He looked more annoyed than a heckled songplugger. If it were protocol to have slugged me I suspect he would have done it. To his peril, I might add.

"*Time* is a good friend of ours," warned Miss Swanson's consort.

That did it. That was name-dropping with the hint of pressure at the top level.

I'm afraid the crack snarled my subsequent prose and all but ruined Michael's chances of becoming an actor.

Well, time heals all wounds, as the old gag goes, and not long after I showed my displeasure at her consort's behavior, Miss Swanson followed suit. He became the fourth ex-Mr. Swanson, and she went on to make the greatest recovery since the 1929 stock market.

Today, if there is a more beautiful or more gracious or more talented trouper than the Chicago Art Institute's old grad, the name is not in any motion picture almanac. She shilled for "Sunset Boulevard" all over the country and did more to sell it than all the salaried passion-peddlers at Par.

Thus today whenever a producer wants to cast a Hollywood actress to carry glamor beyond the studio gates, the first name he thinks of is Swanson. As in "Sunset Boulevard," so in "Three In Bedroom C" she plays a Hollywood actress. Instead, however, of playing an old silent star who is trying to make a comeback, this time she is playing a star at her peak, which, as a matter of fact, she is.

The Doll With the Seven-League Boots

What Miss Swanson has done at 52 is stranger than any fiction. Wherever she turns she's a hit. In one year she has proved it on stage, screen, radio and TV. A grandmother, she has a petite figure that a starlet might envy.

Besides "Three For Bedroom C" and "Sunset Boulevard" she has played an actress in "Twentieth Century," "Father Takes a Wife" and "Music In the Air," and she's more believable in the role today than she was 20 years ago.

In her latest role she's coming to Hollywood to settle a picture contract because she's sick of being an animated marquee. On the Super Chief there's a mixup in reservations. A professor has just as legitimate claims to the compartment as she has. He isn't inclined to give up his space. As a Hollywood star she doesn't particularly impress him. In the first place he never heard of her. This brings them both down to the same level, because she never heard of him either. It's a good point to start a love story, and a train certainly gives the illusion of movement. Jim Warren plays the professor.

Miss Swanson has one day off each week from "Three For Bedroom C." You'd think she's use it to catch up with some sleep. But what she does instead is to line up a batch of interviews for her radio program. She hires a suite at the Beverly Hills Hotel on Sunday afternoon and runs through a week of radio releases in one afternoon. It's like a Park Ave. doctor's office. You get an hour to warm up, get it all on tape and get out. The Sunday I worked out she did nine in one day.

That Son At Stanford

She has a son at Stanford who is a wizard in engineering. She must have picked up some of his skill in working out her own production line. She couldn't do a fraction of what people ask her to do but she does enough for any three men.

It seems incredible that this 5 feet 1½ inches of womanhood could have started her career ages ago at the old Essanay studio in George Ade's "Elvira Farina," and worked up from there to a Mack Sennett bathing beauty. It's 30 years since she starred in "Male and Female" for DeMille and hit her peak in "Sadie Thompson" not long afterward.

In fact, she thinks now that Sadie, she and the stock market began to fall about the same time. Well, two of them have made an amazing recovery. And Miss Swanson is as sound as Tel & Tel.

Bellfort Back to Paris

Joseph Bellfort, European manager for RKO, returns to his Paris headquarters next Tuesday (25). He has been in New York about a month for huddles with RKO execs and on a vacation. His wife and children have been with him.

Elias Lapiniere, European sales chief, who accompanied Bellfort to New York, returned to Paris two weeks ago.

Rapper Sues J. T. Brandt

Los Angeles, Sept. 18.

Suit for $80,000 was filed in Superior Court by Irving Rapper, screen director, against Jerrold T. Brandt Productions, charging breach of contract.

Rapper declares he pacted with the defendant to direct "Lord Johnny" in England last year but nothing else happened.

THE NEXT BIG NEWS...

IS THE MOST EXCITING

PICTURE OF THE YEAR

"THE DESERT FOX"...SET

IT NOW FOR OCT. 17TH!

COMPO Urges Exhibs Plant Info With Editors on H'wood as Anti-Red

Anticipating bad effects of the current Los Angeles hearings of the House Un-American Activities Committee into Hollywood Communism, the Council of Motion Picture Organizations is planting fact sheets with exhibitors urging them to familiarize local editors with Hollywood's anti-Commie activities.

COMPO is particularly wary because the hearings preface the opening of its giant nationwide "Movietime U S A" campaign. In fact the hearings will overlap the noise of the big opening guns. The national network broadcast Sept. 24 ads in 1,400 newspapers Oct. 1, and 250 stars touring 48 states beginning Oct. 8.

The fact sheet, prepared from information supplied by the Motion Picture Industry Council, points out:

"Any analysis of previous hearings by the Un-American Activities Committee will show clearly that Communist attempts to take over Hollywood have been failures and defeats and have not achieved any degree of success. Much casual reading of headlines alone might have indicated.

"No one denies that there are Communists in Hollywood, but as Congressman Donald L. Jackson, who has been a member of the House Committee declared, 'It is unfair for anyone to brand Hollywood-at-large Communistically inclined when less than 1% of its personnel has been identified by the committee as involved in any alleged Communist activity.'

"One of America's leading labor reporters, after reviewing anti-Communist action in American industries, declared: 'Proportionately there are fewer Communists in Hollywood today than in the multi-billion-dollar electronics industry, which has in it the biggest companies in the world, the shipping industry, where considerable collaboration with Communists has been found, much to everybody's horror; the smelting industry, which has in it some mighty big firms, the billion-dollar fur industry; and, of course in hundreds of smaller shops organized by something called the Distributive Workers.'"

Information desired to be called to the attention of the press includes a record of Hollywood guilds and unions, record of management who Communists hate American films; why Hollywood is singled out.

Reds Named in Hollywood Probe

Continued from page 3

sonal knowledge of membership of many whose names had previously been entered into the transcript of lengthy hearings. The names he mentioned were director Joseph Losey and his wife, house agent John Weber and screenwriters Bess Taffel and Marguerite Roberts.

Townsend stressed his belief that the Communists had never been successful in their efforts to insert Communist propaganda into films. He pointed out that even if a writer followed the party line on any subject, the script still had to come up for approval by a director, producer and frequently an executive producer and studio head as well. The Communists he added "never got one step toward first base" in their efforts to slant pix. He said he doesn't believe that "any studio heads now or ever had been" members of the Communist Party.

Townsend told the committee that as a member of the party he attended fraction meetings, that is, caucuses of other party members in the Screen Writers Guild" in which they set plans for their efforts to work their will on the Guild. He again emphasized however that Communist Party members never amounted to more than about 59 in the Guild, and that was at the peak of infiltration of the body, around 1944.

Name Used for "The Ten"

Shortly before midday recess, Townsend came to the subject that has stirred considerable Hollywood speculation since the 1947 hearings at which the "Hollywood Ten" were indicted for contempt. He told the committee that on two occasions he had agreed—although he had since left the party—to put his name to screenplays in order to provide funds for members of the "Ten." In the first instance, he collaborated on a screen original with Lester Cole; in the second, he allowed his name to be attached to an original written by Dalton Trumbo. In neither case was he to receive money. Neither script sold, he reported, adding that deals were agented by George Willner, who has been mentioned in earlier hearings.

Townsend's recital of his activities in the party, including his post as collector, listed such Hollywood people as Cole, Trumbo, John Howard Lawson, Alvah Bessie, Abe Burrows, Morris Carnovsky and his wife Phoebe Brand, Harold Buchman and Robert Rossen among others. Their names had come up at previous sessions held in Washington.

First witness of the second day's hearings Tues. was Henry Blankfort, screenwriter, former associate producer at Universal, who almost as he sat down, got into a verbal interchange with Chairman Wood as he attempted to offer a statement. It was submitted but he was not allowed to read it. Blankfort, who said he had become a screenwriter after sales promotion work following several years with the J. Walter Thompson ad agency, refused to answer any questions concerning the party. He told the committee that he had a "psychological block" about naming pix on which he was associate producer, but recalled "Easy To Look At" and "Crimson Canary."

'Atmosphere of Fear'

His frequent exchanges were punctuated by attempts to get into the record his opinions of the committee and the "atmosphere of fear" which he said was responsible for people being "afraid to sign the Declaration of Independence." Later in an exchange with committee member Donald L. Jackson (R., Cal.) he objected to phrasing of a question as to whether he would report sabotage by a Communist if he witnessed such an attempt. He insisted he would report it by "any one" but declined to answer the directly phrased question containing the word "Communist" calling it an attempt at "entrapment."

Chamberlin told the committee that he found it "deeply repugnant and profoundly un-American to be smeared, blacklisted and strangled economically" by his appearance before the committee, but a further quote from the statement was gavelled down by chairman Wood. He stepped down after 12 minutes — about half the time Blankfort had taken—and the committee then called Townsend.

Mag Writer's Testimony Occupies Most of 1st Day

Initial witness yesterday when hearings opened in the Los Angeles Federal Building was Harold J. Ashe, freelance mag writer, a former party functionary, who told the committee that the party regarded Hollywood as a "fatted cow" to be milked. He added that the "party had some pretty good-looking milkmaids."

Ashe's testimony occupied most of the first day, but only sections of it affected the film biz. He was followed by his former wife, Mildred Ashe, also a "cooperative" witness, director Michael Gordon, publicist - newspaperman Charles Daggett, and furniture manufacturer Percy Solotoy.

Latter trio used the Fifth Amendment shield. Gordon, declining all questions as to membership. Daggett, however, said he was "not now" a member although he declined to answer questions concerning other periods.

Ashe contended that Communist propaganda was inserted in "many, many films," adding he could cite instances if given time for research. At the moment, he could only recall "Blockade," which, he said, was "a Communist film from start to finish." He said it actually was written by Clifford Odets although John Howard Lawson took the credit, adding that the story was earlier used in Europe by a "leading publicist for Russia," and subsequently used again by another Communist sympathizer.

Inclusion of propaganda in pix is not due to carelessness or a deliberate attempt by producers but rather unawareness, Ashe stated. He added that witnesses at earlier hearings who said that there was no propaganda in pix weren't "sufficiently familiar" with the party and its aims to recognize it, raising the question as to whether anyone but party brass would get such propaganda.

Ashe joined the Communists while a state secretary of the Old Socialist Party. He said that Communists had a five-fold aim in Hollywood: To enlist film names as members or sympathizers to aid recruitment of other "dupes and dopes"; general recruitment, to get money, which it felt higher-salaried pic people could supply in large sums; to control film content; to penetrate the unions. Objective to form "one big union," regardless of craft or talent was finally dropped in favor of infiltration. Ashe adding that the party frequently paid members' union dues to maintain good standing.

Ashe said he broke with the party in 1939 after his growing disillusionment and feeling that the party was a "betrayer of the working class."

Mrs. Ashe detailed her activities in the party as a collector of "donations from sympathizers."

Her testimony closely paralleled that of her ex-husband, but she added three names as "sympathizers." John Bright and Joe Gollomb, whom she identified as former Paramount writers, plus soundman Carl Dreher. She was followed by Gordon, who was accompanied by counsel A. Wirin of the American Civil Liberties Union.

After identifying himself as a stage-screen director, Gordon listed his Baltimore education, early N. Y. stage work, the number of pix he's directed in Hollywood including "Another Part of the Forest," "Act of Murder," "Cyrano," "Can Get It Wholesale" and "Convict Lake."

When committee chief counsel Frank Tavenner Jr. asked if he knew Frank Tuttle, Gordon, after stating "I believe the man you referred to appeared before the committee," declined to answer under the Fifth Amendment. Tavenner then read Tuttle's testimony listing Gordon among others, as party members. Gordon continued to decline to answer all questions relating to Tuttle, the League of American Writers School and Committee for the First Amendment.

Asked if he joined the expression of opinion on the Committee for the First Amendment's original statement that it was "disgusted and outraged by the continued attempt of the House committee to smear Hollywood," Gordon preferred not to discuss his personal opinion. He parried questions by Rep. Francis E. Walters (D., Pa.) as to "what criminal charge do you think might be placed against you for answering questions?"

Asked by Rep. Donald Jackson (R., Cal.) if he was devoted to the Constitution, Gordon replied affirmatively, saying he would fight for the U. S. in event of war with Russia. He declined to discuss his personal opinions, "under circumstances of my position," regarding the U. S. course of action in Korea.

Daggett listed his L. A. education, work on local and Seattle newspapers, and publicity work for film people, in addition to publicity "ghostwriting" for James Roosevelt. He was employed until last week by United Productions of America. He was the only witness to answer quickly, and clearly, but declined to answer questions pertaining to signing of a ballot petition for the Communist Party and his acquaintance with Ashe. He denied ever living in Rosemead, Cal., thus refuting some of Ashe's evidence.

After declining to answer most of Tavenner's questions, Daggett promptly answered Jackson's "are you at present a member of the Communist Party" with a flat, "I am not a member." He then declined to answer, however, concerning other periods.

The day's final witness, Solotoy, lasted only 16 minutes, declining most questions.

MPIC's Stand Vs. Reds

Los Angeles, Sept. 18

The Motion Picture Industry Council reaffirmed its opposition to Communism in a letter read at the start of the hearings by the House Un-American Activities Committee, which opened here yesterday (Mon.).

"MPIC wants to emphasize that, with the overwhelming majority of American people it believes 'clear, present danger' to the nation exists," the letter stated. "MPIC offers its strength and support to any legally constituted body that has as its object the exposure and destruction of international Communist Party conspiracy. MPIC speaks on behalf of the motion picture industry in Hollywood. We wish to make it crystal-clear our repudiation of 'Arts, Sciences and Professions Council' any right to speak for any branch of the motion picture industry in attacking the purposes and objectives of your body.

Statements have been made that there has been resistance to employment of individuals because of their activity in their fight against Communism. We declare such statements completely untrue . . . We commend and encourage those who testify to their complete repudiation of Communism and effectively demonstrate their loyalty to our country. Our hope is that witnesses will testify honestly, freely, fully, in cooperation with your committee."

Film Reviews

Continued from page 6

La Orquidea

type. Practically all the footage is used to show off Miss Hidalgo's beauty. With time and further pix work she may develop into an actress.

The director has done nothing to modernize treatment of the story, which concerns the impossibility of a beautiful woman retaining her purity. It also relates the story of a mother condemned by society and making the supreme sacrifice for her child. Trite dialog does nothing to lighten the vehicle.

A number of sequences were shot in well-known spots in Buenos Aires, and there are interminable sequences in night clubs. As the male lead, Santiago Gomez Cou is expected to be wickedly attractive and leers like the old heavies. The lush settings are tasteless and overly done. A moppet actress, Paola Loew, is outstanding as a natural teen-ager. The picture already has done well here and in the provinces. It has interest for American audiences because of the curious resemblance to Hedy. Nid.

Ma Femme Est Formidable
(FRENCH)

Paris, Sept. 11.

Pathe Consortium Cinema production and release. Screenplay Jean Halain. Stars Fernand Gravey and Sophie Desmarets. Directed by Andre Hunebelle. At Helder, Scala and Vivienne Theatres, Paris. Running time, 92 MINS.

Raymond Corbier	Fernand Gravet
Sylvia Corbier	Sophie Desmarets
Marguerite Rival	Simone Valere
Gaston Rival	Alfred Adam
Sylvia	Suzanne Dehelly
Francois Germain	Jacques Dynam
L'Anglais	Alan Adair

Winner of four firsts at the Vichy Film Festival this year, "Ma Femme Est Formidable" is a bedroom comedy which twits cuckoldry. Compounded out of misunderstandings and suggestive situations which are always less than they seem, the pic also has a comic parrot, a comic mother-in-law, mock suicides and a vandalistic clay-throwing riot in a sculptor's studio. None of this gives the film the madcap fillip it strains for and it is far from exhilarating. It may serve on duals at some lesser U. S. houses.

Fernand Gravet is in fine fettle as the misunderstood spouse of Sophie Desmarets. She, in turn, contributes some farcical moments as a chattering, bird-brained wife.

Whether as the chronic drunk or as the harried husband pursued by by two comely females, Gravey is the film's mainstay. Sophie Desmarets is less interesting when the role calls for sentiment. As the other woman, Simon Valerie is properly decorative.

Rasho Mon
(In the Woods)
(JAPANESE)

Venice, Sept. 11.

Daiei production and release. Directed by Akira Curosawa. Screenplay, Ryunosuke Acutagawa; camera, Camo Miyagawa. At Venice Film Fest, Aug. 24, '51. Running time, 90 MINS.

Tajomaru	Scinobu Hascimoto
Masago	Toscio Mifume
Tachehiro	Achira Curosawa

Unveiled at the Venice Film Fest, this caused a flurry in critical circles. Brilliance of conception, technique, acting and its theme of passion make this a good art house bet in the U. S. Exploitation values are there and crix should go for it.

Set in Twelfth Century Japan, pic paints a fascinating story of a killing told through the eyes of the three protagonists and then by an eye witness. Each one differs. A needy bandit sees a Samurai warrior leading his comely wife through the forest. He overpowers the warrior and seduces the wife. It all ends in facesaving hari-kari by the husband.

Direction is excellent. Shot completely outdoors, the camera work is flawless. Scinobu Hascimoto gives a sterling performance as the vermin-ridden bandit. Toscio Mifume supplies a role of dramatic intensity. Achira Curosawa lends an impassive, glowering presence to the part of the husband. Lesser characters are good. Mosk.

Barbe-Bleue
(Bluebeard)
(COLOR—FRENCH)

Venice, Sept. 11.

Abina production and release. Stars Pierre Brasseur, Cecile Aubry. Directed by Christian Jaque. Screenplay Andre-Paul Antoine, dialog Henri Jeanson; camera, Christian Madras; editor, Jacques Desagneaux. At Venice Film Fest, Sept. 8, '51. Running time, 90 MINS.

Barbe Bleue	Pierre Brasseur
Aline	Cecile Aubry
Marjordome	Jean Debucourt
Gigho	Jacques Sernas
Mathieu	Robert Arnoux

This is a gaudy parody in color on the Bluebeard legend. Costumer about the trials of Bluebeard in disposing of his wives, thus has spice and movement. It should make a fine grosser here. Pic may do for some special situations in America.

Gevacolor is a bit pallid but the delicate hues enhance the film. Plot concerns Bluebeard's choosing of his eighth wife. His men swoop into town collecting pulchritude for the choice of his next wife. An innkeeper's daughter has herself substituted for the daughter of a nobleman and wins the fancy of Bluebeard. On their wedding night, he tells her the story of how he killed his other wives, producing the biggest yocks of the pic. This part is high in sophisticated, macabre humor. But the film is uneven, with more spirit needed in several portions. The little wife takes the forbidden key and finds the other wives alive and happy.

Pierre Brasseur has a field day. His frantic thesping is a highlight as he blusters, grimaces and prances through the role with glee. Cecile Aubry is a perfect foil as the pert little femme who stands her own ground with the ogre. Mosk

La Nuit Est Mon Royaume
(Night Is My Kingdom)
(FRENCH)

Venice, Sept. 11.

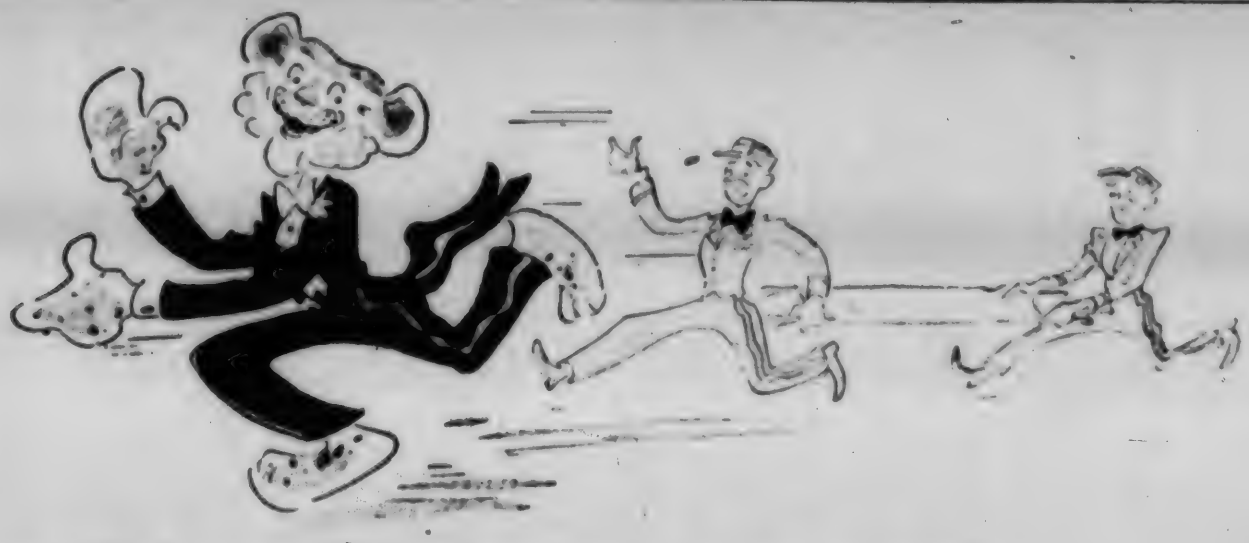
Discina release of Pierre Gorin production. Stars Jean Gabin. Directed by Georges Lacombe. Screenplay Marcel Rivet; camera, Philippe Agostini; editor, Henri Taverna. At Venice Film Fest, Sept. 2, '51. Running time, 100 MINS.

Raymond	Jean Gabin
Louise	Simone Valere
Gabrielle	Suzanne Dehelly
Lionel	Gerard Oury
Simone	Marthe Mercadier

This is an offbeat film about the rehabilitation of a blind man. It is done with reserve and intelligence. Downbeat subject may militate against this in most situations, but the Jean Gabin name may get it some sure-seater trade in America.

A self-sufficient engineer is blinded by escaping steam from his locomotive. He believes he will be cured after an operation. He broods and frets and is finally badgered into going to a school for the blind where he starts to regain normal interest in life.

Scenes in the school, utilizing the authentic blind, are done with taste. The blind man's relations with friends, family and the new environment seem credible. Jean Gabin is excellent as the maimed engineer whose dynamic spirit and zest for life finally help him overcome his handicap. Simone Valere is sensitive as the blind school mistress. Direction by Georges Lacombe is restrained. Lensing is smooth but editing could be tightened to give the film a greater movement. Mosk.



"THEY THOUGHT I WAS CRAZY!"

"I predicted that 'Show Boat' would top record-breaking 'Great Caruso'. It did!"

"Now I'll predict that 'AN AMERICAN IN PARIS' will top 'em all! It's the next attraction at Radio City Music Hall. Watch!"

"Crazy like a lion—that's me!"

"I've got such wonderful things for you!"

"I just previewed 'TEXAS CARNIVAL'! Box-office dynamite like 'Neptune's Daughter'!"

"'WESTWARD THE WOMEN,' 'CALLAWAY WENT THATAWAY', 'TOO YOUNG TO KISS' —just a few I'm nuts about. So will you be!"

"And 'ANGELS IN THE OUTFIELD' is something all of us can be mighty proud of."

"How're you feeling? I've never been in better form. Keep M-G-Minded. It's good for you!"

(signed) Leo ← my paw podner

Life Placating Pix

Continued from page 3

ice to which there was so much objection was done by Robert Coughlan of the text department.

Important angle of a drive-in story is that it is at least a partial answer to the indication in Coughlan's story that there are many fewer theatres now than formerly. Industry has pointed out that with the drive-ins, which represent merely a change in theatre form to meet new conditions, there are many more houses than prewar. About 3,300 open-airs have been constructed in the past five years. There were about a half-dozen up to that time.

Life's scoughing treatment of the film business continues to be something of a blessing in disguise for the industry as other magazines continue climbing on the rebuttal bandwagon.

Sept. 15 issue of Business Week has an article with pictures, "Quality and Service: An Answer to the Movie Slump?" In its September issue Coronet gives 16 pages to a photo feature, "Milestones in the Movies." Another upbeat article takes up 15 pages in People Today on stands Sept. 26: "Hollywood, Lively Corpse," blasting myth of "foreign film superiority."

The Oct. 9 issue of Look will have a six-page feature, "Who Says That Hollywood Is Dying?" Industry friends Cal Swanson and Rita Rocheim of S. C. Swanson, Inc., public and trade relations firm, were instrumental in presenting the facts to Look publisher Gardner Cowles.

It's a long story with photos, stressing Movie houses, movie attendance, and profits are up and climbing . . . an even better year in 52 . . . simple reason, improved product. There never were serious doubts about the future of the great visual medium with its near-monopoly of talent, story material, and skill . . . the outlook is now bright . . . in the language of Hollywood and Vine, 'The rest of show business should have it so good.'"

The article will be cross-plugged in a pooled newsreel spot in which Cowles and actor George Murphy discuss both the article and "Movietime U.S.A." Newsreel is set for release Oct. 8 to coincide with Look's appearance on the stands.

Collier's this month will carry an article by Samuel Goldwyn which will be devoted to production and television principally. The producer concedes TV as a competitor, but insists there's a solid future for film-makers who will continue to have outlets for their product in theatres. Goldwyn hints big possibilities in subscription TV. In any event he states theatres will remain in business.

Part of the Nov. 10 issue of Cue will concern the Hollywood upswing.

Foreign Quality Up, Souvaine Reveals; Sees Good U.S. Mkt.

Quality of foreign product has considerably improved, according to Henry Souvaine, pres of Souvaine Selective Pictures, who just returned from a six-week trip to France, Germany and Italy. At least 10 to 20 European-made films, he added, will rack up good business next year if distributed in the U. S.

By the first of the year, Souvaine declared, his company will have 14 pictures available for distribution. These will include six American and British features plus eight French, German and Italian films. The Yank pix will come from undisclosed Hollywood independents with whom the firm has been negotiating in recent weeks.

Souvaine is also enthusiastic about possibilities of English-language versions of European product for the American market as well as occasional dubbing of imports. He feels that English versions will be successful in the U. S., particularly if they retain the continental characteristics of the originals. If Hollywood can dub pix for screening abroad, he opines there's no reason why the reverse can't be worked.

There's a "healthy revolt" among Italian, French and German film-makers, Souvaine asserted, against one-time qualms that the American market could not be entered with success. And the time is now ripe, he avers, for a greater interchange of pictures between the U. S. and Europe.

No TOA Convention Fireworks

Continued from page 3

NT house, but the local units are not getting the other 5c that make up the normal 10c-per-seat TOA dues. Skouras continues, nevertheless as a member of the exec committee.

In Both Issues Last Year

Skouras was in the midst of both the presidency and the COMPO issues last year. For the top spot he tried to sell the nominating committee a youthful member of his staff in Denver, Robert Selig. Other TOA toppers balked on the basis that Selig was neither experienced nor well known enough to the membership. That rankled Skouras to the extent that the only possible compromise was the re-election of Sam Pinanski as proxy after an exec committee wrangle that extended into the small hours of the morning.

So far this year Skouras has come up with no dark horse. Unless he does, the nomination and election appear pretty much in the bag for Mitchell Wolfson, of Miami, now chairman of the board.

Skouras himself has been mentioned as a possibility for the post, but the explosive political possibilities—including the fact of his withdrawal from local units—appears pretty much to rule that out. Wolfson is both popular and able. He was prominently mentioned for the post last year, but nixed it because his own theatre and video-radio biz in Miami required close attention. He's indicated he could give sufficient time to the job this year.

In an effort to insure that there will be no squawks among the members on choice of a proxy, TOA's exec committee, chairmanned by Walter Reade, Jr., is loosening its reins somewhat this year.

5-Man Nominating Group

As usual, a five-man nominating committee was named this week by the exec committee chairman. It will come up with a slate to be presented to the executive body Sunday (23), the day before the convention itself starts. Exec group will adopt or amend the nominating committee's selections, which then ordinarily would be ratified by the board.

In past years the general membership has had nothing more to do with the process than acclaim the final choice. This year an open board meeting will be held next Monday (24) morning. At that time any member can submit nominations from the floor.

Agenda for the convention, which opens Monday afternoon, will also be adopted at the open board session. Members may also modify that.

As for COMPO—in which Skouras last year was again in the van of the controversy—it seems not even to be an issue, although technically TOA should be voting on continuing its membership for another 12 months. It's such a dead duck as an issue now that TOA exec director Gael Sullivan wasn't sure this week whether it would even be on the agenda.

"Movietime U.S.A." drive, sponsored by COMPO, has sort of replaced the public relations body itself in exhib attention. There's great enthusiasm for "Movietime"—with certain exhib reservations, some of them from Skouras, incidentally—and results of that will probably shape COMPO's future.

In any event, COMPO—starved for funds—has never developed into the body which Skouras and some other regional TOA mahouts feared. They thought it would tread on their toes locally. As it has worked out, COMPO, with a skeleton staff, has been able to do only the most skimpy job nationally, let alone locally.

Thus with nothing to fear from COMPO, Skouras and other regional officials have no reason to make an issue of it.

Rembusch

Continued from page 3

with film men via the wire recorder installations.

Rembusch reported that Dore Schary, Metro's production chief, will be among the speakers at Allied's National convention in N. Y. Oct. 30-Nov. 1.

Myers Asks 'Gouge' Reports

Washington, Sept. 18.

Abram F. Myers, general counsel and board chairman of Allied States Assn., today (Tues.) issued a statement calling upon all members of Allied to report on any distributor trying to "gouge" exhibitors for pictures released during the "Movietime U. S. A." campaign.

Myers asked that all regional groups request all members to send him at his office in Washington information on any attempts by distributors to get higher rentals than customarily paid, "excluding, of course, any picture which may be reasonably classified as 'special.'"

Chi Dailies

Continued from page 3

Miss Crain and Grant star in the pic. Miss Crain, in a blurb, is saying: "But Doctor, I'm not married." Grant, who plays role of a medico, counters with: "Married or not . . . you're pregnant." Three dailies carried the ad intact for three days, later cancelling out simultaneously. Lone holdout, the Daily News, pulled the ad two days after the other three, apparently after viewing the wind direction on rival Hearst, McCormick and Field dailies.

In the revised ad, Grant is now stating: "Married or not . . . you're going to!" Phrasing aside, the Woods Theatre is unconcerned. Pic opened to biggest biz since "Born Yesterday" played the house a year ago.

CUE

MOVIES ★ RADIO
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MOVIETIME N.Y.

CITY ENTERTAINMENT CORPORATION
1649 BROADWAY
NEW YORK 19, N.Y.

MAURICE MAURER
VICE PRESIDENT

OPERATING
THE ASTOR
THE VICTORIA
THE BIJOU
THE ASTOR, SYRACUSE, N.Y.

August 24, 1951

Archbold Van Beuren
Publisher of Cue Magazine
6 East 39th Street
New York 16, New York

Dear Mr. Van Beuren:

I understand from Herb Ross that you are anxious to know the results of the last three direct mail theatre ads at the Bijou Theatre. I am privileged to tell you that nothing in my experience beats Cue's movie pulling power.

I feel that Cue is one of the greatest assets to exhibitors in the metropolitan area, and may I take this opportunity to wish you and the magazine continued success, for the motion picture industry now more than ever, needs more magazines like Cue.

Sincerely yours,
Maurice Maurer
Maurice Maurer

MM:mb

'Kon-Tiki'

Continued from page 5

19 weeks are expected in these sureseaters.

Significance of the move is that if results come up to expectations it is certain to be followed by other pix similarly off the standard track. Among present possibilities for such treatment—or modifications thereof—are "The River" currently at the Paris, "The Medium," now at the Sutton, "Emperor's Nightingale" which recently closed a 10-week run at the Trans-Lux 60th and "Mr. Peek-A-Boo," which opened a run at the Trans-Lux 60th yesterday (Tues.).

With continued availability of such product, the nabe artie chain could develop into prime importance in New York. It could develop regular clientele in such number that distribs would be assured of strong grosses. It would also cut into the product supply of the circuits, although it is not felt that it would seriously bite into their b.o., but rather attract additional patrons.

One of the problems of this type booking is that a number of indie circuits in the metropolitan area normally take pix as they come out of the RKO and Loew's loops. They add considerably to the New York take.

When pix don't play the two major chains, it becomes more difficult to date them on the indie webs. It's not impossible, however, merely requiring some specialized selling. RKO is planning simultaneous playdates in 100 of these and individual houses following the run in the arties. Latter begins Oct. 3.

24G Quickie

Continued from page 5

story on artificial insemination in the N. Y. Times. Up to then I didn't even know what it was, let alone pronounce it. But Weiss, a young GI, turned up and was confident he could make a picture based upon such a story."

While the Motion Picture Assn of America maintains pressure on the industry to refrain from making any film touching on the drug traffic, observance of the Production Code regulation is strictly of a voluntary nature. Hence, any indie if so inclined, may tackle the subject.

N. Y. State censor board, Braunstein discloased, passed "Sleep" after ordering cuts of about 300 feet. The deletions and recommendations, added the distrib, instead of harming the film's dramatic impact, actually speeded it up. Chief change was in scenes where, instead of the racketeer mentioning names of dope, it's now the law enforcement officers who now state the tags of the various drugs. Braunstein says he doesn't understand the reason for the latter change.

Besides its long run at the Rialto, "Sleep" has also been booked on the Balaban & Katz circuit in Chicago as well as playing key situations in St Louis and Kansas City among others. Meanwhile, Weiss has a pic based upon femme wrestling, "Pin-Down Girl," ready for release, and "Parisian Nights" is also coming up. Distribution is on a states-right basis.

Cleve. Exhib

Continued from page 5

owner vowed to ruin the Moreland when it opened in 1938.

In its charges of conspiracy, G. & P., represented by Samuel T. Gaines, attorney, named Gusdanovic, his Regent, Avalon, Corlett and LaSalle theatre corporations, the Cooperative Theatres of Ohio, Inc., which books films for 130 local theatres; its president, Milton A. Mooney, plus Metro, 20th-Fox, Warner Bros., Universal-International and Columbia.

Gaines accused Gusdanovic of using his influence in Co-op Theatres to get better picture deals from the distributors for the Regent and discriminating against the Moreland, which did not belong to the film-booking agency.

Defendants' lawyers denied the charges and said the actions of the co-op agency are accepted competitive practices.

Pidgeon, Somerset Rep SAG at AFL Frisco Meet

Hollywood, Sept. 18.

Walter Pidgeon and Pat Somerset will represent the Screen Actors Guild at the annual convention of the American Federation of Labor in San Francisco this week. John Dales, Jr., executive secretary, will be detained in Hollywood by contract negotiations with the major studios.

Screen Extras Guild will be represented by Richard N. Gordon, prexy, and H. O'Neil Shanks, executive secretary.

Rep Skeds 3 More Regional Sales Meets

Hollywood, Sept. 18.

Second of a series of regional sales meetings for Republic branch managers will be held Sept. 21 in Chicago, followed by a third Oct. 1 in New York and a fourth Oct. 4 in Atlanta.

First conclave was held last week on the Republic lot with Herbert J. Yates and James R. Grainger in charge.

20th's Releases

Continued from page 5

wasn't enough time to compile enough attendance figures over an extended period to arrive at a fair appraisal of the plan's effect on the boxoffice," Sharkey said. Most exhibs said privately, however, that they had noticed an increase in attendance.

The plan devised by 20th distribution chief Al Lichtman worked this way: After the first-run downtown, there is a 28-day clearance with the film available to 11 theatres. Instead of all 11 playing the picture at the same time, the week is split, with five or six playing the film during one part of the week, and the remainder playing it the other part. After this run there is a seven-day break following which the film is available to third-run theatres with the same exchange system applying.

Goldenson

Continued from page 4

the daily operating problems of the chain. Thus, the mere pressure of time made it impossible, he said, to handle everything at once.

Loew's Negotiations

Washington, Sept. 18.

Negotiations on the Loew's antitrust decree suspended over the summer, resumed last week and are slated to continue this week with considerable progress seen being made.

Meantime, last week the Justice Department approved additional time for United Paramount Theatres to divest 21 picture theatres. Eighteen, which were to have been unloaded by Sept. 3, must now be sold by March 3, 1952. Three others, to have been sold by Oct. 3, now have a deadline of Dec. 3. An antitrust division spokesman said the extra time was allowed because UPT is ahead of schedule in cleaning up partnership situations.

Justice Department also gave the nod to conditions under which UPT could acquire the United Artists Theatre in Chicago, originally the decree called for the chain to unload its interest in this house. Now, however, Par may buy out the share owned by United Artists Theatre Circuit because UPT has converted the Apollo, another Chicago house, away from theatrical purposes. Paramount must first offer United Artists Theatre for sale for four months.

NYU's Pic Seminar

Motion picture course will be given on alternate Mondays at the N. Y. University Division of General Education starting Oct. 1. Called "Seminar in the Film," it will be taught by George Amberg, author and theatre consultant for the Museum of Modern Art, N. Y.

Students will examine and analyze outstanding examples of creative films regarding their artistic, social and psychological significance, as well as their technical treatment.

Astor Films to Reissue 6 Stromberg Films

All rights to six films made by veteran producer Hunt Stromberg are headed for acquisition by Astor Films. Deal was said this week to be set for finalization shortly.

Pix, leased in the 1943-46 span, and starring such performers as Jane Russell, Hedy Lamarr and Barbara Stanwyck, initially will be reissued by Astor. Following this, Atlantic Television Corp., Astor affiliate, will license the films to telecasters, according to the present plan.

In the past, Astor, which is headed by R. H. Savini, dealt only in theatrical reissues. Recently the outfit has been taking on distribution of new indie product, in addition to branching out into TV.

Six films are "Lady of Burlesque," 1943, Barbara Stanwyck and Michael O'Shea; "Guest in the House," 1944, Anne Baxter and Ralph Bellamy; "Young Widow," 1946, Jane Russell and Louis Hayward; "Lured," 1947, George Sanders and Lucille Ball; "Strange Woman," 1947, Hedy Lamarr, and "Dishonored Lady," 1947, Miss Lamarr and Dennis O'Keefe.

N. Y. Expo

Continued from page 5

000 and are making the pitch for MPAA backing.

Fred J. Schwartz, Century Theatres topper, presented charts showing in further detail the suggested layouts of exhibits for the overall expo. At a meeting last week the MPAA heads had said they required further information on the specific physical setup which the exhibs had in mind.

With the MPAA group thereupon apparently satisfied with the plan, it was decided that the effort to win over the studio heads would be made by the exhib unit. Group to trek to the Coast was not named but probably will include Schwartz. At yesterday's meeting he was joined by circuit toppers Harry Brandt, Max A. Cohen and Joseph Vogel.

TOA Agenda

Continued from page 5

They'll be guests of Coca-Cola on a boat ride around Manhattan Tuesday evening. Series of luncheons with prominent speakers will break up the Tuesday-Wednesday-Thursday meetings.

A session of the executive committee on Sunday (23) will precede opening of the convention. Committee consists of 16 members, plus the nine officers. There will be an open board meeting, to which members are invited. Monday morning Board consists of a rep of each of the 28 TOA units and 28 regional v.p.s, plus the national officers.

How many persons will attend the convention isn't certain yet, since exhibs and their employees from the metropolitan area and nearby cities are being invited for all or any part of the convention. In other words they don't have to pay a full registration, which would entitle them to participate all the way. As a result, there is expected to be a fluctuating attendance at various functions.

Total will probably exceed the approximately 750 exhibs, their wives and families, and tradeshow exhibitors who attended last year's Houston conclave. About 400 had been registered up to yesterday (Tues.).

Schary's 'Big Lie' Being Made as Short

Hollywood, Sept. 18.

Dore Schary's personal production, "The Big Lie," an anti-Communist documentary at Metro, will be made as a 30-minute film instead of a full-length feature, as originally announced.

Picture will be compiled from thousands of feet of Government film assembled by Victor Lasky, with Allen Rivkin writing script and commentary and Jack Dunbar as film editor.

Clips From Film Row

NEW YORK

First of four regional Republic sales confabs rolled last week at the studio with distribution chief James R. Grainger presiding. Other three sessions are slated to be held in Chicago Sept. 21, New York Oct. 1 and Atlanta Oct. 4. Prexy Herbert J. Yates scheduled to attend all four conclaves.

N. F. (Nicky) Goldhammer, Monogram eastern district manager, returned to home office last week after tour of eastern exchanges to set distrib deals on "The Highwayman" and "Disc Jockey."

Raymond Carroll, of Metro's home-office library, returned to Parris I. Ford over weekend for induction into the Marines.

George M. Wolf, Metro exploitation solicitous speaker to speak before the Advertising Club of Boston, Sept. 25, and at Lions Club of Morristown, N. J., Oct. 2.

Arthur Clinton, who has been an indie distributor of foreign pix, has joined Metro the'ls work on exploitation for "Quo Vadis."

Maurice Bergman, University's director of public relations, off to Charleston to address a meeting of the West Va. Allied Theatres. A. n. Charles Simonoff, manager of U's eastern ad-pub department, back in town off a studio huddle.

Leo Pillot, one-time special events director at Columbia and more recently personal manager of comic Sid Caesar, joined home-office publicity department of 20th Fox.

MINNEAPOLIS

Reel Fellows club of film salesmen elected Joe Murphy, of Republic, as prexy, and Harold Lundquist, 20th-Fox, as veepee.

Bill Winters, RKO salesman, sustained broken shoulder and fractured ribs in auto collision in which his own car was completely demolished.

James Spatz resigned as Republic office manager to move to California.

In number of shipments and dollar receipts, recent Paramount Week was biggest in local branch's history.

Columbia has met demands of Edina, suburban house, for 28-day availability, but other exhibitors have not followed suit yet. B. n. Freeborn, its owner, says he will carry his fight to courts.

Owners of Richfield, independent suburban theatre which has 28-day clearance regularly, started suit against Metro to test validity of its trade practice calling for competitive bids and to obtain damages alleged to have been caused by the trade practice.

PITTSBURGH

WB named first femme manager since the war. She is Josephine Sabbio, who becomes boss at the Regent. Al Skigen's assistant for seven years, Miss Sabbio was named to his post when Skigen was transferred to the Kenyon.

Lou Averbach, former Par salesman and later assistant to late Harry Goldstein, district head for that company, went into realty biz here.

Joseph R. Rieger, with the Warner circuit for two years at Tarentum, Washington, Pa., and Oakland, is the new pilot of the Ritz in New Kensington; succeeds Joseph A. Finch, who has gone to work outside the trade.

Three percentage suits filed against Charles Argentine and James Morosco, operators of the Keith, Burgettstown, by RKO, Par and Loew's, have been settled out of court by full payment of claims.

Frank A. Orban, Jr., Somerset exhib serving an unexpired term as Somerset County district attorney, nominated for the post on the GOP ticket.

Clyde S. Waugaman, formerly of Vandergrift, who recently purchased the Ligonier, Pa. Theatre, moved to the latter community. Waugaman is also owner of Carol.

Pittsburgh is suddenly getting a rush of advanced-price, continuous-run pictures. "David and Bathsheba" opened at the J. P. Harris last week at $1.25 top, including Federal and city taxes amounting to 30%, after 20th-Fox prevailed upon the house to get that price after it had originally set a dollar, levies included, as the scale. Now WB has announced the same admission and policy for "A Streetcar Named Desire" when it goes into the Warner downtown on Sept. 28. At the same time "Tales of Hoffmann" is playing to twice that but on a two-a-day basis at the Nixon, where English screen version of the opera will continue until legit season begins Oct. 1. Then "Hoffmann" may possibly move to the Jans Art Cinema, which is, like the Nixon, owned and operated by Gabe Rubin.

CHICAGO

Grand, RKO first-run house here, is trying a new gimmick, house doing a full week of horror films. Success of horror pics at the drive-ins this summer apparently is prompting the theatre to use terror pix, booking two different films each day for the full week. Plan was used successfully in other keys.

Irving Mandel, Monogram franchise holder here, seriously ill in Grant Park hospital, following heart attack.

Reopened Essex theatre is now operated by Select Cinema, Inc., headed up by Max Worth. He's an ex-operator at Hyde Park Theatre.

"Alice in Wonderland" (RKO-Disney) broke at 36 houses here on first playoff.

Jimmie Shields, B&K office manager in Alexian Brothers hospital for surgery.

Warner Theatres is reopening its Orpheum Theatre in Hammond Sept. 28.

LOS ANGELES

Metro will pre-release "An American in Paris" on Sept. 26 in San Francisco, New Orleans, Cleveland and Evansville, Ind., to take advantage of birthday of the late George Gershwin, whose score is heard in this pic.

Eight James FitzPatrick Traveltalks will be released by Metro in 1951-52 season. Shorts were made by FitzPatrick during a four-month world tour.

Nat Holt's "Silver City" replaced Pine-Thomas' "Hong Kong" on Paramount's December release program because of delay in latter film's Technicolor print.

Howard Hawks' "Red River" will be released by United Artists next March, according to Edward Small, one of film's backers. Film stars John Wayne and Montgomery Clift.

ST. LOUIS

James DeBrock, Paramount contract clerk, recalled to the Navy six months ago here on a furlough.

Lee Levy, Columbia salesman, sprained an ankle while on the golf course at Lake Side Golf Club.

J. R. Ruth relighted his Downing, Downing, Mo. The house was shuttered early in year.

The Carver, a unit of the Goldman-Leventhal circuit, being readied for relighting.

The Gem City, atomy, Quincy, Ill., is hypoing biz by preventing stageshows in addition to films. Recently the "Grand Ole Opry" outfit played the spot.

DALLAS

Robert Yancey named manager of Showboat Theatre at Texas City. He was moved here from Nacogdoches.

W. E. (Bill) Finch, who joined Monogram in 1940 as salesman, upped to company branch manager here.

BOSTON

Joseph P. Lisc, for last two years operator of the Astor, Lawrence, appointed general manager for Warner Theatres, succeeding Max Melnicoff, who resigned recently.

Max Selver, for 22 years with Warner Theatres, resigned to become district manager for the Massachusetts theatres of the Phil Smith Management Co. Will headquarter at circuit's New Cinema, Framingham, stated to open Oct. 4.

Francis X. Bushman, here tub-thumping for "David and Bathsheba," was bedded with throat ailment and unable to fulfill his personal appearance sked.

Karl Fasick appointed publicity chief for Loew's State and Orpheum. Succeeds Bob Newhook, who resigned to become publicity topper for March of Dimes.

'TALK' SLICK $16,000, CLEVE.; 'ANGELS' 12G

Cleveland, Sept. 18.

Toughest opposition to key theatres in the Cleveland Indians' baseball race for World Series, resulting in formidable interest in daily TV and reports of their progress. Eleanor Parker's personal and big ballyhoo for Hipp's preem of "Millionaire For Christy" pushed biz to a good figure but nothing outstanding. "Angels in Outfield" isn't doing very high for State. "People Will Talk" shapes up okay at Palace.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Tomorrow Another Day" (WB). Fairish $12,000. Last week, "Force of Arms" (WB), $12,000.

Hanna (Hanna) (1,250; $1.25-$2.40)—"Tales of Hoffmann" (Indie) (2d wk). Good $11,000 following $13,000 last week.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Millionaire For Christy" (20th). Kleig-lighted preem and big civic home-town reception for Eleanor Parker got it off fast but slowed up to barely okay $16,000 in 8½ days. Last week, "Meet After Show" (20th) (2d wk), $8,000 in 5 days.

Lower Mall (Community) (585; 55-80)—"Five" (Col). Nice $4,500. Last week, "Four in Jeep" (Indie) (2d wk), $3,500.

Ohio (Loew's) (1,244; 55-80)—"Here Comes Groom" (Par) (m.o.) (3d wk). Holding up at $6,000 after fine $7,000 last stanza.

Palace (RKO) (3,300; 55-80)—"People Will Talk" (20th). Pleasing $16,000 or near. Last week "Mask of Avenger" (Col) plus Spike Jones unit onstage. Not too big at $24,000, with fight telecast drawing standees and $7,500 additionally.

State (Loew's) (3,430; 55-80)—"Angels in Outfield" (M-G). Batting out only a one bagger at b.o., $12,000. Last week, "People Against O'Hara" (M-G), $13,000.

Stillman (Loew's) (2,700; 55-80)—"People Against O'Hara" (M-G) (m.o.). Average $5,000. Last week "That's My Boy" (Par) (m.o.) (4th wk), $7,000.

Tower (S-Burger) (500; 55-80)—"Scarf" (UA) and "Two Gals and Guy" (UA). Okay $5,000. Last week, "Two of Kind" (Col), $4,000.

'Belvedere' Only Okay $10,000 in Slow Mpls.

Minneapolis, Sept. 18.

While the Robinson-Turpin fight pictures at two RKO houses and such newcomers as "Belvedere Rings Bell," "People Against O'Hara" and "Force of Arms" are providing some stimulus, nevertheless there is a further boxoffice lull again currently as compared to briskness of last week. The public schools opening, always an adverse factor, is largely blamed for the reversal of upward trend. It's the third week for "David and Bathsheba," still okay.

Estimates for This Week

Century (Par) (1,600; 74-$1.20)—"David and Bathsheba" (20th) (3d wk). Fine $9,000. Last week, big $11,000.

Gopher (Berger) (1,000; 50-76)—"The Strip" (M-G). Tepid $4,500. Last week, "Warpath" (Par) (2d wk), $4,000.

Lyric (Par) (1,000; 50-76)—"Basketball Fix" (Indie) and "Two Dollar Better" (Indie). Poor $2,500. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), $3,000 in 5 days.

Radio City (Par) (4,000; 50-76)—"Belvedere Rings Bell" (20th). Okay $10,000. Last week, "That's My Boy" (Par) (2d wk), fine $8,000 after buff $17,000 initial stanza.

RKO-Orpheum (RKO) (2,800; 50-76)—"Force of Arms" (WB) and fight pictures. Good $10,000. Last week "Happy Go Lovely" (RKO), $5,000.

RKO-Pan (RKO) (1,000; 40-76)—"Native Son" (Indie) and "Hurricane Island" (Col) plus fight pix. Fast $8,000. Last week, "Flying Leathernecks" (RKO) (2d wk), okay $5,000.

State (Par) (2,300; 50-76)—"People Against O'Hara" (M-G). Fairly good $7,000. Last week, "Jim Thorpe" (WB), $9,000.

World (Mann) (400; 50-80)—"Tony Draws a Horse" (Indie) (2d wk). Fair $2,200. Last week, $2,500.

Picture Grosses

KANSAS CITY

(Continued from page 10)

Tall at $16,000. Last week, "People Against O'Hara" (M-G) and "Flame Stamboul" (Col), $10,000.

Missouri (RKO) (2,650; 50-75)—"Hornblower" (WB) and "Ghost Chasers" (Mono) (2d wk) with Robinson-Turpin fight pictures added. Great $12,000. Last week, $15,000.

Paramount (Tri-States) (1,900; 50-69)—"Warpath" (Par). Moderately good $10,000. Last week, "Here Comes Groom" (Par) (2d wk), unusually big $12,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217, 50-75)—"Belvedere Rings Bell" (20th) and "The Guest" (20th). Hefty $18,000. Last week, "Cattle Drive" (U), $14,000.

Vogue, Baltis, Glen, Fiesta, Strand, Southtown (Indie) (4,496; 45-50)—"Little Big Horn" (Lip) and "Savage Drums" (Lip). First time such arrangement of indie subsequent-runs for first-run pix made here. Looks modest $7,000. Last week, subsequent-run.

'Lovely'-Fight Pix Nice 8G, Seattle; 'Rhubarb' 9G

Seattle, Sept. 18.

Biz is backing away from recent high levels here this week. "Angels in Outfield" looms especially weak at Music Hall. "Disc Jockey," "Rhubarb" and "Happy Go Lovely," last relped by fight pix, shape as best bets.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Disc Jockey" (Mono) and "American Spy" (Mono). Okay $7,500. Last week, "Little Girl" (20th) and "Let's Go Navy" (Mono) (2d wk), $6,600.

Fifth Avenue (Evergreen) (2,300; 65-90)—"Rhubarb" (Par) and "Corky Gasoline Alley" (Col). Good $9,000 or over. Last week, "People Will Talk" (20th) and "Hard, Fast, Beautiful" (RKO) (2d wk), $8,500.

Liberty (Hamrick) (1,650; 65-90)—"Happy Go Lovely" (RKO) and "Underground Spy" (Rep) plus fight pix. Fine $8,000. Last week, "Iron Man" (U) and "Havana Rose" (Rep), $7,300.

Music Hall (Hamrick) (2,200; 65-90)—"Angels in Outfield" (M-G) and "Tale of Navajos" (M-G). NSG $6,500. Last week, "Hornblower" (WB) and "Benny Dip" (UA) (3d wk-6 days), $6,000.

Orpheum (Hamrick) (2,800; 65-90)—"Jim Thorpe" (WB) and Ft. Dodge Stampede" (Rep) (2d wk). Okay $6,000 in 6 days after $11,200 last week.

Paramount (Evergreen) (3,039; 65-90)—"Here Comes Groom" (Par) and "Guy Came Back" (20th) (3d wk). Trim $8,500 after $10,700 last week.

DETROIT

(Continued from page 11)

70-95)—"That's My Boy" (Par) and "Katie Did It" (Col) (3d wk). Held at $17,000. Last week, sock $21,000.

Palms (UD) (2,900; 70-95)—"Force of Arms" (WB) and "Badman's Gold" (UA). Forceful $17,000. Last week, "Little Egypt" (U) and "Assassin for Hire" (Indie), $11,000.

Madison (UD) (1,800; 70-95)—"Toast New Orleans" (M-G) and "Rogues of Sherwood Forest" (Col) (reissues). Fair $10,000. Last week, "Francis to Races" (U) and "Maniac on Wheels" (Lip), $8,000.

United Artists (UA) (1,900; 70-95)—"People Will Talk" (20th) (2d wk). Holding at $11,000. Last week, stout $12,000.

Adams (Balaban) (1,700; 70-95)—"Angels in Outfield" (M-G). Okay $9,000. Last week, "Law and Lady" (M-G), $4,000.

PITTSBURGH

(Continued from page 10)

wk). Looks big $9,000 on top of $10,500 first week. Picture will stay until house opens legit season Oct. 1.

Penn (Loew's) (3,300; 50-85)—"Angels in Outfield" (M-G) (2d wk). Baseball fantasy still doing all right at $11,500 on top of big $22,000 last week.

Stanley (WB) (3,800; 50-85)—"Force of Arms" (WB) and fight pix. Latter not helping as expected, and looks dull $11,000. Last week, "Flying Leathernecks" (RKO), $13,000.

Warner (WB) (2,000; 50-85)—"Flying Leathernecks" (RKO) (m.o.) and fight films. Latter no assist here either but okay $5,500 looms. Last week, "Jim Thorpe" (WB) (m.o.), $4,500.

WAYNE LOFTY $24,500, PORT.; 'ANGELS' 8½G

Portland, Ore., Sept. 18.

Ace product is keeping the coin pouring into first-runs here this week. "Flying Leathernecks" looks great at Paramount and Oriental. "Angels in Outfield" also shapes fancy at United Artists.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Comin' Round Mountain" (U) and "Feudin' Rhythm" (Col). Okay $8,000. Last week, "Hornblower" (WB) and "This Is Korea" (Rep) (2d wk), $9,000.

Guild (Parker) (400; 65-90)—"Ballerina" (Indie) and "Paris 1900" (Indie). Good $2,200. Last week, "Toast New Orleans" (M-G) and "Midnight Kiss" (M-G) (4th wk), $2,200 for return of subsequent-run pix.

Oriental (Evergreen) (2,000; 65-90)—"Flying Leathernecks" (RKO) and "Outlaw Brother" (UA), day-date with Paramount. Hot $7,500 for Wayne pix. Last week, "Frogmen" (20th) and "Young As Feel" (20th), $6,400.

Orpheum (Evergreen) (1,750; 65-90)—"Disc Jockey" (Mono) and "American Spy" (Mono). Solid $7,500. Last week "Frogmen" (20th) and "Young As Feel" (20th), $10,500.

Paramount (Evergreen) (3,400; 65-90)—"Flying Leathernecks" (RKO) and "Outlaw Brother" (UA), also Oriental. Torrid $17,000. Last week, "Mask of Avenger" (Col) and "Two Of Kind" (Col), $8,000.

United Artists (Parker) (880; 65-90)—"Angels In Outfield" (M-G). Fancy $8,500. Last week, "Law and Lady" (M-G), $6,500.

DENVER

(Continued from page 10)

(U) and "Two Gals, Guy" (UA), $8,500.

Broadway (Wolfberg) (1,500; 40-80)—"Flying Leathernecks" (RKO) (3d wk). Okay $7,000. Last week, $8,000.

Denham (Cockrill) (1,750; 40-80)—"Here Comes Groom" (Par) (3d wk). Down to $10,500. Last week, good $12,500.

Denver (Fox) (2,525; 40-80)—"Jim Thorpe" (WB) and "Fugitive Lady" (Rep), day-date with Esquire. Good $14,000. Last week, "Belvedere Rings Bell" (20th) and "Chain Circumstance" (Col), same.

Esquire (Fox) (742; 40-80)—"Jim Thorpe" (WB) and "Fugitive Lady" (Rep), also Denver. Nice $3,000 or near. Last week, "Belvedere" (20th) and "Chain Circumstance" (Col), $2,500.

Orpheum (RKO) (2,600; 40-80)—"Mark of Renegade" (U) and "Tall Target" (M-G). Average $13,000 or close. Last week, "His Kind of Woman" (RKO) and "Murder Without Crime" (Mono) (2d wk), $16,000.

Paramount (Fox) (2,200; 40-80)—"Pickup" (Col) and "Never Trust Gambler" (Col). Mild $7,500. Last week, "Mask of Avenger" (Col) and "Hurricane Island" (Col), $8,000.

Tabor (Fox) (1,967; 40-80)—"Guy Came Back" (20th) and "Tomorrow Another Day" (WB), also Aladdin, Webber. Fair $5,500. Last week, "Iron Man" (U) and "Two Gals, Guy" (UA), nice $8,000.

Vogue (Pike) (600; 60-80)—"Dance Magic" (Indie). Fine $2,800. Last week, "Notorious Gentleman" (Indie), $2,000.

Webber (Fox) (750; 40-80)—"Guy Back" (20th) and "Tomorrow Another Day" (WB), also Aladdin, Tabor. Fair $3,000. Last week, "Iron Man" (U) and "Two Gals, Guy" (UA), good $4,000.

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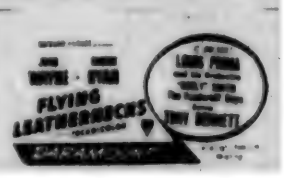

MUTUAL, METRO IN MATING

FCC's 'Be Kind to ABC' Year

Washington, Sept. 18.

From authoritative sources here comes word that the FCC, despite the facade of aloofness and intent at full-scale probing that's made headlines in recent weeks, will definitely okay the merger of ABC network with United Paramount Theatres. Such an eventuality, of course, would give ABC a new-found stature and prestige within the AM-TV broadcasting industry.

That the FCC was destined to fully explore and reappraise the ABC-UPT dickering, in view of the intricate shadings attending the Paramount Theatres-Paramount Pictures divorcement and Par's linking with the DuMont network, was taken for granted.

However, on the heels of the revelation that UPT and ABC had come to a merger agreement, the network has subsequently involved itself with so many commitments in lining up sponsorship deals (totalling $24,000,000 in recent weeks), that a repudiation by the FCC would be virtually tantamount to inviting a disaster. Rather than identify itself as a villain, comes the authoritative report, the FCC will give the go-ahead signal to the merger in underwriting its new career, rather than being a party to a possible collapse of a big business enterprise.

CBS' Two-Hour Block-Programming Pop Music AM Lineup for Fridays

CBS, which encountered some difficulties over the past couple of years in trying to convert its Friday night radio segments into the commercial payoff column, is innovating an entirely new programming approach, designed primarily for listeners in non-TV areas and as a come-on for TV viewers desiring an AM listening respite.

Lester Gottlieb, the web's radio program director, is embracing the "block programming" technique of four consecutive half-hour shows carrying the overall title of "Musicland, USA" grooved to the same musical tempo (somewhat similar though in the lighter vein, to the NBC Monday night lineup of "Firestone Hour," "Telephone Hour," "Cities Services," etc.).

New lineup preems Oct. 5, with a musicale featuring Alfredo Antonini, Earl Wrightson and a chorus going into the 8:15 to 9 p.m. segment, highlighting musicomedy and operetta selections. The 9 to 9:30 period will be occupied by a new show called "Bigtime," starring Georgie Price, and featuring Ray Bloch's orch and a chorus, Jimmy Carroll, Sally Sweetland and Dorothy Loudon, with accent on tunes dating through the 1900-1930 era. A Freddy Martin show, with current pop tunes, goes into the 9:30 to 10 time. As such, the programs will feed into each other, without a break.

To make way for the new lineup, the Rayburn and Finch show is being cancelled, with Spade Cooley and last season's "Hear It Now" hour program also exiting. (Latter becomes a TV version under "See It Now" title.)

New shows will be sold in either 30-minute or 15-minute segments, tagged at from $3,400 to $4,000 per half-hour. Lou Malemed has been

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'Blind Date's' Exit

"Blind Date" winds up a year's run for Gruen Watch Co. on ABC-TV tomorrow (Thurs.). Program, which checks off the web at the same time, was one of the net's earliest TV entries.

Bernard L. Schubert, who packages "Date," is dickering for another network slot.

Philip Morris To Sponsor Cantor In NBC Radio Series

Eddie Cantor returns to the radio airlanes, going into the Sunday 9:30 to 10 p.m. slot on NBC under Philip Morris sponsorship. Deal was set yesterday (Tues.) via Milton Blow agency.

Cantor's program will be a combination of his one-man concert show and a glorified disk jockey stanza, with the comedian doing via recordings, a cavalcade of show biz greats among his intimates spanning his 40 years in entertainment. Also, he'll use it as a spring

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Admiral, Chevvy Jockey for Dinah

Deal for Procter & Gamble sponsorship of Dinah Shore on NBC-TV practically went out of the window this week, with indications that either Admiral Radio & Television or Chevrolet would fall heir to the bankrolling deal on a 7:30-7:45 p.m. twice-a-week (Tuesday and Thursday) basis. Originally Van Camp was all set to pick up the tab, but bowed out last week in a hassle over station clearances.

P&G was interested in buying the Dinah Shore TV entry on a Monday-Wednesday-Friday deal, but in view of the singer's film commitment in which she'll co-star with Betty Hutton in the "Dolly Sisters," it would necessitate Miss Shore providing a substitute singer for two of the three days while the film was in shooting. It was figured P&G wouldn't go for that. Even under the Admiral or Chevrolet deal, a sub will be required one of the two days each week.

RADIO, PIX TIE $5,000,000 DEAL

Mutual network and MGM Radio Attractions, with its wide scope of Metro film personalities, and properties, have closed a $5,000,000 two-year programming deal that will have broad ramifications for the radio and film industries. In effect it's an AM-pix alliance against TV.

Entente calls for the Metro radio outfit to supply $2,500,000 worth of programs yearly, taking over the 8-9 p.m. hour on a Monday-through-Saturday basis. Spots will be offered in this period on a participating basis similar to NBC's "Tandem" and ABC's "Pyramid" plans.

At the same time, the shows will also be available for outright sponsorship by a single bankroller. When individual programs are bought and as others are SRO on participations, the initial six hours of Metro programming will be expanded to eight, 10 or 12 hours. For 12 hours weekly, MBS would pay $5,000,000 a year.

The plan, which is penciled in to start Nov. 19, will include two hour-long stanzas and eight 30-minute airers. The 60-minute vehicles will be a musical series on Wednesdays and "MGM Theatre of the Air" on Saturdays. About half of the shows will be old MGM transcribed properties and the remainder will be newly made. All, however, will be on tape.

It's understood that the new material will include some of the pic studio's big-league stars and properties. As such, it can provide a big hypo to Mutual's talent and program roster.

MBS reps in the deal were prexy Frank White, board chairman Tom O'Neil and program v.p. William Fineshriber, Jr. On the Metro side it was handled by WMGM chief Bertram Lebhar, Jr., and the Loew's top echelon including Nicholas M. Schenck, Charles C. Moskowitz, Joseph R. Vogel, J. Robert Rubin and Leopold Friedman.

Negotiating for Year

Pact doesn't interfere with the individual operations of the parties. Thus Metro is free to sell a property to another network and MBS is free to buy shows from other pic studios.

Deal has been in the works for well over a year. It has already been okayed by the boards of Mutual and Metro. On Monday (17) it was unwrapped for the Mutual Af-

(Continued on page 46)

Parent RCA Poses Difficulties For NBC on 'Operations Tandem'

NBC has been finding in recent weeks that its parent company, Radio Corp. of America, isn't the easiest client to live with. In fact, RCA, along with Chesterfield, have been throwing some curves at the web which threatened to hurl a sponsorship strikeout on the network's prize "Operation Tandem" baby.

"Tandem" is set to reprise its five-nights-a-week sponsor participation setup with the return of the "Big Show" on Sept. 20 with RCA, Chesterfield and Whitehall committed as clients. But RCA now appears torn between several of its sponsorship entities riding the NBC airlanes, including the Phil Harris-Alice Faye stanza and the Meredith Willson musical show.

Apparently RCA doesn't want to spill over into too many programming ventures on the network, and at the moment looks more favorably on the Phil Harris situation comedy, rather than "Tandem," which includes a half-hour pickup of "Big Show," preceding Harris on the Sunday schedule.

Chesterfield, which several weeks ago threatened to throw a wrench into the "Tandem" plans by insisting that the network substitute a new Dean Martin and Jerry Lewis radio show for the Boston Pops Orchestra, is now talking about an eventual exclusivity on the Martin & Lewis show, divorced from "Tandem," if the stanza clicks. As with Bing Crosby, Bob Hope and Arthur Godfrey, Chesterfield is anxious to corral the comedy team for merchandising and other values, without sharing the team with other clients.

Only Whitehall, among the three "Tandem" participating sponsors, appears happy with the setup. Indications, yesterday, however, were that Chesterfield and Whitehall would ride with RCA exiting.

Duff Stuff

Washington, Sept. 18.

Pennsylvania's Sen. James "Big Red" Duff had the $64 question tossed at him Sunday night (16) when he appeared here on the CBS television show, "The Big Question."

At the conclusion of the program, Duff was told a caller was waiting on the telephone, apparently to congratulate him. The Senator hurried to the phone, said "hello" and got this from an unknown at the other end of the wire:

"Who is your barber? That's the best looking crew haircut I've seen in a long time."

TV Studio Grab In East Despite 'Go West' Hoopla

Despite the persistent Hollywood hoopla about L. A. replacing N. Y. as the television programming capital, move is not in the cards this year. NBC-TV, which is expected to make more use of the eastbound mirrowave link than any of its competitors, figures that it will have only five hours of programming per week at the most emanating from the Coast this season, as compared with approximately 50 hours which will originate in N. Y. and be beamed to L. A.

In addition, NBC this week capped a flurry of new studio acquisitions in N. Y. by picking up a five-year lease from RKO Theatres for the Colonial Theatre, at 62d Street and Broadway. Pacting for the Colonial follows by less than a week NBC's purchase from Warner Bros. of the old Vitaphone studio in Brooklyn and its takeover of the New Amsterdam Theatre Roof from WOR-TV, N. Y. indie outlet. Web execs claim that NBC wouldn't be interested in acquiring the new studio space if it planned to move much of its programming to the Coast.

Other webs apparently eye the

(Continued on page 47)

NBC's New Gold On Old Gold Amateurs

Baltimore, Sept. 18.

Unusual situation of a network turning over one of its major TV properties to a competing web outlet is shaping up here. It involves the Old Gold-sponsored "Original Amateur Hour," heard Tuesday nights at 10 to 11 on NBC-TV and carried by the NBC affiliate here, WBAL-TV.

However, WBAL has served notice that it was dropping the program. Station, which does considerable educational programming, for which it has been widely kudosed, maintains that, to fulfill its "programming on a local level" obligation to the FCC, it is compelled to recapture two and a half hours currently allotted to network pickups.

NBC negotiated unsuccessfully with the CBS outlet, WMAR-TV, to take over "Amateur Hour," but the latter station was already committed for the time. Currently a deal is in the works for WAAM, the ABC affiliate, to inherit the show. However, the station is asking for an approximate 50% hike over its regular rate, and that's what's presently snagging the switchover.

JACK WARWICK EXITS WARWICK & LEGLER

Jack Warwick, vice-president and director of Warwick & Legler agency, and brother of H. Paul Warwick, agency prez, is resigning, effective Oct. 1. He plans to open his own agency. Taking Warwick's place on the directorate will be Irving J. Paulus, treasurer and secretary.

Warwick has been associated with the agency for the past 30 years. He was primarily concerned with the Equitable Life Insurance account. However, none of the W&L business is shifting.

NBC 25th Anniversary

Will be celebrated

in a Special Section

of

VARIETY

Publication Date:

September 26

CBS Pacts 3 New Sponsors for Sat. Day Sellout; Cannon In for 500G

Talk about radio's big commercial comeback paid off this week for CBS. Web pacted three new sponsers for Saturday daytime shows, including a $500,000 time and talent bonanza. That gives it a complete Saturday sellout from 11 a. m. to 5:30 p. m. CBS also wrapped up renewal deals with nine different bankrollers for a total of 12 shows. Influx of new business proves, according to CBS sales veepee John J. Karol, that sponsors are convinced that network radio "still gives them more value per dollar in terms of circulation and audience delivered than any other medium."

Lineup of new bankrollers was highlighted by the inclusion of Cannon Towels, making its radio network debut. Outfit, which has participated previously in several television shows, signed for "Give and Take," the John Reed King audience participation series, which was dropped several weeks ago by Toni. That's the $500,000 account. Show will be aired Saturdays from 11:30 a. m. to noon under Cannon sponsorship, starting Oct. 6. Toni, meanwhile, picked up the tab on "Grand Central Station," vet radio dramatic series, which was dropped recently by Pillsbury. "Station" goes into the 1 to 1:30 p. m. slot.

Third new bankroller is Carter Products, which signed for a new dramatic series, titled "City Hospital." Program is to be aired Saturdays from 1:30 to 2 p. m., also starting Oct. 6. Latter show will directly precede the CBS "Football Roundup," three-hour coverage of the top football games throughout the country, which is to be sponsored this year by General Electric.

Renewals line up as follows: American Home Products for "Romance of Helen Trent" and "Our Gal Sunday"; General Foods for Wendy Warren and the News"; Miles Labs for "Hilltop House" and "Curt Massey Time"; Auto Lite for "Suspense"; Lever Bros. for a quarter-hour segment of Arthur Godfrey's morning strip; Camels for the Bob Hawk and Vaughn Monroe shows; Electric Cos. for "Meet Corliss Archer"; Chesterfield for the Bing Crosby show and Coca-Cola for the Edgar Bergen-Charlie McCarthy series.

Radio Premieres

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Sept. 19-29):

Sept. 21

Mr. District Attorney. Drama. ABC. 9:30-10 p.m. Bristol-Myers, through Young & Rubicam.

Sept. 23

Greatest Story Ever Told. Drama. ABC. 5:30-6 p.m. Goodyear, via Y&R.

American Forum of the Air. Panel. NBC. 2:30-3 p.m. American Trucking, via Blow.

Sept. 24

Break the Bank. Quiz. ABC. Monday-thru-Friday (11:30-a.m.-12 noon). Participating.

Sept. 28

Ozzie and Harriet. Situation Comedy. ABC. 9-9:30 p.m. H.J. Heinz, via Maxon.

Grandstand Rice Show. Sports. CBS. 8-8:15 p.m. Sylvania, via Cecil & Presbrey.

East-Originating Shows Won't Get TV Coast Repeats

NBC-TV's "Colgate Comedy Hour" and "All Star Revue" may wind up on the air in Hollywood at 5 p.m., even though they're not seen in N. Y. until 8 p.m. While the web plans to compensate for the three-hour time lag between the two coasts on some of its N. Y.-originated programs by kinescoping them when they reach Hollywood and then playing back the kines three hours later, shows originating in Hollywood for the network will be aired there at the time they are produced.

According to NBC execs, they're simply following the radio pattern. Most of the top shows emanating from N. Y., they pointed out, are taped off the air for a "Coast repeat" playback in Hollywood three hours later. Big programs which come from the Coast, however, are aired there simultaneously with their live staging. California audiences, NBC toppers said, are already accustomed to listening to such shows at those early-evening times and so should have little trouble in acquiring the early-evening viewing habit for TV.

Possible exception to the rule.

(Continued on page 47)

GEORGIE PRICE
One of America's Great Entertainers
BOwling Green 9-6420 60 Beaver St. New York City

Gibbs Corners Chunk Of ABC's Spectrum With Daytime Entries

ABC has set its 3:30-4:30 p.m. soap opera block, which kicks off next week. The afternoon block and the morning serial group are a bonanza for John Gibbs, who reps four of the shows.

Starting Monday (24), "Mary Marlin" takes the 3:30 p.m. slot. The Jane Crusinberry property will be scripted by Mona Kent. "Strange Romance of Evelyn Winters," Frank and Anne Hummert package, goes into the 3:45 slot, backed by Philip Morris.

Following week, Oct. 1, web kicks off "Valiant Lady" at 4 and "Marriage For Two" at 4:15. "Valiant" is written and created by Hector Chevigny. Elaine Carrington will do "Marriage," her second ABC serial (other being "When a Girl Marries" in the a.m.).

Gibbs reps "Marlin," "Marriage," "Against the Storm" (created by Sandra Michaels, who is Mrs. Gibbs) and "Lone Journey" (created by Peter Michaels, Mrs. Gibbs' brother).

ABC program v.p. Leonard Reeg has cancelled Frances Scully, the Dean Cameron network airer and "Altar Bound."

Ullman's NBC-TV Pact

Pittsburgh, Sept. 18.

Furth Ullman, head scenic artist for the summer opera company here for last three seasons, just signed a 44-week deal with NBC-TV and has already left for Hollywood to go to work at network's West Coast studio.

Ullman has done set stuff for teevee before but only on a spot basis. This is his first long-term stretch. He's been assured top shows with NBC.

Bill Stern's 500G 3-Year NBC Pact

Bill Stern, NBC sports director, has negotiated a new three-year deal with the network, although the present one doesn't expire until next March. Under the new pact, Stern will forsake his administrative functions to devote his time exclusively to broadcasting and telecasting.

New contract gives Stern a minimum guarantee of $500,000 over the three-year span. That amount has approximated his total gross under the old agreement, but under the new terms it permits Stern an opportunity to shoot for higher than the minimum stakes.

Stern will do some of the Westinghouse-sponsored grid games under the NCAA formula. Whether or not he gets the Rose Bowl assignment under the Gillette NBC exclusivity is still problematical.

Samuel Kaufman
(Producer of the 'Silver Jubilee on NBC' Series)
reviews the fun and problems that go into
Bringing Them Back Alive
• • •
a byline feature in the
NBC SILVER JUBILEE SPECIAL EDITION
of
VARIETY

Television Premieres

(Sept. 19-29)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Sept. 19-29):

Sept. 19

Kate Smith Evening Hour. Variety. NBC. 8-9 p.m. Participating.

Arthur Murray Party. Variety. ABC. 9-9:30 p.m. Arthur Murray, via Ruthrauff & Ryan.

Sept. 20

Alan Young Show. Comedy. CBS. 9-9:30 p.m. Esso, via Marschalk & Pratt; Kroger, via Ralph H. Jones.

Sept. 21

Versatile Varieties. Variety. ABC. 9:30-10 p.m. Bonafide Mills, via Gibraltar.

Sept. 22

One Man's Family. Drama. NBC. 7:30-8 p.m. Manhattan Soap, via Scheideler, Beck & Warner.

Ed Wynn Show. (All Star Revue). Comedy. NBC. 8-9 p.m. Participating.

Sept. 23

Eddie Pinza-Milton Berle Show. (Colgate Comedy Hour). Variety. NBC. 8-9 p.m. Colgate, through Sherman & Marquette, Ted Bates.

Sept. 24

Love of Life. Soap opera. CBS. Monday-thru-Friday, 12:15-12:30 p.m. American Home Products, via Blow.

Amazing Mr. Malone. Whodunit. ABC. 8-8:30 p.m. Sieberling Rubber, via Meldrum & Feinsmith.

Sept. 27

Gruen Theatre. Drama. ABC. 9:30-10 p.m. Gruen, via McCann-Erickson.

Sept. 29

NCAA Football. NBC. 2-4:30 p.m. Westinghouse, through Ketchum, McLeod & Grove.

Jack Carson Show. (All Star Revue). Comedy. NBC. 8-9 p.m. Participating.

Denver as a 'TV Ghost City' Has Its Good & Bad Points to Easterner

By JACK LEVY

Denver, Sept. 18.

The strange paradox of having the east-west microwave relaying programs across the heart of this state and yet being without television strikes the easterner visiting Denver. The familiar TV antenna which has become a fixture on almost every roof in most large cities is absent here. There are no TV ads in the newspapers and no TV logs on the program pages. What mention one finds about TV has to do with its eventual arrival, whether via theatre or stations.

It's quite certain that the first TV programs on a large scale will come to Colorado through the theatre, since it will probably be another 18 months before the first station will be ready to broadcast—at least in Denver where hearings will be necessary to determine who gets the available channels. Now that the microwave is in operation there's every incentive to bring in outstanding network programs and that is what John Wolfberg, who operates the Broadway, is planning to do.

Wolfberg hopes to show the World Series this fall, if arrangements can be worked out. He has received assurance that the network signal can be relayed to the theatre from the Mountain States Telephone & Telegraph building downtown, where the microwave relay station is located. However, if the Series cannot be shown, Wolfberg will bring other network programs to the Broadway. Other theatres will doubtless follow.

Being without television has its advantages as well as disadvantages. Problems of competition for audience do not exist as yet for theatre and radio station operators. Motion picture grosses haven't experienced the decline of those in TV areas. Radio station time sales have suffered no TV impact.

For the viewing public, absence of TV means color should have an easier time since there's no incompatibility problem. KLZ, the CBS affiliate in Denver, has told the

(Continued on page 47)

$6,000,000 TO LINK SOUTHWEST TV CITIES

Washington, Sept. 18.

Plans for a $6,000,000 microwave relay project, which will open up network TV to four cities in the southwest, were filed with the Federal Communications Commission last week by the American Telephone & Telegraph Co. The project, scheduled for completion in February, 1953, will bring network programs to Dallas, Fort Worth, Tulsa and Oklahoma City.

AT&T is also planning to extend network service next year to Miami and New Orleans. Regular service interconnecting Los Angeles, San Francisco, San Diego and Salt Lake City with the network is due to begin late this month.

Upon completion of projects now active, network TV will be brought to all TV cities except Seattle, Phoenix, Ariz., and Albuquerque, N. M.

New Claims Bring Stay in Atlanta WSB-TV Switch

Washington, Sept. 18.

To consider new charges raised in connection with the sale of WSB-TV in Atlanta, Atlanta Newspapers, Inc., the Federal Communications Commission last week issued a further stay of its order approving the transfer of the station to a group known as Broadcasting, Inc. The new stay extends until Sept. 21 a previous stay granted Aug. 29.

Sale of the station, resulting from the merger of the Atlanta Constitution and Atlanta Journal and their radio and TV properties, is being contested by the Georgia Tech station, WGST, in Atlanta, and E. D. Rivers, Jr., both applicants for TV in Atlanta.

New charges made by Rivers are based on the failure of a stockholder in ANI to report his interest in Broadcasting, Inc. The amount of the stock involved is not at issue, says Rivers, but "the importance lies in the fact that there was not a complete disclosure of stock ownership."

Rivers also berates ANI for "procrastination" and "subterfuge"

(Continued on page 47)

Clients Ankle 'Songs' On CBS-AM; 'Wax Works' Gets Hour Sat. Spread

CBS is axing the radio side of its Saturday night "Songs for Sale" after the Sept. 29 broadcast, replacing it with an hour-long version of Robert Q. Lewis' disk jockey show, "Wax Works." Television version of "Songs" will remain, however, in the Saturday night 10 to 11 slot.

Reason for ditching the AM part of the show was reportedly the sponsors' dissatisfaction with the simulcast idea. Both Arrid and Sterling Drugs were willing to ride it out on TV but preferred to put their radio money elsewhere. As a result, in ankling "Songs" on radio, Arrid picked up a new half-hour Saturday afternoon program on CBS-AM, "City Hospital," and Sterling pacted for "Pursuit," half-hour dramatic series on Tuesday nights.

"Songs," which is now emceed by Steve Allen, preemed originally as a radio show. CBS, following the demise of its Saturday night "Sing It Again," moved the show into that spot as a simulcast. It represents the latest example of the AM only—to simulcast—to TV only trend in broadcasting.

Lewis' "Wax Works," incidentally, will continue Monday, Tuesday and Thursday nights from 10:30 to 11, in addition to the Saturday night spread. CBS is pitching it to potential sponsors for $600 per quarter-hour but so far has had no luck in selling it.

Sarnoff's N.Y.-D.C. Test of RCA Color

Brig. Gen. David Sarnoff, RCA board chairman, goes to Washington tomorrow (Thurs.) to witness the first transmission of RCA-NBC's current series of color programs from N. Y. to D. C. Pictures are to be sent via closed-circuit microwave relay, and Sarnoff wants to judge the quality of reception on the long-distance hop.

It's expected that, if the N. Y. to D. C. tests prove successful, RCA will install a number of color receivers in Washington and invite the public in to watch the shows, starting Oct. 3. That would mean that members of Congress, as well as of the FCC, would probably also be invited as a lead-in to RCA's anticipated filing for new hearings to obtain a commercial okay on its system. Coincidentally, in N. Y., the public would be invited to these color field tests.

While it's possible that RCA-NBC might inaugurate a new series of afternoon programs for the N. Y. to D. C. field-testing, it's believed they will go along with the 10 to 10:30 a. m. period they've been utilizing in N. Y. for the last two weeks.

Elaine Carrington
observes that
After 20 Years— Still Friends
a surefire barometer on the durability of the medium
• • • •
one of the many editorial features in the
NBC SILVER JUBILEE SPECIAL EDITION
of
VARIETY
Out Next Week

CHI LAMENTS TV 'ORPHAN STATUS'

ANA Agenda Skirts Radio

Although the Assn. of National Advertisers' recent dossier on "Television's Impact on Radio Listening" isn't on the agenda, it's expected to provoke some discussion at the ANA's annual meeting in N. Y. next week (24-26).

Radiofles, looking over the agenda, expressed surprise that the important subject of media, which is in great flux today, wasn't given a bigger allotment of time and radio wasn't given direct representation through a speaker. However, all media are invited to some sessions. Life publisher, Andrew Heiskell, will discuss "Is Reading Obsolete," and Sam Thurm, Young & Rubicam media research director, will go into "What's Ahead in Media?" Marion Harper, Jr., McCann-Erickson prez, will discuss the implications of growing ad expenditures and the multiplicity of messages hitting public.

Horace M. Schwerin, head of Schwerin Research Corp., is skedded for a talk. ABC network is furnishing acts for the annual dinner Tuesday (25) with Peter Donald as emcee. CBS correspondent Dick Hottelet is being flown in from Germany to report on Russian thinking. A good part of the agenda will mull the effect of the cold war on the economy and the role of advertising in the anti-Communist drive.

Networks Rally Around BAB To Combat Pressure From Advertisers

All the networks and all their owned-and-operated stations have joined Broadcast Advertising Bureau, central organization for promoting AM. In effect, the move is the industry's retort to the recent blast at radio rates by the Assn. of National Advertisers.

Inking of the chains is highly significant, since it almost doubles BAB's war chest and gives it industry stature greater than its previous status as an adjunct of the National Assn. of Broadcasters. BAB has been independent of NAB since latter became the National Assn. of Radio and Television Broadcasters last spring, although most NARTB members have been exercising their option of allotting 30% of their dues to BAB.

Charles Caley, BAB finance committee chairman and veepee of WMBD, Peoria, announced that the combined dues of the four webs and their o-and-o stations will comprise a network contribution of about $172,000 annually. Since BAB had been operating on about $250,000 a year, the new money will give it over $400,000 a year prorated over the remainder of 1951.

With the added coin from the chains, Caley said, "We can operate in 1952 on a budget of over $500,000, which is the goal originally set for us for BAB operations in its first stages. With the increasing support of individual stations being received, the originally projected million-dollar budget can be at-

(Continued on page 40)

H. V. Kaltenborn
in a piece entitled
'Radio's Wandering Voice'
reveals more radio pioneering
• • • •
an interesting editorial feature
in the
NBC SILVER JUBILEE SPECIAL EDITION
of
VARIETY
Out Next Week

AM 'Sold Out' By Panicky Nets, Detroit Charges

Detroit, Sept. 18

In off-floor discussions, delegates to the Eighth District two-day meeting of the National Assn. of Radio & TV Broadcasters wailed that AM is being "sold out" by networks whose panicky rate cuts are prompted by the Assn. of National Advertisers' manipulations of audience polls. Broadcasters said that New York net heads are talking "crazy—completely insane," when they intimate radio is dead and charged they "don't know beans" about hinterland conditions where radio's power is undiminished.

John E. Fitzer, WKZO, Kalamazoo, said leadership in radio definitely has passed from the nets to the independents and quoted income figures to prove the point. NARTB chief Harold Fellows paid tribute to Detroit's $1,000,000 co-operative "sell radio" campaign, based on the slogan, "Wherever you go—there's radio." This is being plugged by all stations and via newspapers and streetcar ads. Fellows said a similar campaign should be launched throughout the entire country.

Only 60 delegates attended the meeting. There were some floor gripes about poor advance planning and publicity for the meeting. One station represented—WJR—out of sympathy for the small showing sent over six delegates to fill the empty spaces. Some speakers talked to a half-empty house.

Y&R Ups Levy, Miller, Erickson

Everard W. Meade, veepee and director of AM-TV for Young & Rubicam, today (Tues.) announced promotion of David Miller, David Levy and Rodney W. Erickson, to wrap up the department's reorganization.

Miller was named director of operations and will continue as veepee-general counsel to the agency. Levy, also a veepee, was appointed executive assistant to Meade. Erickson becomes manager of contact service, a newly created unit.

Miller's new responsibility is business and production budget control of radio and TV operations, and also to coordinate the internal functioning of the department. Erickson will act as liaison between AM and TV departments and the account execs and supervisors for the various bankrollers. Levy's new duties will include special operational and planning assignments.

Other major changes recently made at Y&R include the naming of Nat Wolff as v.p. over AM-TV production, appointment of George H. Gribbin as v.p. over TV commercial department, and William J. Colihan, Jr., as manager of the commercial department.

Wildroot's MBS Buy

Wildroot has expanded its use of MBS, picking up the tab for "The Shadow." The Sunday 5 p.m. veteran whodunit will be bankrolled on the full web for 52 weeks, starting Oct. 7.

Sponsor already has a five-minute sports summary after the "Game of the Day" on Sundays, Oct. 1 in the 7 to 7:30 slot.

'KISS-OFF' RILES NO. 2 MARKET

By FARRELL DAVISSON

Chicago, Sept. 18

Except for a few solidly entrenched shows still flying the Windy City banner, about the only new noise expected from the Chi television front this season is the shrill whistling in the dark by the local top brass. Specifics to the contrary, they will insist there's a significant role to be played by the home towns' contributions to the network TV sweepstakes.

But the evidence continues to mount that the webs, in their dickering with the big spenders, have practically completely kissed off Chicago as source of additional shows. Not only is this No. 2 market, with its concentration of major ad splurging industries and a galaxy of important agencies, getting the runaround on new shows from Gotham's island-bound net toppers, but it has suffered losses from the previous season's roster.

The situation has given rise to considerable unofficial yet none-the-less obvious grumbling among the ranks at the web stations here, particularly at NBC. The "orphan child" status with its attendant feelings of insecurity extends not only to the personnel directly effected by loss of shows, but also to those connected with currently active productions. The "who's next" wonderment is prevalent.

What rankles is the feeling that the present Manhattan Hollywood orientation of the powers-that-be has resulted in maneuvers which place Windy City product at a disadvantage on the sales counter. The thought abounds that if Chi shows were offered for sale on their merit, with company-wide enthusiasm and without unnecessary obstacles, there would be sufficient bankroller interest to assure the town of a significant lineup of shows.

Deplore Garroway Demise

The "Garroway at Large" display is cited as a case in point. Now that Miles Laboratories has definitely decided against buying it, hopes are all but dead for the revival of this showpiece of the Chicago video technique. Its demise has become something of a symbol of what rightly or wrongly is felt to be New York's cavalier attitude toward Windy City offerings.

And the wakes are numerous with an "if" figuring prominently in the obsequies . . . "If" the Garroway show hadn't been bumped out

(Continued on page 40)

AM Originations Get a Chi Hypo

Chicago, Sept. 18

Ironically with Windy City television originations on the down beat, network radio production is getting a boost. This time it's the ABC plant here that's unfurling the midwest banner with auditions underway for a daily soaper and plans taking form for a weekly evening dramatic adventure series.

Chi ABC program chief Dick Wooten is putting the finishing touches on the revival of "Mary Marlin." John Gibbs' package which bows Monday (24) as the leadoff strip in the web's 2:30 to 3:30 (CST) afternoon soaper block.

"Marlin" made its original debut under Chi auspices back in the '30's when the Windy City had a corner on practically all the afternoon weepers. Casting for the reappearance of "Marlin" is expected to pose no problem since the bulk of the thespers identified with Chi serials of yesteryear, when upwards of a dozen shows were anchored here, are still on the local scene.

Also being rounded into shape is the half-hour nighttime show which is slated to preem from here Oct. 1 in the 7 to 7:30 slot.

High Tab for Time, Pre-Empting Shows Poses Problem for Politicos Using TV in National Campaign

Political pressure for air time during the 1952 Presidential campaign looms as television's hottest potato since it first achieved commercial success.

While both politicos and TV industry leaders have hailed video as the most potent political propaganda medium ever devised, the cost to candidates of pre-empting time on the major networks, which the webs insist must be done, may dash party hopes for utilizing TV in next year's elections. Rumblings are already being heard in Washington, as a result, about a possible Congressional investigation of TV, on the grounds that it's being derelict in its public service duty. Very fact that their probable exclusion from TV is hitting the politicos where it hurts the most is adding fuel to their fire.

National parties got a foretaste of the trouble that lies ahead of them in trying to sew up TV time for their campaigns next year in the difficulties found by candidates in the upcoming New York city municipal elections. Backers of Rudolph Halley, former Kefauver crime committee counsel and now Liberal party candidate for presidency of the city council, attempted to buy time on local TV stations but found virtually none available. They were forced finally to take time on a station they didn't want and, as the segments they got are opposite some of TV's top-rated commercial shows, they aren't too certain they'll get much of an audience.

It's expected, of course, that the networks will attempt to clear time themselves next summer for the Democratic and Republican national conventions, since the viewers

(Continued on page 40)

Radio-Television (and particularly RCA's) Historian
Orrin E. Dunlap, Jr.
has an interesting article entitled
Golden Threads Among the Silver
• • • •
an editorial feature in the forthcoming
NBC SILVER JUBILEE SPECIAL EDITION
of
VARIETY
Out Next Week

CBS-TV Has First Crack at N.Y.-L.A. Micro Sept. 29

Through the simple process of grabbing off the 7 to 8 p.m. Saturday time period for coast-to-coast telecasting under the newly-promulgated American Telephone & Telegraph cable allocations, CBS is in the position of jumping the gun on the other webs in teeing off the first commercial east-to-west micro-relay programming Sept. 29. (First west-to-east commercial show, on the following day (30), will be Eddie Cantor's "Colgate Comedy Hour" stanza on NBC-TV.)

Whether or not CBS will avail itself of the opportunity of getting in there first, however, hasn't been determined. The CBS 7 to 8 Saturday roster includes the Lever line-sponsored Sammy Kaye show and Sylvania's "Beat the Clock" quizzer. Regardless of the CBS decision, the big east-to-west TV guns will be let loose Sept. 29 by NBC when the full three-hour 8 to 11 parlay of "All Star Revue," "Show of Shows" and "Hit Parade" will be sent to the Coast.

The N. Y.-to-L. A. micro relay actually becomes available on Friday, Sept. 28, but the plans of the four webs for a joint east-to-west teeoff hit a snag through inability to land sponsors.

B&A Launch CBS West-East

Hollywood, Sept. 18

First CBS-TV shows to go east from the Coast will be the Burns and Allen and Alan Young programs. Late October or early November bows are planned.

Carnation, which sponsors Burns and Allen, and Esso, which bankrolls the Young show, have already ordered the microwave relay for the programs.

KNORR BACK ON BERLE PROGRAM AFTER HASSLE

Arthur Knorr is back as producer-director of the Milton Berle Texaco Star Theatre (NBC) this season, but only after he had threatened to quit in a billing tangle. The Kudner agency recently took on Hank Ladd, vet performer, as a TV producer-director and had announced that Ladd's first chores would be on the Berle show.

Knorr has been with the Berle vaudeo ever since it started, working on production, and it's believed that Berle stepped in to straighten out the hassle when Knorr threatened to quit. Ladd is expected to have a supervisory function on the show, in which event he would work closely with Knorr.

Denny's Town Hall Exit After 14 Years

After 14 years George V. Denny, Jr., is out as president of Town Hall, although he'll continue as moderator of ABC's "America's Town Meeting" on a professional basis.

Move stems from a reorganization of Town Hall by its board of trustees, according to Rev. Robert I. Gannon, S. J., acting chairman. Post of president is eliminated with the latter's duties divided into two parts. One is director of Town Hall, N. Y., which will be taken over by Dr. Thurston J. Davies, present director of educational activities. Other is director of AM and TV, which will be taken on by William H. Tramp. A chairman of Town Hall, to which both men will report, will be elected. James V. Edwards, who has been comptroller of Town Hall, will act as business manager of the N. Y. Town Hall.

Father Gannon commended Denny for a "distinguished contribution to free public discussion" of important issues.

LEVER BACK TO DAYTIME AM WITH 'JOURNEY' BUY

Lever Bros., in its first daytime radio purchase in some years, has bought "Long Journey" on ABC in the 11 a.m. slot. Sponsor is also understood to be mulling another soap opera strip in ABC's new 3:30-4:30 p.m. serial block. Agency is N. W. Ayer. ABC is now SBO 8:55 a.m. to 12:30 p.m.

Soap outfit will use "Journey" to plug its Surf detergent. It hasn't bought any daytime radio since it took over the 10:15 a.m. strip of Arthur Godfrey on CBS some years back. Bankroller also has "Aunt Jenny" on CBS at 12:15 p.m. "Journey" kicks off Oct. 1.

Fear 'Concentration of Control' As FCC Orders Sifting of WMIE Sale

Washington, Sept. 18.

Radio station WMIE in Miami, Fla., which only recently got its license cleared by the Federal Communications Commission over protests of the Senate Crime Committee, ran into a snag last week in its deal to unload the station, at a heavy loss, to ex-Gov. E. D. Rivers of Georgia. Because Rivers, his son and brother already control among them seven AM stations, the Commission decided to hold hearings next month to determine whether acquisition of WMIE along with two other outlets they desire to purchase, would result in "undue concentration of control."

The Commission action upsets plans of Arthur B. McBride and Daniel Sherby, Cleveland taxicab owners, to call it quits on WMIE just as soon as its license status would permit disposal of the station. Granting of a license to the owners had been held up for three years because of questions regarding the qualifications of McBride, whose past connections with Continental Press Service, racing news syndicate, precipitated protests to the FCC by former Crime Committee chairman Estes Kefauver (D-Tenn.).

McBride and Sherby recently told the Commission the station has been losing money because of McBride's identification with it and that it could not hold out long against attacks by Miami newspapers and radio stations, particularly those owned by former Gov. James M. Cox of Ohio. Although they have invested approximately $375,000 in the station, they are selling to Rivers for approximately

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No News-Slanting Sez Mrs. Richards

Washington, Sept. 18.

The widow of G. A. Richards assured the FCC today (Tues.) there "will be no news-slanting" on the stations (WJR, Detroit; WGAR, Cleveland, and KMPC, L. A.) she inherited from her husband.

Replying to a request by FCC for clarification of the program policy included in her application to have the stations transferred to the estate, Mrs. Frances S. Richards said: "There will not be in the future any policies or any instructions or directives . . . to present news broadcasts in a manner designed to give a biased or a one-sided presentation."

Mrs. Richards also assured the FCC that there will be no attempt to broadcast false news concerning particular issues or persons, to broadcast editorials of daily newspapers as news items, to discriminate in news and other broadcasts in favor of any political causes, or to promote or further any private political, social or economic views and interests of any officer of the station."

She said that since she filed her application for transfer last June such policies have been in effect and will continue in effect. The staffs of stations, she added, are under instructions, "that they must strictly adhere both to the spirit and letter" of policies requiring fair treatment of news.

Ex-'Dr. I.Q.,' Now Minister, Returns to Tex Airlanes

Fort Worth, Sept. 18.

The Rev. James Wesley McClain, known as Jimmy McClain, the former Dr. I. Q., who gave up his radio career to become an Episcopal minister, has returned to the air in a 15-minute program to be aired each Sunday over 19 stations of the Texas State Network. He is now rector of a church at Irving, Tex.

McClain will present a commentary on philosophy in the news. His first airing will be titled "What Is Peace?" His material will be culled from the San Francisco Peace Treaty meetings.

Program has been set for a 52-week period and will be under the sponsorship of the Red Arrow Laboratories and will originate at WRR, Dallas.

D.C.'s Set Sale Dip

Washington, Sept. 18.

Despite relaxation of down payment requirements, sales of TV sets here in August were the lowest of any month in more than two years.

Month's sales totaled 3,025, bringing the number of sets in the metropolitan area to 278,000.

B'casters Huddle On Baseball Coin

Washington, Sept. 18.

Efforts of the broadcasting industry to get more baseball on the air advanced a step last week when Harold E. Fellows, prexy of the National Assn. of Radio and TV Broadcasters appointed a committee to negotiate with major and minor league heads. The committee, composed of 12 members, is scheduled to hold its first meeting tomorrow (19) at the Drake Hotel in Chicago to plan its course of action.

Fellows told an NARTB district meeting last month in Roanoke, Va., that baseball is a source of revenue to about 1,400 radio and TV stations and that the association is endeavoring to work out a plan with organized baseball which will continue the broadcasts.

Following its Chicago meeting, the committee will hold conferences with baseball representatives. Invitations to meet with NARTB have already been accepted by Will Harridge and Ford Frick, presidents of the American and National leagues, respectively, and George M. Trautman, prexy of the minor leagues.

NARTB is planning to testify when hearings are resumed, following the World Series, before a House monopoly committee on a bill introduced by Rep. Syd Herlong (D-Fla.) to exempt baseball and other organized sports from the anti-trust laws. Passage of the bill, although directed primarily at practices involving firing of players, could result in further limitation of baseball broadcasts.

The NARTB baseball committee is composed of six members from radio and six from television. Radio members are Merrill Lindsay of WSOY in Decatur, Ill., chairman; Paul Jonas of Mutual network; R. Sanford Guyer of WBTM in Danville, Va.; Hugh Boice of WEMP in Milwaukee; Harry McTigue of WINN in Louisville, and William B. McGrath of WHDH in Boston.

Television members are James C. Hanrahan of WEWS in Cleveland, chairman; Carleton B. Smith of NBC; Leslie C. Johnson of WHBF-TV in Rock Island, Ill.; Clair R. McCullough of WGAL-TV in Lancaster, Pa.; Lee B. Wailes of the Fort Industry stations; and Otto Brandt of KING-TV in Seattle.

Unit Within Unit Setup On Kate Smith NBC Show With Dramatic Inserts

An innovation in video programming, providing for what amounts to a production unit within a production unit, has been set up by NBC in connection with the Kate Smith nighttime TV show, which premieres tonight (Wed.). New program will contain a dramatic insert, being produced by Al McCleery, who conceived the web's "Cameo Theatre." Both the Cameo technique and more orthodox method of presentation will be used by McCleery.

While the Kate Smith show proper will emanate from the Center Theatre, N. Y., the McCleery dramatic portion will be piped in from a studio in Radio City. Top film-stage-radio-TV names are being lined for the drama vignettes.

Philadelphia—Merrill L. Carroll has been named to the sales staff of WCAU. He was formerly on the advertising staff of the Sunpapers in Baltimore, and before that was sales manager of WBMD, and with WWIN, both in Baltimore.

3 BEAUS and the PEEP
VOCAL GROUP
Stokely - Van Camp's "LITTLE SHOW" with John Conte on WNBT and NETWORK Tuesdays and Thursdays, 7:30 P.M., D.S.T.
Mgt.: JIMMY RICH
Dir.: JOHN GIBBS AGENCY
New York, N. Y.

New Blast at Nets For Spot Inroads

Boston, Sept. 18.

Hard-hitting attack on "network inroads" into the national spot biz of web affiliates and indie stations was delivered last week by Murray Grabhorn, National Assn. of Radio-Television Station Representatives exec, at the Radio Execs Club here.

Grabhorn lashed out at plans such as NBC's "Tandem" and ABC's "Pyramid," NBC's now-shelved "Chimes" plan, web participation programs, cut-in announcements without compensation to stations and webs sending airers to outlets via tape recording. These, he said, are all cutting into the stations' national spot revenue. He reiterated the point that stations get 70% of the national spot dollar "but only 30% of the network radio dollar."

NARTSR managing director said that indie stations have as much a stake as affiliated stations in fighting web excursions into the national spot field, and perhaps more. The reason, Grabhorn stated, is that while affiliates get some coin from network shows, indies rely solely on local and national spot biz.

"Network infiltration" into the national spot field threatens all stations' investments. "It is incorrectable that one, two, three or four units should be able to control the destinies of two thousand—and in that control, operate in a manner which could detrimentally influence the future of the entire industry," Grabhorn declared.

Affiliates Committee, headed by Paul Morency of WTIC, Hartford, was praised by Grabhorn for its efforts towards a better relationship between chains and their outlets.

Jenkins to WONS

Hartford, Sept. 18.

Disk gabber Bill Jenkins returns to the New England scene, joining WONS here after a midwest hitch at Chi indie WCFL. Jenkins is back with his ex-WCFL boss Frank McGivern, who recently came to WONS on special executive assignment.

Spinner takes over a hefty morning spread on WONS, filling the 6:30 to 9:30 berth across-the-board.

Trendex TV Ratings

CBS-TV jumped back to the top of the battle for ratings in the weekend competition with NBC-TV this week, according to Trendex in a special 20-city network check. (Last week's figures, which gave NBC the upper hand, were compiled in seven cities by American Research Bureau.)

According to Trendex, Ed Sullivan's "Toast of the Town" (CBS) scored Sunday night (16) with a 26.9, as compared with the 22.2 for NBC's "Colgate Comedy Hour," which starred Spike Jones. On Saturday night, CBS' "Ken Murray Show" grabbed off a 22, to top NBC's "All Star Revue" (Olsen & Johnson starred), which had a 16.1.

NBC's $5,000,000 Biz Coup

NBC, in one day, wrapped up yesterday (Tues.) radio billings of $5,000,000 on an annual basis.

Web pulled over two Colgate shows from Columbia, the half-hour "Strike It Rich" audience participationer which goes cross-the-board at 11 a.m. and the "King's Row" daytime serial which will go at 11:30 a.m.

Roy Rogers, who'll also do TV for the web, has been bought by General Foods. He'll go into a Friday evening slot starting Oct. 5. In addition, web has signed Philip Morris to back Eddie Cantor, who takes the 9:30 p.m. period on Sunday, effective Oct. 14 (see separate story).

These program sales, plus finalization of Chesterfield and Whitehall participation in the chain's "Operation Tandem," bring the gross radio billings inked in the short span to $5,000,000.

French Brass Turns Out as Paris Gets First Taste of CBS Tint TV System

Paris, Sept. 18.

Following a special press show, French government and entertainment personalities were given their first taste last week (13) at the restaurant Les Ambassadeurs of the CBS color TV system.

The stage was used as such, with both the CBS color camera and a French black and white camera. There were three CBS color TV sets on each side of the room and two black and white 819-line definition French sets at the back of the room, so reception could be compared easily. Show was attended by Dr. Peter C. Goldmark, inventor of the system, and CBS rep Dave Shoenbrun. French personalities included Robert Buron, minister for Information; Pierre Pflimlin, minister for Commerce, and Joseph Laniel, minister for Posts and Telegraphs.

Show, directed by John Martin (American), and Gilles Margarittis (French), was emceed by Jacqueline Joubert. Miss French TV. It included Albert Fratellini, the last of the three brothers; Lyane Dayde, Paris ballerina; Eveline Dorat, singer; Walton and his puppets, and magician Benito. It ran 30 minutes.

Before the show, speeches were made by Dr. Goldmark, Wladimir Porche, head of French TV and radio, and Minister Buron.

The gist of the speeches was that the French are currently well advanced in color research, but that they want to see and try all

(Continued on page 49)

Dorothy & Dick's Brunch Gets Mattress Sponsor

Dorothy and Dick Kollmar get a single sponsor for their "Brunch with Dorothy and Dick" show on WOR, N. Y. Sundays. Bankroller, Sealey mattresses, starts backing the 11:15 a.m. to 12 noon show on Sunday (23) via Getchal & Richard agency.

Bowery Savings Bank uses radio for the first time, buying six participations weekly in WOR's "Martha Deane" (Marion Young) show. Agency is Edward Bird Wilson.

NABET Target Of AFL Convention

San Francisco, Sept. 18.

Declaring that the National Assn. of Broadcast Engineers & Technicians (CIO) has declared open war on all crafts and guilds of the American Federation of Labor in radio and video, a resolution has been scheduled for action by the AFL convention alerting all unions against NABET. It asks them to oppose moves by the CIO union to invade jurisdictions of film and television writers, producers and other talent fields, as well as to forestall possible future invasion of the acting and music fields.

Resolution dubs NABET course a "reckless disregard" of long and established jurisdictions, presaging a clear lack of intention to live at peace with crafts and guilds in the amusement industries, as well as a reflection of its intention to wage aggressive war against well-established craft jurisdictions.

Willson 'Chimes' Official NBC Anni Theme Song; To Receive Hypoed Coverage

NBC last week officially adopted Meredith Willson's "Three Chimes in Silver" as the web's Silver Jubilee theme song, and effective next week, with its official signaturing on the "Big Show" premiere, song will get the most comprehensive AM-TV covering ever accorded a tune on the web.

Three RCA Victor platters have already been recorded, and an Al Goodman transcription of the tune will be used as the sign-on and sign-off daily for the network. Film prints have been made for integration into TV stanzas, and all commercial shows riding the NBC kilocycles have been alerted on maximum use of the song. For disk jockeys on the web's owned and operated stations "Chimes" has been earmarked as a "must."

Fuller Gets Sendoff On Coast Colgate Stint

Sam Fuller, executive producer on the Sunday night NBC-TV "Colgate Comedy Hour" series, who shoved off for the Coast immediately following last Sunday night's (16) stanza to prep the initial west-to-east micro relay starring Eddie Cantor, was tossed a farewell luncheon Friday (14) by his video associates at the network.

Fred Wile, No. 1 administrative aide to TV topper Sylvester (Pat) Weaver, also takes off for the Coast this week end.

Maizlish Buys ILGWU's FM'er

Hollywood, Sept. 18.

FM without AM is not practical from a financial standpoint, it was decided by the International Ladies Garment Workers Union, after several losing years. So KFMV was sold last week to Harry Maizlish, prez of KFWB. Union ran into trouble with the FCC in acquiring the AM'er KWIK in Burbank and the station was ordered off the air.

Operation of both Burbank and Hollywood stations could have been profitable, the union believed, but FM needed AM to ride it out. While sale price was not disclosed, it's understood Maizlish got station for a pittance and will make it an FM adjunct to KFWB.

Copa Show to WMGM After Snarl With WJZ

Deal for ABC's N. Y. outlet, WJZ, to pick up an all-night show from the Copacabana, eastside nitery, has fallen through. Program will probably be aired over WMGM, Loew's-owned indie, instead.

After WJZ had dropped the "Symphony Sid" Torrin show (which has moved over to WINS, Crosley indie) from Birdland, West 52d Street bop spot, station's negotiations with the Copa hit a snag. Snarl was reportedly due to the Copa's seeking a firm two-year contract, while WJZ wanted to give only a one-year guarantee.

WMGM has been looking for a late-night platter-chatter show for a few months, since the Jack Eigen show from Hutton's restaurant went off the air. WJZ hasn't yet decided on a program for the opening.

TV HINTERLAND COMING OF AGE

Pearson & Allen Finally Lose Out In WBAL Fight as FCC Nixes Late Plea

Washington, Sept. 18

Drew Pearson and Robert Allen's long fight to take over the facilities of the 50kw Hearst station, WBAL, in Baltimore, appeared to be definitely lost last week when the Federal Communications Commission refused to reconsider its decision denying their application. By a vote of 3-2 (Commissioners Frieda Hennock and Robert Jones not participating), the agency reaffirmed its preference to an existing "excellent" operation, to the promising but unproven proposals of Pearson and Allen.

Pearson and Allen's contention that the Commission failed to establish "a responsible commitment" by WBAL regarding its program plans, was found by the majority to be "without merit." Assurance that "the established and excellent service" of WBAL will be maintained was given during the proceedings, the agency held, and there was "no warrant" for any attempt to "delimit" the character of testimony offered on this score.

A further contention by Pearson and Allen that, even if their program proposals were not found to be better than WBAL's, they were entitled to the facilities under Commission policy favoring diversification of media of mass communications, was regarded by the majority as an effort to attach too much weight to the newspaper issue.

"In one case," the majority said, "ownership of other facilities for mass communication may tip the balance against an applicant; in another it may not prevail against other important considerations. The weight to be given it will be determined by the circumstances of a particular case."

FCC Chairman Wayne Coy and Commissioner Edward Webster, both of whom dissented from the decision of last June renewing WBAL's license, favored a rehearing on the case.

Pearson and Allen applied for the WBAL facilities as a result of the "Blue Book" policy report of 1947, defining station responsibilities in public service programming. This report cited WBAL, among other stations, for excessive commercialism.

Senator Is Sore at 'Shadow' Buy by the Army; Prefers 'Private Interests' Do It

Washington, Sept. 18

Rather than have Uncle Sam sponsor radio mystery programs such as "The Shadow," to stimulate Army enlistments, Sen. George D. Aiken (R., Vt.) would cancel the show to cut down expenses of the Armed Services. During Senate debate last week on the $61,000,000,000 military budget bill, Aiken informed his colleagues that the Shadow, "by a flip of the wrist becomes invisible. He hears all and sees all, and never exposes himself. He always rescues his girl friend from a horrible death at the last minute, and nabs the villain."

The Senator thought it would be better if the military agencies would "employ the Shadow himself." If that were done, he said, "we might dispense with a great many of the men we now have in the Armed Forces."

Aiken's enjoyment of "The Shadow" was "considerably alloyed" when he found that he "was helping to pay for it through taxation." He thought "there are probably private interests who would be willing to continue this program."

"The Shadow" was sponsored by the Army and Air Force for 13 weeks early this year over some 524 stations of the Mutual network. The program, one of five radio and TV shows used to aid recruiting, was placed through the Grant Advertising Co., Chicago. The contract cost the Government $150,000.

A Veteran of the Kilocycle Wars

Carroll Carroll

barks back to

When 8-C was in Flower

• • • •

as amusing byline piece in the

NBC Silver Jubilee Special Edition

of

VARIETY

Out Next Week

Ban Open Hearing On Hennock Status

Washington, Sept. 18

The Senate Judiciary Committee adopted an unusual procedure yesterday (Mon.) of scheduling a closed hearing for Thursday, Sept. 27 on the nomination of FCC Commissioner Frieda Hennock as a federal judge for the southern district of New York. An open sub committee hearing on the nomination was to be held last night but was cancelled for lack of a quorum.

In view of protests filed against the nomination by the New York City Bar Assn. and American Bar Assn., it's expected that representatives of these organizations will testify. New York State Bar Assn. and New York County Bar Assn. have also requested permission to appear.

Spokesmen for various women's organizations are expected to appear in support of the nomination.

LOTSA GRIDCASTING ON HUB RADIO, TV AGENDA

Boston, Sept. 18

New England football fans will have plenty of opportunity to follow fortunes of their favorite professional and college football teams this season with WNAC and WNAC-TV announcing a heavy schedule of coverage.

WNAC-TV will carry the complete 10-game sked of the champ Cleveland Browns, starting Sunday, Oct. 14, with Carling's Red Cap Ale and Atlantic Refining Co. picking up the tab. Miller's High Life Beer will bankroll the AM reporting, over the Yankee Network, of 12 National League pro games kicking off with New York Giants-Pittsburgh Steelers clash at Pittsburgh, Monday, Oct. 1. Local college and Ivy League games will also be broadcast over the web with each Yankee station carrying a different game according to its location. Atlantic Refining is also paying the freight for the college games, which get under way Sept. 21 for a 13-game sked.

KWSL Changes Hands

New Orleans, Sept. 18

Purchase of KWSL, Lake Charles, La., from A. Stanford Dudley was announced Friday (14) by Jules J. Paglin and Stanley W. Ray, Jr., owners and operators of WBOK here. Sale is subject to approval by the FCC.

Move is third made in broadcast field by duo this year. In February they placed WBOK in operation and built the station into a very profitable property in seven months. Last month Paglin and Ray announced formation of a $300,000 corporation for the purpose of filing for a TV channel in New Orleans as soon as the "freeze" is lifted.

MEND FENCES FOR POST-FREEZE ERA

Television in the hinterlands is coming of age, according to network station relations execs who have recently completed treks around the country to give local video outlets the o.o.

Abuses by tele affiliates which previously riled webs and agencies have mostly been cleaned up for the most part, it's reported. At the same time, stations outside of the big production centers are going in more heavily for local programming. It's all cued to the feeling that the freeze lifting is a lot nearer, and local ops want to mend their fences before competition is increased with the addition of other channels in their markets.

What had angered chains and agency men were the practices of some hinterland outfits that clipped a minute or more from kinescope prints to make time for their own double and triple spots, shifting kines from bought-and-paid-for slots to less desirable positions on the sked, and similar "chiseling." However, the stations indulging in these practices have come to realize that, if they continued, agencies and bankrollers would find a way to police them. Then, too, outlets in one and two-station markets understand that a competitive situation is not too far off in the future and spenders will remember who was highhatted with them.

Stations in some of the smaller tele cities have been getting $400-$500 for a Class A hour, a card rate which is near that of some key markets, even though they existed solely on cable feeds and kines. Some of these operations never used more than one camera on a show—if they had a local show. Now they recognize that they have to do more and better local programming if they are to hold on to their audiences after the thaw.

They now know they need more equipment and, even more important, trained personnel. A large number of outfits are devoid of skilled, creative people. In many operations, young and aggressive staffers are being hired and given a chance to learn more professional techniques.

Station Clearance

In markets with only a single station or a few stations, the operators still have an upper hand vis-a-vis the webs. Station clearance is still a big bugaboo for the networks, and some webs are reported paying premiums to clear time. A new element in the situation, however, is that stations with multi-web affiliations are looking forward to the changed picture which will result from the freeze-lifting. They are asking, "Which chains will we stick with when other channels are opened in our territory?"

Thus, an outlet currently inked by NBC, CBS, ABC and DuMont has to face the inevitability that a new competitor will be able to woo ties with one or more of the chains. In that eventuality, as an example, the station may reason, "Let's stick with CBS and ABC, and let the other fellow take NBC and DuMont."

A corollary of this reasoning is that if he's going to give up a tie with a network, the station exec asks, why build up a rating for that network's programs now? Having decided which skein or skeins he'll probably be linked with in a year or so, the manager is skedding their shows live or in good times, and relegating airers of the other nets to less desirable slots.

Local videocasters have climbed out of the red of the early days and consequently are able to take a more mature attitude. They're less in a hurry to make a fast buck at the expense of their future health. As a result, they're willing to put back into the business some of the profits, getting more cameras, building better studios and thinking in long-range terms.

Mort Watters' Television Formula For Cincy's WCPO Hits Jackpot

A Real Radio Pioneer

M. H. (Deac) Aylesworth

has this counsel

To Radio, TV, Mags, Pix, Dailies

'Take a Good Ride Together'

• • • •

an interesting editorial feature in the

NBC Silver Jubilee Special Edition

of

VARIETY

Out Next Week

Barry Gray's SRO; 84 Participations

Barry Gray's chatter stanza on WMCA, N. Y. has inked nine sponsors to start this month, which makes the airer 100% sold out effective Oct. 1. It's a success story for Gray, who following some early difficulties with WOR, N. Y., and despite his later successes in Miami, had to do some heavy convincing to get WMCA to take the airer.

The new bankrollers include Best Foods, Continental American Life Insurance Co., Dexter Motors, Master Yogurt, Spam & Spam Barriers, Mars TV and Show of the Month Club. With these Gray now has 84 participations weekly on the 12 midnight-to-3 a.m. show which originates from Chandley's restaurant.

It also points up that controversy, and Gray's open-mike discussion of current issues, is a saleable commodity. WMCA's rates for the show are the highest post-mid night time costs in the area. Program's payoff is seen in the results Gray—got for Leland Hayward's legitimate, "Remains to be Seen." Using one spot nightly between Aug. 27-Sept. 5, Broadway producer got $3,500 in ticket sales from 1,175 requests pulled by Gray's 10 one-minute announcements.

FOLSOM'S EUROPEAN QUICKIE—3 WEEKS

When RCA prexy Frank M. Folsom flies out this Friday (21) he will have to cut the proposed Israel side-trip out of his itinerary to Paris, Rome and Madrid. Most of the time will be spent in Rome with G. A. (Joe) Biondo, longtime RCA exec in Italy. The Israel pressing (and probably, in time, also recording) plant for RCA Victor will have to be incepted by somebody else. Biondo will lay the groundwork, as Folsom looks upon the Tel Aviv factory as a good focal merchandising centre for the Middle East market for Victor records.

Biondo will supervise a wide expansion program for all RCA products into the North African and Middle East markets. He will make the return trip with Folsom when latter returns in mid-October. Folsom has too many other urgent matters in connection with the new '52 line, Xmas merchandising, etc. to permit him to stay away longer than three weeks.

CBS Pacts Edwin C. Hill

CBS added another newscaster to its string this week by signing Edwin C. Hill for a new 15-minute "World News Roundup," to be aired Sunday afternoons at 4:15 starting Sept. 30.

Show has been sold to Beltone Hearing Aids Agency to Olian.

Cincinnati, Sept. 18

WCPO-TV here, with ABC-TV and DuMont affiliations, has piled up a lead in Pulse audience ratings against the local outlets linked to the bigger networks, WKRC-TV (CBS) and WLW-T (NBC). Mort Watters, Scripps-Howard AM-TV v.p. and WCPO general manager, says the formula for competition is live local programming, hard-hitting showmanship and round-the-clock beaming.

Watters' station is currently beaming 18 hours daily, seven days a week, starting at 7 a.m. and going to 1 a.m. When the station first went on the air in 1949 it signed on at 12 noon and in a couple of months moved into the 11 a.m. hour. Competition didn't come on until 5 p.m. and programmed only five hours or so a day.

TV is the great equalizer," Watters says, referring to the fact that in radio WCPO, with 250 watts, had tough going against two 50 kw outlets and two 5 kw stations. However, he feels that operating the less powerful VM outlet gave the station a greater sensitivity to the immediate Cincinnati market, which the others, with their broader coverage, didn't develop.

WCPO-TV now aims to plough back its profits into better programming, which has paid off rating-wise. A strong local show can compete heavily even with top flight network stress on rival stations, Watters says. Thus, Paul Dixon's local disk jockey show last season was only three rating points behind CBS Arthur Godfrey and seven points behind NBC's "Four Star Revue," in the same period. The local stanzas can't tie or better less potent network competition.

Station does at least 10 remotes a week plus ballgames. On occasion it has done as many as three remote pickups in one afternoon.

Outlet signs on at 7 a.m. with a

(Continued on page 44)

NBC-TV Pacts Top Lineup Of Sportscasters for Its College Football Games

Top lineup of name sportscasters has been parted by NBC-TV for the string of Saturday afternoon college football games, which it will air this season under Westinghouse sponsorship. Signed for various aspects of the schedule are Mel Allen, Bill Stern, Bob Stanton, Ted Husing, Russ Hodges and Joe Hasel.

Under the experimental plan devised by the National Collegiate Athletic Assn. for the football games this year, NBC will carry at least two different games each week on a regional basis. Allen is to handle the play-by-play on one of these with Stern doing the second. Stanton and Hasel will do the color commentary for each and will also be on tap to do the play-by-play in case more than two games are covered on a single Saturday, which occurs three times during the season.

Husing, meanwhile, will conduct a 15-minute pre-game show each week, to be sponsored by General Tire & Rubber, while Hodges has been assigned to handle the 15-minute post-game stanza, which Prestone will bankroll.

NBC Inks General Tire To Pre-World Series Stanza

With the World Series exclusive sewed up, NBC-TV has sold a 15-minute pre-game stanza to General Tire and Rubber Co. Show will spotlight Dizzy Dean interviewing various sports celebs for their predictions and observations on the Series outcome.

General Tire and Rubber last week signed for a 15-minute show Saturday afternoons on NBC preceding the college football games which the web will cover under Westinghouse sponsorship.

How to select an advertising agency in these days of TV

Now that Television has passed through its pioneering stages...and has *an established record for selling goods at a profit*...advertisers considering an agency change are faced with new problems—and new opportunities.

Suddenly it has happened. Television, yesterday's magic new medium with a "future", has *arrived*. Not just as a means of selling goods, but as a means of selling goods *at a profit!*

It has already revolutionized advertising *media* selection. It is now revolutionizing advertising *agency* selection.

An advertiser selecting an agency today must ask, in addition to the many usual qualifying questions, a new and vital one:

> Does the agency have sufficient experience in Television to guide us to the profitable use of the medium from the start—or will we have to pay for the agency's education?

The answer to this question is important to you in terms of *time* as well as dollars. For no agency can add Television facilities *overnight*. Television calls for thorough indoctrination and enthusiasm of an agency's whole creative and executive staff . . . addition of large, separate departments . . . training and integration of specialized media, programming and production personnel.

There is no short-cut—except at the advertiser's expense.

> In the past year, for example, while many advertisers were using television on a profitable basis, others were not. And more than 150 network shows failed to click.

In this, as in other fields, *there is simply no substitute for experience.*

It takes experience to obtain good TV time. Now that the rush to TV is on, time is becoming increasingly scarce. The top-level network contacts and "know-how" needed to keep abreast of swiftly changing availabilities—and to secure the good ones—cannot be developed in a day.

> Today, the William Esty Company has more than a third of its billings in Television and is placing 38 separate television shows per week . . . more Television than is currently placed by any other agency.

It takes experience to build big TV audiences at low costs. It's not enough to know how to get the crowd into the tent. It's also necessary to keep the show inside running efficiently. TV is a four-ring circus—and there are a thousand and one details that can spell the difference between operation at a profit and operation at a loss.

> Some Esty-produced TV shows feature high-priced talent. Others do not. But Esty know-how keeps per-viewer costs on *all* shows at a low level. The pay off: our Clients are reaching prospects at costs as low as *76¢ per thousand!*

Most important of all, it takes experience to create TV commercials that sell. It is becoming a truism in the business that no agency, without a long and successful record of selling goods *before the advent of TV*, can be expected to do much better simply because it has a new outlet for its efforts.

> Esty TV commercials, like Esty print and radio, pull out all the stops—utilize action, drama, human interest, newsiness and excitement—and tell a simple, direct, *hard-selling* story. Sales of our *largest* TV client are further ahead of competition than for many years. And sales of our four smallest TV clients are pushing them ahead of competition at such a rate that all are increasing their TV schedules for the coming year.

This agency has prepared a special presentation showing how advertisers can put Television to work *at a profit*. If TV figures in *your* plans for Fall, we would welcome an opportunity to show it to you. Just phone MU 5-1900 and ask for Mr. Wood. Or drop us a note. There's absolutely no obligation.

William Esty Company, Inc. • *Advertising*

100 East 42nd Street, New York 17, N. Y. • MU*rray Hill* 5-1900

FOR CAMELS, JOHN CAMERON SWAYZE brings the news to millions five nights a week on the Camel News Caravan. These millions also hear the news that more people smoke Camels than any other cigarette.

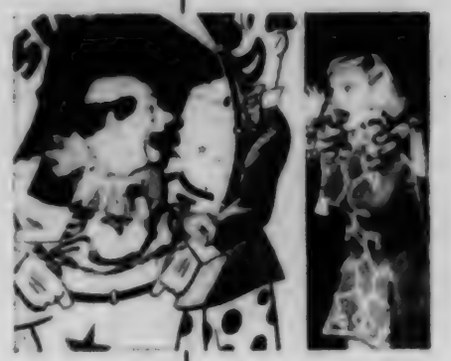
FOR COCA-COLA, 4 HOURS OF TV PER WEEK with a total of 60 minutes of commercial time for The Coca-Cola Bottling Company of N. Y., Inc. Five-day-a-week "strips", daytime participations, evening dramatic shows and spots, have youngsters and oldsters all over the New York Metropolitan area humming the new Coca-Cola jingle – and buying "Cokes".

IN TV, EXPERIENCE IS THE ONLY TEACHER!

...and among all agencies, William Esty Company, Inc., is currently placing more network television programs – and has had more experience in creating and producing TV commercials – than any other agency in the business.

FOR COLGATE'S FAB, 5-TIME-A-WEEK, DAYTIME TV ...the dramatic show "Miss Susan" is making sales and is reaching viewers at a lower cost per thousand than any other five-time-a-week, daytime dramatic show.

FOR M&M'S CANDIES, "SUPER CIRCUS", highest rating TV network children's program, has given M&M's Candies such a sales boost in 18 months that M&M's is now the Number One seller of all bag-packaged candy.



FOR COLGATE'S VEL AND SUPER SUDS, "STRIKE IT RICH" – the dramatic, human interest quiz show – is proving that, *even in the morning*, TV can do a great job. Today, "Strike It Rich", at 11:30 A.M., has a higher rating than most *afternoon* TV shows.

Shown here are some of the 38 programs telecast each week for clients of the William Esty Company.

FOR CAVALIER CIGARETTES, THE "GARRY MOORE SHOW" is doing a real selling job. This first successful daytime variety program is another example of Esty pioneering in TV.

TV SPOTS FOR "EVEREADY" BATTERIES as well as for "Prestone" Anti-Freeze and Prince Albert Smoking Tobacco are currently proving that interesting and memorable TV spots can be a very effective use of the medium.

IRVING'S BERLIN'S SALUTE TO AMERICA
With Dinah Shore, Tony Martin, Margaret Truman, Bil Baird Marionettes, Irving Berlin, Bill Callahan, Kathryn Lee, Teddy Hale, Al Goodman orch
Writers: Goodman Ace, George Axelrod
Director: Grey Lockwood
Producer: Lee Morgan
60 Mins.: Wed. (12), 8 p.m.
RED CROSS SHOES
NBC-TV, from New York
(Sterlchin, West & Burkhart)

Last week TV expended a considerable portion of its energies in extolling America's major songsmiths. Sandwiched in between the two-part tribute to Oscar Hammerstein, 2d, on the Ed Sullivan "Toast of the Town" was a full-hour video extravaganza slotted into the Wednesday night (12) 8 to 9 period on NBC-TV paying homage to the No. 1 songwriter of our time—Irving Berlin. Presented under the Red Cross Shoes sponsorship (with the same bankroller auspices that did the TV commemorative hoopla on behalf of Richard Rodgers last season) it was titled "Irving Berlin's Salute to America," more apty. It rated a never-ending billing of "America's Salute to Irving Berlin."

Doing a "Salute" TV production is, at best, a difficult job, since the transplanting of such pet oriented musical cavalcades into the realm of video requires vesting it with some human and "heart" sensations rather than the mere stringing along of episodic "— and then I wrote" vocalizations and dance sequences. As such the Berlin show, while pleasing in many respects, suffered in much the same way as the initial installment of the Hammerstein TV saga. Thus far the attempts to achieve within the scope of TV the panoramic showcasing of a contemporary composer's works have left much to be desired.

Such TV marquee lure as Dinah Shore, Tony Martin, Margaret Truman and Berlin himself, with an assist from lesser luminaries, repressed by song and dance the tunes of two-score years that have become so indelibly stamped as part of the American scene.

From a production standpoint, it was a show of hit and miss qualities. The occasional camera missteps and frequent poor lighting detracted from an otherwise major production effort somewhat in the nature of a super TV "Hit Parade" of Berlintunes, with the costly accompaniments bespeaking the lavish cash allocated at nearly $75,000 poured into the show by Red Cross Shoes. In rapid-fire succession, with no time out for reprises or curtain calls, song after song representing standards that mark one of the major contributions in the annals of contemporary show business were paraded before the TV camera in a variegated cavalcade of expensive TV stage mountings and costumed finery. The swift tempo gave the hour show a color and flavor, but overall it lacked a warm and human equation, despite the efforts to integrate Berlin into the continuity.

Carrying the major song burden, of course, were Dinah Shore and Tony Martin, either duetting or in solo, as the "Words and Music by Irving Berlin" story was unfolded, spanning the 1910 era of "Everybody's Doing It" to the present day array of favorites in the current "Call Me Madam" smash. Appropriately the finale brought on Miss Truman for a rendition of "God Bless America" with Berlin and the entire ensemble joining in for the fadeoff.

Through the 60 minutes some of the best of Berlin was interpreted in song and dance, including, Martin's singing of "Alexander's Ragtime Band," Miss Shore's "Remember" enhanced by some interesting choreography in an after-piece dance interlude; Martin's "A Pretty Girl is Like a Melody" backed by the inevitable chorines in simulating one of the "Ziegfeld Follies" parade of the dolls; a dance sequence in the 1916 idiom of the "Simple Melody" tune from Berlin's initial show, "Watch Your Step," a "revival" by the Bil Baird Marionettes as Berlin's brace of tunes from an early "Music Box Revue" ("Everybody Step" and "Say It With Music") received an interesting production; Miss Shore's exposition of "Heat Wave" ("As Time Goes By") to the accompaniment of another full-staged dance production mounting; Bill Callahan's tempo to "Top Hat"; the back-to-back production of Miss Shore's "White Christmas" with Martin's "Easter Parade"; the Shore-Martin duetting "They Say That Falling In Love"; Martin's revival of a Berlin 1933 tune, "Maybe It's Because I Love You Too Much"; the pageantry attending the full stage drill ensemble for "This Is the Army" as the lads to khaki-attired Berlin's rendition of "Oh, How I Hate to Get Up In the Morning," etc.

Al Goodman's orchestral assist for the most part was up to his usual par excellent standard, though at times there was an unfortunate tendency to drown out the vocalists.

Red Cross Shoe commercials, fore, after and midway, rated a more showmanly projection instead of the dullish spieling. Rose.

THE BILL GOODWIN SHOW
With Bill Goodwin, Eileen Barton, Roger Dann, Joe Bushkin Trio
Writer: Bob Quigley
Producer-director: Sherman Marks
30 Mins.: Tues., Thurs., 3:30 p.m.
GENERAL ELECTRIC CO.
NBC-TV, from New York
(Young & Rubicam)

"The Bill Goodwin Show," half-hour afternoon variety stanza which started on NBC-TV last week, shapes up as a moderately interesting layout for Tuesday and Thursday viewers. There are no big names or fancy production values to build audience appeal. But, nevertheless, sufficient diversion is available for not-too-choosy set-owners in the songs of Eileen Barton and Roger Dann, Goodwin's emceeing and Joe Bushkin's musicianship.

For Thursday's (13) show, Goodwin opened with a bit of business in which a small boy walked around the studio audience carrying a sandwich sign, "Join the Bill Goodwin Fan Club." Similar signs later popped up for the other principals. There were a few laughs in the routine, but the running gag was much too long to be genuinely effective.

Goodwin also handled a husband - wife audience participation scene which proved an interesting scene. For the musical portion Dann lent a continental touch in crooning a French tune. Miss Barton punched across "On the Boardwalk at Atlantic City," among others, and Bushkin pleasantly warbled a self-accompanied novelty. Plugs for GE's refrigerator and dishwasher were easy to take. Withal, "The Bill Goodwin Show" should snare a fair afternoon rating. Gilb.

STUDIO ONE
(The Angelic Avengers)
With Mary Sinclair, Maria Riva, Richard Purdy, Katherine Willard, Robert Paige, Murray Matheson, Martin Newman, Allen Devitt, Francis Bethencourt, others
Producer: Worthington Miner
Director: Paul Nickell
Adapted by Miner from story by Pierre Andrezel
60 Mins., Mon., 10 p.m.
WESTINGHOUSE
CBS-TV, from N. Y.
(McCann-Erickson)

Studio One" came up with an odd selection to tee off its new fall season on CBS-TV Monday night (17). Story, "The Angelic Avengers," told of two naive, young and innocent gals almost being sold into white slavery in France during the 1820s. It was filled with sexually sadistic overtones and, while the production and thesping matched the top quality usually associated with "Studio One," the yarn in itself was too melodramatic to be taken seriously.

Producer Worthington Miner pulled a neat trick on the opener by co-starring CBS' two femme contract players, Mary Sinclair and Maria Riva. As the young innocents, they turned in sharply-etched and sensitive characterizations and Miss Sinclair's brunette looks contrasted well with Miss Riva's blonde eyelashes. Under Paul Nickell's hep direction, the entire cast milked the script for fine suspense. Richard Purdy was standout as the lascivious slaver, posing as a minister and Katherine Willard registered solidly as his jealous wife. Robert Paige, former film actor, scored as the dashing naval hero who saved the gals in the nick, and Martin Newman was good as the retarded houseboy. Allen Devitt and Francis Bethencourt topped the supporting cast.

Miner might have been toying with the bluenoses by retaining so much of the sexual motif in his adaptation but there's no denying that he came up with an adult, suspenseful script. Production mountings were top-drawer on all counts, particularly Nickell's sharp camera direction, in which he made good use of tight closeups to punch up the mood, and Richard Rychtarik's sets.

Westinghouse commercials, presented by Betty Furness, matched the show in quality. That spiel for the sponsor's new video receiver, in which various types of interference were actually shown on the screen, must have had viewers at first frantically working their dials to eliminate the stuff. But that made for greater impact. Stal.

DON McNEILL'S TV CLUB
With Joe E. Brown, Johnny Desmond, Patsy Lee, Sam Cowling, Eddie Ballantine and orch
Producer: George M. Cohan
Director: Grover J. Allen
30 Mins.; Wed., 8 p.m.
PHILCO CORP.
ABC-TV, from Chicago
(Hutchins)

Don McNeill's slightly revamped video offering, which returned for the second year last week (12), seems to lack sufficient punch to shoulder its way into the top-rating circle. However as a change of pace display with its broad humor (some of it was really broad on the preem) and its general air of grassroots camaraderie, spiced with some neat warbling from Johnny Desmond and Patsy Lee, the affair may be expected again to register with the oldsters and devotees of the corn that's green.

Host McNeill this year operates from behind a lectern, which makes for better informality than previous season's desk setup. McNeill's personality, which has carried him through 18 years as a radio headliner via his "Breakfast Club" identity, came through much stronger when he was on his own in the guest interviews than when he was handling the so-called joke material. Such gags as that about the salesman expressing a desire to see the lady of the house with its "I'll bet you would, she's taking a bath" payoff, and McNeill's feigned dismay at the insurance peddler's suggestion that his wife be "covered" for life were out of keeping in a show that strives for wholesomeness and family attention.

Emcee's projection was displayed much more naturally and effectively during his chinning with guest Joe E. Brown and a gent who claimed he was 102 years old. Centenarian, interviewed in an attractive fishing setting, came up with some genuinely amusing chatter. Bit included the brief silent prayer, a regular fixture.

Brown arrived for the finale spot and turned in a topflight job with his perennial "country cousin" portrayal. The bumpkin role fitted into the format nicely and Brown worked it for some big laughs. Generous-mouthed comic also scored with a wry ditty about the troubles of matrimony.

Desmond's warbling wasn't up to his usual standards, partly because of the awkward situation which had him singing from a crouch to a little gal and the fact that the Eddie Ballantine orch support was badly paced. Baritone only had the single tune, "If You Were My Girl," which offered small opportunity to demonstrate his worth.

Miss Lee's contribution was also limited to a single number, which she carried off with her expected verve. Gal, like Desmond, has an excellent video personality that should be exploited further. Her vocalizing was also handicapped slightly by its trick treatment. She chirped "Give Me A Little Kiss" to one of the cameramen for a tribe and poorly lensed switch.

Sam Cowling's appearance was strictly a walkon bit at the opening. Funnyman's duties were to help the studio audience "secretary" take down the minutes of the club meeting. Idea failed to pay off.

Plugs for Philco, which is backing the show on alternate weeks, were socked over by Bob Murphy and Franklyn Ferguson. Dace.

THE BIG QUESTION
With Sen. James H. Duff (R.-Pa.), William S. White, Carlton Kent, Carl McCardle; Charles Collingwood, moderator
Producer: Charles Von Fremd
Director: Larry Beckerman
30 Mins.: Sun., 6 p.m.
Sustaining
CBS-TV from Washington

Object of "The Big Question," according to a CBS-TV publicity release, is to "spotlight the broad contemporary issues, national and international, through the views of those persons most informed on specific subjects." In bowing on the net Sunday (16) this half-hour public affairs program got off to a good start toward observing its concept.

Topic for the initiator was "will Gen. Eisenhower run on the Republican ticket for the presidency next year?" Taking the affirmative in a panel discussion with three Washington newsmen was Sen. James H. Duff (R.-Pa.) who is in the forefront of the "draft Eisenhower" movement along with New York's Gov. Thomas Dewey.

Quizzed by William S. White (N. Y. Times), Carlton Kent (Chicago Sun-Times) and Carl McCardle (Phila. Bulletin), Sen. Duff occasionally evaded leading questions such as "did he have the personal assurance of Eisenhower.

(Continued on page 42)

Tele Follow-Up Comment

The Peter Lind Hayses (Mary Healy) continue to impress with their wholesome appeal, good looks and, what's more, talent on their Sunday night CBS show, "Star of the Family." They have complete repose before the camera yet aren't "cute" because the mild mugging and intended camera distortions brings the lens appeal into focus whenever they want it, yet at all times they are natural and at ease. Hayes sense of comedy timing may have been born of tradition (his mother was Grace Hayes vaude headliner) but he has developed it considerably on his own. Miss Healy has also improved importantly as a comedienne, as evidenced from their last two weeks' CBS shows. Lina Romay, in her standard Latin stuff enhanced by fiery good looks; John Carradine with a "Hamlet" excerpt (introduced by his son), and Jack Guilford, with his panto comedy, were this week's lineup.

Last week, Paul Hartman with new partner Nancy Walker debuted as a team doing a warmed-over routine from the old Grace & Paul Hartman act. It showed up Hartman for the TV comic potential that he long bespoke, and not necessarily a travesty ballroomologist. Hartman falls within the orbit of so many other stage funnymen—material or a vehicle for the new medium. Miss Walker, a broad comedienne on her own, was too broad in this particular terp travesty. Dewey Barto (& Mann) her father, was the introducer of the "Star of the Family." Shows also bespeak generally excellent back-of-the-lens skill in writing, direction and production.

Ted Mack, returning to his "Original Amateur Hour" on NBC-TV after a European GI junket (during which commercial spieler Dennis James subbed for him), had a sock show Tuesday (11).

Lineup of amateur talent was especially good. Billy Broker who did a tap terp on skates, exhibited commercial potentialities with a little polishing and routining. Other strong items were an NBC page girl who warbled "Dark Is the Night" and a waitress-soprano who clicked with "Un Bel Di." Other turns held audience interest and had color, including a 73-year-old Detroiter who played the bones, a GI xylophonist, the boy and girl (who'd won on previous shows as soloists) teaming up on "Sweethearts," a trio putting over a Negro spiritual, a pert teenage tap dancer, a young Bronx pianist, etc.

At the midway mark Mack gave a report on his troupe's performances for servicemen overseas using stills for illustrations. He also brought on Harvey S. Firestone, Jr., USO chief, who spoke briefly on the organization's needs, James Sauter (of Air Features) who thanked Mack for the troupe's tour on behalf of his USO-Camp Shows and Brig. Gen. C. W. Christianberry, who expressed the gratitude of army special services for Mack's begira.

One of the major boners of the season came off during Faye Emerson's tribute to London on her Saturday night (15) CBS video show sponsored by Pepsi-Cola. Maybe it was the London fog, but the announcer started to extoll the virtues of Coca-Cola. Miss Emerson had the presence of mind to laugh it off.

Otherwise this tribute to the largest city in the world turned out nicely. Miss Emerson rented some choice and interesting bits of history and had a retinue of British guesters to give the show an air of authenticity. Roland Young and Sarah Churchill sketched a father-and-daughter playlet that had its charming moments. Pat O'Malley gave an impression of a costermonger and Ann Sheiton, who recently worked the Copacabana, N. Y., went over nicely in a pair of songs. Finale was a lampoon of "What's My Line?" which is also broadcast on BBC. Latter had some fairly broad humor with a character in a jockey uniform as the one whose vocation is to be guessed. It did have its moments.

"We, the People" on NBC-TV last Friday (14) invaded the precincts of Nashville in re-creating one of the major facets in contemporary show business, via an interesting and entertaining segment labelled "Tin Pan Valley." It graphically illustrated the current vogue for the Red Foleys, et al., incubated at Station WSM ("Grand Ol' Opry") and the beehive of activity centering around the recording studios established by the major disheries in the southern city in catering to the unprecedented appeal for the mountain folk music. Foley himself, along with Georgia Gibbs and music publisher Fred Rose (Acuff-Rose), guested on the show, with auxiliary vocal-instrumental groups, and WSM's program manager, Jack Stapp, in projecting the hillbilly saga to the TV audience.

No small measure of the show's success lies in the glib emceeing of Dan Seymour (he also produces), who has a knack for correlating all the elements into a cohesive and satisfying whole.

Producer-director Max Liebman on Saturday (15) gave evidence of striving for variations in the tried-and-tested format of NBC-TV's "Your Show of Shows." One change was splitting up the Bill Hayes-Judy Johnson duo. Miss Johnson did a solo vocal on "Bing Bong Bing" with a teddy bear prop, item was cute, but didn't register with enough impact. Hayes was paired with dancer Pauline Goddard and backed by chorus and ballet corps on a production number of "Jolie Jacqueline." Done in a neat Parisian setting, the French round came over with sock.

Musical backgrounding came across with special clarity, due to some acoustical changes maestro Charles Sanford and the audio engineers have made in the International Theatre layout. Sanford also did a yeoman job on the arrangements, which were crisp and inventive. The "Chichumba" tune to which Mata and Hari did a slick rhumba was a highspot, as was "Chain Gang," which provided backgrounding for an effective terp number by the Hamilton trio.

Stars Sid Caesar and Imogene Coca were up to their usual high standard. They joined with Virginia Curtis, as a maid, in the opening husband-and-wife routine and with Marguerite Chapman and Carl Reiner for an amusing sketch on the city siren and the bashful vokels (although the latter was reminiscent of bits aired last seasons). Miss Chapman scored in the vamp role and also handled the femcee chores adeptly. The Caesar-Coca "silent film" treatment of "Fools in Love" was nicely mounted and played well.

Caesar's solo stint as a man trying to relax and his law professor interview with Carl Reiner were effective. Miss Coca's comic song-and-dance as the "Glow Worm," with choreography by James Starbuck and full production trappings, made a good finale.

Billy Williams Quartet did well by "Them There Eyes" and "Story of Love," although the pattern of staging their items can stand some variation. Marguerite Piazza, Jack Russell and Alice Hendricks teamed up for the "non so piu" aria from "Marriage of Figaro," coming across pleasantly. As usual, production was fluid and surefire.

Billy Reed, reformed heofer gone boniface (Little Club, N. Y.) culled from his show biz background to prove his skill in meeting the babes on "Meet the Girls" (NBC) Sunday. He mugged, ad libbed stock niffties made up a good situation panto bit of his own (femme customer in any given eatery) and, where occasion warranted, was gallant and not stubborn in conceding that the girls had some good arguments. Show now needs more expert casting with the male vis-a-vis; it can pancake not a little where the male moderator doesn't have the necessary savvy. And if he doesn't bounce it militates against Maggi McNellis, the regular femcee, and her panelists. This week Dorothy Kilgallen, Florence Pritchett and Eloise McElhone were augmented by June Havoc. The show has long since taken on character and must now alert itself to stylization. Miss McElhone seemingly is aware that she can't overdo the men-drop-dead business (her variation is that only her husband and Gregory Peck matter); Miss Kilgallen is the common-sense young matron who doesn't want her IQ to get the best of her faminity and domesticity; and in a measure that's the pattern also of Miss Pritchett and Robin Chandler, who is a frequent panelist. The show has paced itself well in the transitions from one season to another, but a little extra fillip might be in order at this point. In the same degree that's true of another Sunday-night show (CBS), a different form of panel pitch, "What's My Line?" There the humor comes from stymi-king the guests by culling extraordinary occupations. Both shows are high-rating operations considering their low-cost to the sponsor.

The Hammerstein Saga—Part II

Ed Sullivan's "Toast of the Town" on CBS-TV Sunday night (16) took up where it left off the previous week on its visual two-part serialization of the "Oscar Hammerstein Story." The concluding installment was devoted exclusively to the lyricist's fabulous eight-year association with Richard Rodgers in their collaborative teamup on "Oklahoma" "Carousel," "Allegro" "South Pacific" and their newest smash "The King and I" with detours into their 20th-Fox "State Fair" film and Hammerstein's "Carmen Jones."

Because these were the most fruitful years in a career spanning more than three decades in the development of perhaps the most outstanding musicomedy librettist of the American stage, Part II of the Hammerstein saga came off as a more successful venture than the previous one, though some of the same basic faults that marred the initial installment were again evident. Those included some fumbling narration and the ineptness of much of the scripting, which sought to link the various elements into a cohesive whole, although Sunday's chapter did gain immeasurably through the abbreviated "talk" interludes.

A talent array comprising Gertrude Lawrence, Robert Merrill, Lisa Kirk, Muriel Rahn, Dolores Gray, Sandra Deel, Bill Tabbert and both Rodgers and Hammerstein provided a "pre-guarantee" of some slick and even memorable TV moments, which were enhanced by some good, solid production mountings and the achieving of a fluidity which was lacking in the previous "Toast" display. The brief interlude of Hammerstein's comments on his happy partnership and conjecturing on why "Allegro" just didn't quite make it, and again the Rodgers accompaniment of Miss Lawrence for the "Whistle A Happy Tune" ("King and I") had a warmness and pleasant informality about it.

Other highlights of the hour show included Miss Lawrence's "Getting To Know You" (also "King and I"), Tabbert's rendition of "You've Got to Be Carefully Taught" and Merrill's "Some Enchanted Evening" (both "South Pacific"), Miss Kirk's reprising of her "Gentleman Is a Dope" on which she scored in "Allegro", Miss Gray's "June Is Bustin' Out All Over" ("Carousel") and "It Might As Well Be Spring" ("State Fair"), Miss Rahn's "That's Love" tune reprised from "Carmen Jones," Merrill and Miss Deel's "People Will Say We're In Love" ("Oklahoma"), with the title tune choral opening and the Merrill-chorus finaling with "You'll Never Walk Alone" ("Carousel").

Click of "Oklahoma" in 1943 and "Carmen Jones" in quick succession after Hammerstein's 11-year flop drought, occasioned a camera projection of the now storied ad inserted by the librettist-lyricist in VARIETY listing the turkeys and in which he cautioned "I've Done It Before and I Can Do It Again." *Rose.*

RALLY WITH HALLEY
With Rudolph Halley, Ralph Bellamy
Producer: Nat Rudich
15 Mins., Mon. (17), 7 p.m.
CITIZEN'S COMMITTEE FOR HALLEY
WJZ-TV, N. Y.

Rudolph Halley, Liberal candidate for presidency of the N. Y. City Council, teed off the television end of his campaign Monday night (15) with this "Rally With Halley" show on WJZ-TV, ABC key outlet. Best that can be said for the program is that it probably didn't hurt his chances. But it certainly didn't win him any votes.

Such a show has particular significance at this time in view of the potential use of TV in the Presidential elections coming up next year. And if any of the national party members were looking in, it's to be hoped they profited from Halley's experience. He delivered an address, complete with the pugnacious, hardhitting material that characterized his work as counsel for the Kefauver crime investigating committee. But the production on the show was so dull that it completely negated any impact the speech might have had.

Throughout the program, Halley read from a script in full view of the audience, and most of the time he was seated behind a desk. (He explained he was reading his speech in order to punctuate his pertinent statements, but that wasn't sufficient explanation.) When he finally stood up to walk around to the front of the desk and point out some still pictures of Frank Costello, ex-Mayor William O'Dwyer and others figuring in the recent Kefauver hearings, he still carried the script. Necessity for pre-rehearsal and memorization was evident.

Halley also was apparently not briefed sufficiently on the workings of the cameras, so that when one lens cut to him in profile, he continued to look straight ahead, instead of looking into the camera. Lack of sufficient preparation was also evident in the fact the show wound up at least a minute early, and no attempt was made to pad. Result was 60 seconds of silence, with Halley's picture on the screen. Overall effect was nothing like the interest generated by TV coverage of his work with the Kefauver committee.

Show was good only in the opening and closing remarks by Ralph Bellamy, apparently a member of the Citizen's Committee to Elect Halley, which bankrolled the quarter-hour. Bellamy spoke sans a script. No mention was made, incidentally, of the fact that Bellamy stars weekly as CBS TV's "Man Against Crime." But for viewers hep to TV, the allusion to the title of his show must have been obvious. With Halley pinning his campaign on an anti-crime fight, perhaps that angle should be played up more. *Stel.*

GRANDSTAND GAZETTE
With Gene Crane, Bill Sears, Jack Ryan, Richard Caulk
Director: Alan Bergman
Writer: Lee Hunt
30 Mins., Wed. 7 p.m.
JACOB REED'S
WCAU-TV, Philadelphia

"Grandstand Gazette," ambitious merchandising package employing top studio staffers preemed smoothly (13) indicating plenty of planning and rehearsals. The show marked an advance in local television. There were no obvious corners cut and the initial telecast involved two studios and four cameras.

Program makes good use of library services with its salute to all colleges in the Philadelphia area, employing film clips and songs. Subsequent sessions will be reserved for a specific school each week. "Gazette" has tailor-made format for the sponsor, long established Philadelphia men's apparel store, with its nostalgic flashbacks and the "then-and-now" fashion angles. It also provides an easy refresher course on events, entertainments and customs of the last half century, and it capitalizes on the current vogue of reviving the pop tunes of yesteryear.

"Gazette's" flashback technique consists largely of newspaper headlines and still photographs of such mementoes as the Florodora Sextet, the nickelodeon, McKinley's death in 1901, and the Philadelphia Sesqui-Centennial, the raccoon coats and Charleston craze of 25 years later. The visual souvenirs are supplemented with musical numbers — "Under the Bamboo Tree" and Irving Berlin's "Always." Richard Caulk is the male vocalist and he sings effectively to the fine backing of a large chorus, the grouping of which might be described as well-arranged informality.

Jack Ryan schoolboy sports editor of the Evening Bulletin, and Bill Sears, WCAU and WCAU-TV sportscaster, are in charge of the "Sports Corner" segment, which takes up most of the second half of the program. They give news about coming football events, discuss the new collegiate rules and single out football figures for special kudos.

Commercials are geared to interest various age groups, with Gene Crane doing neat job at both modelling and plugging sponsor's clothes, in store set. A sprout displays wares for Junior, thereby enlisting mamas into the audience. WCAU-TV has shot the works on "Grandstand Gazette." Script and camera work are topdrawer, the latter making good use of close-ups. *Gagh.*

SPIKE JONES SHOW
(Colgate Comedy Hour)
With Jan Peerce, Helen Grayco, Wayne Marlin Trio, others
Producer-Director: Ernest D. Glucksman
Writer: Jay Sommers
60 Mins., Sun., 8 p.m.
COLGATE
NBC-TV, from N. Y.
(Bates, Sherman Marquette)

Spike Jones & Co. took their first shot of the new season on the "Colgate Comedy Hour" and made a more serious bid for attention than their one appearance on last season's series would have indicated. Not that Jones & Slickers weren't still plying dangerously near the nerve-shattering noise and gadgetry route, but at least there was a modicum of relief via sketches in lieu of raucous and rebald claptrap.

A new run-of-show pattern had a finely chassured trio, not too overdressed, in tongue-in-cheek chirping of the Jones virtues and versatility. This first bit of calculated s.a. led into "A Rank Picture," titled "Return of the Husband." In its old-style vaude, it had a couple situation laughs but they can keep that head-hunting business. Then the troupe essayed an Iron Curtain gag with Jones muddled in a tug-of-war by anachronistic Cossacks. Suddenly Jones found himself as owner of the Pelican Club, pointing out celebs in jokes and display. It all seemed to be a cue for Helen Grayco's vocal of "Mad About the Boy" to terps by a coattailed trio.

A Hawaiian setting somehow or other got itself segued into something else again, but it was good transition because it brought on the Wayne Marlin Trio. The two gents and femme wove intricate balancing stunts, racked up the first solid scene. Even Jones was good here, getting into the act with serpentine hands while prone.

Jan Peerce's entry was with chest protector and catcher's mask and the decor was a country house with four little boys in the exterior. The richly endowed singer surprised with a reading of "What Is a Boy?", a copyrighted pitch of the New England Life Insurance Co. Interlarded was Peerce's piping of "Boy of Mine." Many viewers must have recalled the decisive job Bert Wheeler did with the vehicle last season sans the song interpolation. And Wheeler wasn't shown reading. When a show books a singer of Peerce's stature, is it good showmanship to waste him on a twice-told tale, however good?

Jones & Co.'s end-ty was in some ways the topper. This was a French Foreign Legion getup with Jones as capitan, some decent mugging and the usual knockabouts. The real captivator by comparison, was a talking prop camel around which a commercial was built. As a matter of fact, there was more ingenuity and imagination shown in the plug department than in the show proper. Maybe they spend more time on them and accept them as a challenge. *Trau.*

CHARLIE WILD PRIVATE DETECTIVE
With John McQuade, others
Producer: Herbert Brodkin
Director: Leonard Valenta
Writer: Stanley Niss
30 Mins.; Tues., 8 p.m.
MOGEN DAVID WINE
ABC-TV, from New York
(Weiss & Geller)

Video version of this private eye series which opened on ABC-TV last week (11) appears content to use the now-standard whodunit formula with its numerous stock devices which have long since been discarded by B motion pictures. But this is not to say there won't be a significant audience which will develop the "Charlie Wild" habit. The elements are there—fast action, a broad swipe of sex and plenty of roughhouse — which should fill the bill for the blood and thunder aficionados.

John McQuade as Charlie Wild measured up adequately to the private dick role with the accepted deadpan approach. Affair was backstopped by some sturdy theatrics from the supporting players and firstrate video trappings that added meat to a rather lukewarm yarn.

This time it was Myra, the hatcheck gal, getting fingered by the cops for the murder of a rich Texan. As all the knowing whodunit fans were immediately aware, she didn't do the job so the only suspense involved was how Wild was to corral the actual killers. No sleuthing was involved, the private eye merely popped up at the right moment just as the real trigger man was about to bump off Myra so the cops would think she'd taken a powder as the guilty party. *Dace.*

PAUL WHITEMAN'S GOODYEAR REVUE
With Whiteman orch, Earl Wrightson, Maureen Cannon, Ray Porter's singing chorus; Connee Boswell guest
Producer-director: Dick Eckler
ABC producer: Ward Byron
30 Mins., Sun., 7 p.m.
GOODYEAR TIRE & RUBBER
ABC-TV, from N. Y.
(Young & Rubicam)

If there's still a question about whether TV's come of age production-wise, "Paul Whiteman's Goodyear Revue" should certainly answer it for all time. Sets, costumes, choreography, camera work and the overall entertainment impact almost par anything turned out by the major Hollywood film-musicals. All that's necessary to bring it up to Hollywood levels is color—and that will arrive sooner or later in one form or another. Shows in a tough competitive position, bucking Jack Benny on CBS radio and the upcoming Chesterfield comedy show on NBC-TV, but it certainly rates its share of viewers.

Basic format remains virtually the same as last season, with regulars Earl Wrightson and Maureen Cannon handling the vocal chores, along with a weekly guest, this time Connee Boswell. But Whiteman and his producers have added a new fillip this year which puts it head and shoulders above anything else in the business. That's a special segment spotlighting a dance routine choreographed specifically for a classic or standard tune and, even more important, choreographed specifically for the video lenses. On the season's preem Sept. 9 it was a socko 15-minute rendition of George Gershwin's "Rhapsody in Blue." Last Sunday night (16), it was a shorter but equally socko interpretation of Ravel's "Bolero."

While full credit for the fine job goes to Whiteman and his crew, as well as the singing and dancing chorus, major plaudits are also due choreographer Frank Westbrook, costumer Audree Naughton. Latter's sets for the "Bolero" number utilizing apparently every inch of ABC's mammoth TV Centre, presented video scenic designing at its best. And the teamwork displayed by Westbrook and Eckler in building the dance for the lenses, instead of following the usual easy way of merely lensing the dancers, projected "Bolero" into a super-spectacle. Marie-Geanne scored as the lead dancer.

Rest of the production, while not so ambitious in scope, was equally well-done and entertaining, with Wrightson and the Misses Cannon and Boswell registering solidly with their various pop and standard tunes. Whiteman, as usual, made for an affable emcee, and batoned his orch for excellent show-backing. Musicians scored on their own with a ricky-tick version of one tune played in Whiteman's early 1920 style. Those Goodyear commercials, too, were neatly done. *Stal.*

PAUL WINCHELL-JERRY MAHONEY SHOW
With Dorothy Claire, Hilda Vaughn, others; Ted Brown, announcer; John Gart orch
Producer: Sherman Marks
Director: Harold Eisenstein
Writers: Winchell, J. Franklin Jones, Bud Burston
30 Mins.; Mon., 8 p.m.
SPEIDEL
NBC-TV, from New York
(SSC&B)

This stanza, returning from summer hiatus is continuing to de-emphasize the audience-participation angle. Thus the "What's My Name?" tag is missing from the title. Stress placed on the variety elements—which form the basis on which the contestants guess—makes for a more entertaining show.

By and large this entry has appeal. Paul Winchell is an able ventrilo and has generally good material. As in the past he gets away from the usual ventriloquial setup which makes dummy Jerry Mahoney more of a character on his own, able to dance, take a bath, etc., without being continuously clutched by the voice-thrower.

Skits, songs and dances involved in the questions were cute. Bath and haircut scene, while having some funny lines, was much overlong, however. It had more appeal for youngsters than for older viewers. The angle may have been keyed to the fact one of the Speidel watchbands featured was for the juve market. Commercials were okay.

John Gart's orch gave the show competent musical backing throughout. *Brit.*

OLSEN & JOHNSON
(All Star Revue)
With Marty May, June Olsen, Tessie O'Shea, J. C. Olsen, the Dunhills, John Melina, Milton DeLugg orch, others
Producer: Leo Morgan
Director: Sidney Smith
60 Mins., Sat., 8 p.m.
Participating
NBC-TV, from N. Y.

Olsen & Johnson's format is one of the more established items in show business. With their type of entertainment, they've earned some fortunes through several years' tenancy at the Winter Garden, N. Y., and their "Hellzapoppin'" formula is evident in their video series.

Their participation in the NBC Saturday night series is their second try in video. Several seasons ago they had a short run under Buick auspices and quit because of illness of one of the members.

It seems as if there's been no intervening time between both shows. The same hoke prevails. There's the same cast with Chic Johnson's daughter and son-in-law June Olsen and Marty May, and Olsen's but J. C. Olsen still running in and out of the proceedings. In addition, there is the retinue of midgets and the arsenal of ammunition, necessary for every one of the displays.

With all this, O&J's first video attempt in several years didn't hold up. While there were some funny bits, the general level was considerably below the par set by the preceding week of the Ezio Pinza show. The contrast, both on the mental and entertainment level, was too sharp.

The gags were generally old, having probably been in the O&J catalog since they played the Orpheum circuit. The corn they purveyed didn't make a deep enough dent. They have proved that there is entertainment in their offerings, but they didn't show the choice items.

Major assist was by Tessie O'Shea, a heavyweight physically and entertainment-wise. This British import is potent with her song material and lends herself nicely to the sketch work.

On the plus side, O&J have the knack of integrating commercials nicely, although their subject matter wasn't always in good taste, particularly the sales-spiel pitched onto the sketch of a man ready to jump off a window ledge and being lured back by a box of cornflakes. Guesting were the Dunhills, a tap trio and juve musician John Melina. Both turns did well.

O&J are doing their giveaways with participants selected from the studio audiences. It's akin to a satire of Ralph Edwards' "Truth or Consequences," but the satire doesn't come off.

The production on the show is good. It's in the best professional style, but it's the material that puts the show off kilter. *Jose.*

BIGELOW THEATRE
("Honeymoon Is Over")
With Ann Harding, Joyce Reynolds, Craig Stevens, Florence Bates, Gloria Winters
Writer: Muriel Bolton
Director: Frank Woodruff
30 Mins., Thurs., 10 p.m.
BIGELOW CARPETS
Du Mont, from New York
(Young & Rubicam)

Having recently returned to the air, "The Bigelow Theatre" last week came up with a so-so domestic drama called "The Honeymoon Is Over." Written by Muriel Bolton, it was one of those light yarns about a squabbling young couple that a viewer could probably sit through with fair enjoyment. On the other hand, little would be missed if the show were not tuned in.

Newlywed Joyce Reynolds, who claimed hubby Craig Stevens "struck her," hustled home to mama Ann Harding in a fit of anger. Also on the premises to rake over the coals of the incident were Florence Bates, an interfering aunt and Gloria Winters, a meddling kid sister. As is easily anticipated, hubby soon shows up and the vexing matter is mutually adjusted, primarily through the mother-in-law's patience and understanding.

Cast turned in routine performances under Frank Woodruff's direction with Miss Harding seeking up about the best portrayal. Filmed by the Jerry Fairbanks Multi-Cam process, the print showed good quality. Plugs for Bigelow carpets were tastefully presented and were pegged around the tagline, "Look at a Bigelow before you buy." Program moved to Du Mont this season although it previously was on CBS-TV. Latter could not clear the time, hence the switch. *Gilb.*

LOOK MA, BOSW

THE WASHINGTON DAILY NEWS
"Connee Boswell does perfectly wonderful things to a stage microphone."

EVENING STAR, Washington
"Happily met at all times is Connee Boswell. The popularity of newer singers rises and falls but Miss Connee just rolls along, putting heart into her songs and staying up there among the best."

VARIETY
"Miss Boswell is unquestionably a mater of solid building technique . . . she wins cheers."

VARIETY
"Connee Boswell demonstrates why she has been on top of the heap for so many years."

BOSTON DAILY RECORD
"The opening night audience couldn't get enough of her, calling her back again and again."

VARIETY
"Always a fave, Connee Boswell's ease and grace win them from first medley, and it's a continuous build to a beg off."

VARIETY, Aug. 15th

Mapes Skyroom, Reno

Reno, Aug. 9.

This is one of the best shows Mapes has had for some time. Miss Boswell still sells with radiance—an enthusiasm she feels for every number. She loves it, her eyes sparkle and result is customers love her.

Befitting her mood, she opens with a medley: "When You're Smiling," "Let a Smile Be Your Umbrella," "Smile, Darn You, Smile." When she's done with this, if they aren't smiling, they're dead. Followup is a show number which she wraps up in cute package, "Whistle a Happy Tune," from "The King and I." Eyes roll and she whistles—good novelty. She does her old "Martha" better than ever.

For initial songs, Miss Boswell is in a beautiful gown. After the opening, as she's wheeled around, she gives away orchids from the dress, an unpretentious gesture that's very effectively done, with background music. She chats a little with customers.

She changes twice during the show, discarding one gown for another underneath. Later, with lights lowered, she does another onstage. Costumes are all lush with taste.

The singer sits at piano for short stint of two numbers, a little ragtime in which she sings "Piano Roll Blues" and "On Top of Old Smoky." Lets this go and returns to mike, introducing songs she and Crosby used to do, apologizing for lack of Crosby. Willie Shore fits in here, dressed a la Crosby, and they weld on "Basin Street." Climax has Shore walking her around stage on her wheeled-stool and even jitterbugs. Customers are completely captivated. Curt.

VARIETY
"BOSWELL TOPS WASHINGTON AT SOCK $29,000."

BILLBOARD
"Current show is all Connee Boswell, who has added a new twist to her vocal stint . . . with taste and dignity."

VARIETY
"Customers are completely captivated."

VARIETY
"Connee Boswell is on in full-stage silver and blue set with house band tiered, for a medley of 'Smiles' songs, her whistling interludes, her terrific 'Basin Street Blues' and 'Old Smokey,' plus her piano work and two beautiful costume changes done onstage in cute strip-tease chatter. Miss Boswell has to beg off."

THE HOUSTON POST
"This lady is a trouper, a personality . . . she brought forth the most resounding ovation of this pretty affair. Miss Boswell was just as impressive a stylist in the 'Saint Louis Blues' and other more or less classic selections."

Connee BOSWELL

Gowns by—KATHRYN KUHN

Personal Management—HARRY LEEDY

ELL's DANCING!
Direction
MCA

JACK BENNY PROGRAM
With Benny, Mary Livingstone, Phil Harris, Dennis Day, Rochester, Don Wilson, the Sportsmen
Producer: Hilliard Marks
Writers: Sam Perrin, Milt Josefsberg, George Balzer, John Tackaberry
30 Mins.; Sun., 7 p.m.
LUCKIES
CBS, from Hollywood
(BBDO)

Jack Benny was back on the air Sunday night (16) with the old familiar gang standard routines and gags and surefire appeal. Program ran on an even keel projecting the same humor and warmth as of old. If there was nothing too surprising, there was also no letdown, and the half-hour ran off swiftly and surely. It was good if not too exciting or original fun fun.

Benny used his recent USO tour to Japan and Korea as jumping-off point for his air return program opening with Mary Livingstone and Don Wilson down at the airport to welcome him home. Fenced permitted for Rochester, the Sportsmen, Dennis Day and Phil Harris severally to greet him individually and go into their own routines as well.

Airer had the usual jibes at Benny, and at his ego and stinginess. A good stunt had Benny riding home from the airport in a taxi, and hearing on the taxi's radio a program about the very homecoming. A better gag was the bit first at the start and then reprised towards the close of the show, about the chap who was stuck to Benny in the plane when the latter tied himself to his seat with the chap's suspenders instead of the seat-belt. Also appealing was the Sportsmen's song "We Missed You, A Bushel and a Peck," which segued into a singing commercial for Luckies. Dennis Day's rendition, too, of "Too Young," was topdrawer. *Bron.*

THE SINGERS OF ISRAEL
With Cantor Samuel Malavsky and His Family Choir
Producer-director: Charles Baltin
15 Mins., Mon.-Wed.-Fri., 10:45 a.m.
Sustaining
WHOM, N. Y.

In an expansion of its multi-lingual broadcasting pattern (which even extends to Chinese programming on its FM adjunct), WHOM, the Fortune Pope-operated indie in New York, has inserted into its morning schedule a Yiddish-slanted choral series, which is heard Mondays, Wednesdays and Fridays at 10:45 a.m. Program features a unique family singing group including Cantor Samuel Malavsky, his two sons and four daughters (two of the latter have gained some prominence in the pop field as the Martin Sisters). Family as a whole are no strangers to show biz, having recorded for Columbia, guested on various TV shows, including "Toast of Star Theatre," and concertized in several countries.

This capsule morning session specializes in Jewish folk songs and the liturgical melodies of the synagogue, both as a choral unit, solos by the Martin Sisters and Cantor Malavsky, with organ accompaniment by Harry Cooper. In addition there's an interplay of narration both in Yiddish and English keyed to the tempo of the music itself. It adds up to a pleasant session of music that's soothing to the ears, with an appeal extending beyond the Jewish listening element.

With the current upbeat in non-English programming on radio today, the "Singers of Israel" represents a choice and qualitative addition to the specialized musical fare of the city.

LONGINES SYMPHONETTE
With Mishel Piastro Orch, Frank Knight, announcer
Producer-director: Alan Carlson
30 Mins.; Sun., 2 p.m.
LONGINES-WITTNAUER
CBS, from New York
(Victor Bennett)

Longines "Symphonette," which had been programmed during the summer months for evening listening, switched to CBS' Sunday afternoon schedule (16) with the same pleasant musical format that has developed a large following since its inception in 1948. The afternoon preem offered a neat blending of pop classics and excerpts from symphonies and concertos that came across as top musical entertainment.

Under Mishel Piastro's baton, the orch worked smoothly and gave each number a colorful and tonal interpretation. The 30 minutes presented such pieces as Grieg's "I Love You," Moskowski's "Serenata" and the overture to Wagner's "Tannhauser" with top scoring and musicianship.

Frank Knight handled the introductory spots and the commercial spiels with clarity and good taste. *Jaco.*

MY FRIEND IRMA
With Marie Wilson, Cathy Lewis, Gloria Gordon, John Brown, Alan Reed, Hans Conried, Leif Erickson, Peter Leeds, Roy Rowan, announcer
Producer-director: Cy Howard
Writers: Parke Levy, Stanley Adams, Roland MacLane
30 Mins.; Sun., 6:30 p.m.
Sustaining
CBS, from Hollywood

"My Friend Irma" now five years old is now also sustaining with Lever Bros. having bowed out as sponsor, and CBS jockeying it for position to nab another bankroller. Web presmed it Sunday (16) in the 6:30 p.m. slot, but will put it in at 6 p.m. starting Oct. 7, hoping to pick up the pre-Benny and competing "Big Show" tuners-in.

It's not too difficult to figure out the show's present sustaining status judging by Sunday's preem. It's slipped a lot from its former comic estate, having become too mannered and pat. Formula is the same dumb-dora dame and her smooth but exasperated roommate, and the problems the chick gets the two of them into. Situations are now contrived and familiar, and gags not too original. Show needs a lot of pepping up.

Sunday's segment had Irma and her roommate Jane just returned from their summer vacation, and ready to pick up with their old beaus again. Trouble was, the femmes had done a slight bit of cheating on their vacation, in the usual transient summer romance style. Jane was for forgetting it all, and resuming with her old steady at the old winter romantic stand. But Irma was too impressed still with the summer's escapades, too honest to hide them, and too dumb to play dumb.

So the airer had Irma and Jane welcoming boyfriends Al and Richard, only to have latter walk out on them (probably until next week) when Irma let slip a few facts about their kissing other chaps while away, and then having those chaps show up. Situation had the elements of fine comedy in it, but dialog was trite and the general scripting not too funny. They lacked sparkle and wit.

Marie Wilson continues to do a fine job as Irma, and Cathy Lewis is ever-reliable as Jane. They get good acting support, even if the scripters and director let them down. *Bron.*

CHORALIERS
With Nino Ventura, Frank Knight, announcer
Producer-director: Alan Carlson
30 Mins.; Sun., 10:30 p.m.
LONGINES-WITTNAUER
CBS, from New York
(Victor Bennett)

Returning to CBS Sunday (16) after a summer hiatus the Choraliers under the direction of Eugene Lowell dispensed their brand of four part harmony with enough zest and variety to please the regulars and win new fans.

Vocal group teed off with a rousing rendition of campus faves and sustained the pace all the way. Neat blending of familiar American ballads and popular songs kept dialer interest at peak. They're a well integrated group and know how to give each song selection such values. Lowell rates kudos for keeping this male chorus in top form.

Such oldies as "Because," "Oh Miss Hannah" and "By the Sea" were given excellent renditions. Nino Ventura handled the solo chores nicely. He was especially effective on "Just A Wearyin' For You." Frank Knight who delivered the same sponsor spiels on "The Symphonette" in the afternoon handled the evening chores neatly. *Gros.*

DISK DATE WITH DUFF
60 Mins.; Sat., 10 a.m.
WABY, Albany

Another addition has been made to the local Saturday teen-age disk jockey shows, it being handled by a young lady who calls herself Duff. She aims the hour program at that segment, the chatter, dedications and comment are of interest and understanding only to the age group. Gal might slightly broaden her approach to encompass adults, some of whom must be listening to the music. When heard, she had turntabled a well-balanced selection of numbers, many of them requested by friends met in the week's travels. Assumption is that the boys and girls casually mentioned are known within the particular circle.

Duff talks like a teen-ager, small voice, choppy style, laconic, mildly wisecracking, friendly manner. Two guests were presented when heard, conductor's 15-year-old sister and a girl who recently won a jitterbug contest. Interview with the latter could have been more revealing. Some emphasis on teen-agers' serious activities might be a certain prestige. *Jaco.*

'Big Show' in London

THE BIG SHOW
With Tallulah Bankhead, Fred Allen, Portland Hoffa, Jack Buchanan, Michael Howard, Beatrice Lillie, Vera Lynn, George Sanders, Robert Wilton; BBC Variety Concert Orch, George Mitchell Choir; Meredith Willson, conductor; Paul Fenhoulet, associate conductor; Leslie Mitchell, announcer
Producer-director: Dee Engelbach
Writers: Goodman Ace, Selma Diamond, George Foster, Mort Green, Frank Wilson
90 Mins.; Sun. (16)
BBC, from London

"The Big Show," NBC's radio extravaganza originated from London on Sunday (16) and will be heard in the U. S. on Sunday, Sept. 30. Heard on the British Broadcasting Corp. facilities in England, show got a mixed press and public reaction although it received the biggest press coverage of any radio stanza in recent years. It's a better show than the somewhat nationalistic British press would indicate.

Fred Allen socked across some sharp comedy material handed him by scripter Goodman Ace and the writing stable. George Sanders also registered with his singing, which came as something of a surprise in the light of his film rep as an actor only. Femcee Tallulah Bankhead was on too long and did too much talking for top impact. British actor Jack Buchanan was even more of a missout.

Comedy and vocal contributions by the rest of the cast, including both the American and British contingents, were enthusiastically received. Portland Hoffa got in her licks, and Meredith Willson and his musical crew did their standard top job. Other Brittishers, including Beatrice Lillie and Vera Lynn, were fine. Principal criticism among listeners was directed against Miss Bankhead's reading of Gene Fowler's "Jervis Bay" poem, which closed the entry. This was considered a too-obvious sentimental sop, unsuited to British tastes and out of place in a high-spirited, fastly-paced variety program.

Show's overall impact was big, both for straight entertainment and its political implications. The trade appraised this as a big plus for Anglo-U. S. relations, even though the British press generally rapped it. Show, of course, will also be edited tighter for its replay in the U. S., when it kicks off the new season Sept. 30. For one thing, the Mr. and Mrs. satire (Allen and Miss Bankhead) previously heard twice in America will be replaced by a skit featuring Vivien Leigh.

("Big Show" cast and crew, along with the NBC execs who accompanied them from N. Y. left here for Paris incidentally, where they'll do next Sunday's (23) show from the Empire Theatre, are variety bound off the Champs-Elysees).

Listeners' telephone reactions to the BBC were mostly unfavorable, but this isn't regarded as a fair appraisal. Normally, only complainers bother to phone. A fullscale countrywide checkup is now being conducted by a listener research bureau, but results are not due for 10 days. It is, however, expected to confirm that the airer had the biggest listenership to date for a Sunday night variety. It's generally conceded that the production's slickness was a model for British producers. Program ran five minutes overtime and wasn't cut off, although this is a common BBC practice. *Myro.*

Legit Boarding House Yarn Bought by Ronzoni

Ronzoni Macaroni has bought the 10:30 p.m. Tuesday spot on WJZ-TV, N. Y. for a situation comedy, "Actors Hotel, Carlo Corelli, Prop." Series, which stars William Edmunds, deals with a theatrical boarding house. It starts Sept. 25.

Carlo de Angelo will produce, with Ted Nathanson directing and scripts by Flora Frank and John Fleming. Agency is Emil Mogul.

PHILIP MORRIS PLAYHOUSE
(The Great McGinty)
With Paul Douglas, Everett Sloane, Patricia Wheel, others, Ray Bloch orch; Ken Roberts, announcer
Producer-director-writer: Charles Martin
30 Mins.; Tues., 10:30 p.m.
PHILIP MORRIS
NBC, from N. Y.
(Hoff)

"Philip Morris Playhouse," preeming on NBC last Tuesday night (11) after several previous seasons on the CBS web, kicked off with a sock presentation of Preston Sturges' wk. political satire, "The Great McGinty." Adult, fast-moving story evidenced that radio still has plenty to offer in the way of drama, despite the current emphasis on television. If the budget on this series will permit the thesping talent and quality scripting used on the initialer throughout the season, then it should have little trouble attracting and holding a sizable audience.

Paul Douglas starred in the title role as the barkeep in a rundown "banana republic" saloon who had once been a governor back in the States. As in the film, which starred Brian Donlevy, the story was told via flashback and producer-director-writer Charles Martin did a masterful adapting job of condensing the story into a half-hour form. "McGinty" role was tailor-made for Douglas' blustering, good-humored style and he capitalized on every line. He was given fine support by Everett Sloane, as the political boss who set him up in office, and Patricia Wheel, his secretary whom he married in order to get the female vote.

Show had the imprint of quality throughout, under Martin's hep production-direction. Use of Ray Bloch's full orch was a welcome relief from the organ bridges used too often on radio dramatics. Sound effects and all production credits were top-drawer. Only drawback to the show were those Philip Morris "nose-test" commercials, which lose whatever impact they might have in video when they're aired for the ear only. But they apparently sell the sponsor's product and that's what bankrolls the show. *Stal.*

BROADWAY'S MY BEAT
With Larry Thor, Jack Kruschen, Charles Calvert, others
Producer-director: Elliot Lewis
Writers: Morton Fine, David Friedkin
30 Mins.; Sat., 9:30 p.m.
Sustaining
CBS, from Hollywood

"Broadway's My Beat," a Gotham located whodunit, came back to the CBS airlanes Saturday (15) with a double murder and a single-minded police lieutenant whose relentless efforts in uncovering the criminal made for just average listening. Scripters Morton Fine and David Friedkin dressed up their tale of mayhem with a pseudo-poetic commentary that tried to give the mazda belt an atmosphere of glamour and intrigue but only served to slow up session's pace.

As Danny Clover, the dauntless detective, Larry Thor worked in a steady monotone that was too studied and he seemed overly impressed by the scripters' fanciful commentary wording as he delivers such lines as "Broadway, the gaudiest, most lonesome mile in the world." His assistants, Sgt. Muggaven and Sgt. Tartaglia, played by Jack Kruschen and Charles Calvert, respectively, offered nice change of pace but since Thor got most of the mike time, program bordered on the soporific.

Story on the preem was uninspired and obvious. It hinged on the murders of an unfaithful wife and her lover by the husband and any amateur Sherlock could have wrapped up the case in half the time allotted the Broadway gumshoe. Dialog and situations need to be sharpened before this CBS version of the Broadway beat can come to life.

Other cast members were adequate in lesser assignments.

BOB SNYDER SHOW
With Woody Herman, Guest Orchs
30 Mins.; Sun., 11:30 p.m.
Sustaining
NBC, from Albany

Woody Herman cut a sharp broadcast in the first of Sunday night band organizations from Crooked Lake Hotel, Averill Park (20 Miles from Albany) under the aegis of promoter-disk jockey Bob Snyder. Snyder, who has been doing weekend shows from the lake spot over WPTR and who is also presenting attractions at R.P.I. Field House in Troy, is bringing name orchestras to the hotel's spacious dining room for an 8-12 p.m. dance session. The final half

(Continued on page 48)

CARNATION CONTENTED HOUR
With Jo Stafford, Tony Martin, Victor Young orch; Jimmy Wallingford, announcer
Writer: Albert V. Hansen
Producer-Director: Bob Redd
30 Mins.; Sun., 9:30 p.m.
CARNATION MILK
CBS, from Hollywood
(Erwin Wasey)

Tony Martin after a string of personal appearance shots here and abroad, has come back to his regular spot on this show with Jo Stafford for one of the best vocalist parlays on the airlanes. A roster of top male vocalists had been sharing the billing during Martin's absence and, with the latter's return, the show can be expected to settle down as a topflight session.

Few singers in the business can equal Martin in belting across a pop tune. On his first show of the fall season Sunday (16), Martin reprised his disk click, "I Get Ideas," with solid results and hit equally well with such tunes as "September Song" and "Sweet Mystery of Life." Martin also did a neat duet with Miss Stafford on Irving Berlin's "You're Just In Love," with the latter soloing in her usual fine form on "This Can't Be Love" and "Out O' Breath." Victor Young's orch also contributed one lush instrumental number.

While this show is seen musically the chatter by Miss Stafford, Martin and announcer Jimmy Wallingford is on the pedestrian side and detracts slightly from the total impact. Plugs are kept short and are handled in good taste.

BILL WEAVER SHOW
With Bill Weaver, Ray Hackett orch
Producer: Dick Brill
Writers: Don Hinkley, Dick Brill, Bill Weaver
30 mins.; Mon.-thru-Fri.
Participating
KCBS, San Francisco

The overall listening reaction to this pleasant melange is one of relaxation. In this, Bill Weaver manages to project his own effortless chatter to good effect as he ranges the casual, the droll, the inoccuous. There is no effort at any point to punch or propound and the general subject matter is of the homey, congenial and infectious slant. Where humor is tossed up it is of the dry, burolic type. That it clicks is evidenced by the studio audience's appreciative reaction.

In addition to Weaver's own copy, the show includes an interview with a visiting celeb (Dick Haymes, who also sang one item when caught), and one or more of the studio visitors who provide a foil for incidental chatter. To the latter are given courtesy gifts such as tickets to legit show, etc.

Music by orch is included generally two tunes. Ray Hackett's group turns in an acceptable chore of the pop items.

This is program which makes a virtue of understatement, show pacing and cracker-barrel humor. Nice and easy on the nerves, and pleasant listening. *Ted.*

HIGH TIME FOR MUSIC
With Leon Kellner, Bob Hamilton, High Timers
Producer: Bill Ellwell
30 Mins.; Mon.-thru-Fri., 11:30 a.m.
WDSU, New Orleans

This is an enjoyable combination of bright platters, piano and orchestra music with amiable chatter between Leon Kelner, pianist, and disk jockey Bob Hamilton. It's all nicely tailored for the daytime audience, being keyed to an informal and relaxing note.

Banter between pair deals with everything from Ava Gardner to discussions of music. The nimble-fingered Kelner, who batons the band in Fountain Lounge of The Roosevelt, also sets the mood for a pop recording with a piano introduction or will fade out the disk in the middle of its playing by Hamilton and give his own rendition of the same tune on the ivories.

To add variety to show, Kellner and the "High Timers," musical trio composed of drums, trumpet and bass, provide lots of smooth and easy-to-listen-to rhythm. Kelner's glistening piano arrangements of current pops and standards make a rich programming fabric. Hamilton's spieling is especially adept.

Duo at times have tendency to carry the leisurely pace a little too far. They made it appear as though they were killing time. There's little doubt, however, that "High Time For Music" will be one of the brightest spots on the midday spectrum.

Show also presents an occasional guest, most recent being Pat Terry, Decca artist, who was in city on visit. *Lisz.*

It's an after-dinner mint!

WCBS-TV's "Early Show" is a money-maker, no doubt about it.

This early-evening film program has been a bonanza for advertisers since it first went on the air in April. Currently delivering a 12.1 rating—an average audience of 766,050 potential customers each night, five nights a week—it has *consistently* out-rated all other local early-evening film shows in the New York area.[1]

It works almost automatically. New York viewers who know Channel 2 as the place to go for the best television entertainment naturally turn first to "The Early Show" for the best TV films. And "The Early Show's" wide selection of comedies, romances, adventures and mysteries keeps them coming back, day after day after day.

You can get these people interested in *your product*...let "The Early Show" coin money for you. At a cost per thousand viewers (*before* earned discounts) of only 72 cents! For further details, just call WCBS-TV or CBS TELEVISION SPOT SALES.

WCBS-TV

Channel 2 • New York
Represented by CBS Television Spot Sales
CBS OWNED

[1] Nielsen Research Service, August 1951
Monday through Friday, 6:30 to 7:30 p.m.

Television Reviews

Continued from page 36

himself, that he would run?" But he was outspoken in opining that the general would be chosen by popular demand.

CBS-TV White House correspondent Charles Collingwood had little to do as the moderator for the session came off smoothly. Questions were short and to the point while Sen. Duff's answers, although a trifle long-winded, were not padded to excess. Opening airer originated live from Washington. Format reportedly will vary in the future from panel discussions to individual interviews. In sum, this is an adult program that deserves wide attention. Gill.

STAGE ENTRANCE
With Earl Wilson, guests
Producer: Ted Hammerstein
Director: Bill Seaman
15 Mins., Mon., 8 p.m.
Sustaining
WABD-DuMont, New York

N. Y. Post's nightlife columnist, Earl Wilson, returned to DuMont Monday (17) in the familiar guise of interviewer and reporter. With a global trek behind him, Wilson fell right into the Broadway groove offering som tidy bits of gossip and displaying neat reportorial tactics in his interview with Phil Regan.

The 15 minute stanza was breezy and informal throughout. Regan retold the tale of his transition from a N.Y.C. policeman to popular tenor with ease and candor. His thankful credits to such names as Gracie Allen, Guy Lombardo and Irene Dunne gave it a nice show biz quality. As an added flip, Regan brought on a N. Y. detective, Eddie Martin, who socked across an okay version of "Turalura" in a pleasant tenor.

After an all too brief account of his round-the-world trip (Wilson should take advantage of this material for future shows), he introed young songstress Joan Kibri... who got off a lyrical rendition of the oldie "Who Cares?"

Program becomes a 30-minutter Oct. 1. Gros.

STORY OF NATURAL GAS
With Hi Walker, Don Crawford, Martha Brooks, others
30 Mins., Mon. (10), 8 p.m.
NIAGARA-MOHAWK
WRGB-TV, Schenectady

Television was used for the first time here, and rather effectively, to acquaint the public with a new type of heat, and to demonstrate how home appliances must be adjusted to handle same. Niagara-Mohawk power chain purchased a half hour of choice time, and backed this with larger newspaper insertions suggesting that families without television sets arrange to view the program with relatives or friends owning video. Utility has already introduced natural gas in Johnstown and is set to complete installation in Gloversville, Amsterdam, Schenectady, Glens Falls, Saratoga, Albany and Troy before Thanksgiving.

Two company officials, Hi Walker and Don Crawford, a gas engineer, did most of the narration and explanation. These were supplemented by motion pictures of outside and inside installation. For the latter, Martha Brooks, WRGB-WGY home economist, played a chatty inquiring housewife in a kitchen scene with a young man from a conversion-equipment company. Charts were also used.

Latter half gained momentum and interest after a draggy first portion. Kitchen episode was simply though surely handled by Miss Brooks. Filmed shots were just fair. Program ended abruptly, with no credit for direction or production. Television holds an impact for this kind of feature which radio lacks. Jaco.

ADVENTURES OF ELLERY QUEEN
(The Twilight Zone)
With Lee Bowman, Eva Gabor, Florenz Ames, Luis Van Rooten, others. Ray Carter, music
Producers: Norman and Irving Pincus
Director: Don Richardson
Writer: Henry Misrock
30 Mins., Thurs., 9 p.m.
KAISER-FRAZER DEALERS
DuMont, from N. Y.
(Weintraub)

Combination of a stereotyped script and production flaws got DuMont's "Ellery Queen" off to a slow start for the new season last Thursday night (13). With Lee Bowman back in the title role, the series should pick up to the high point it had established by the end of last season. But the initialer left far too much to be desired to lure viewers to tune in again next week.

Basic fault lay in the story. An original by Henry Misrock, titled "The Twilight Zone," it was an inept yarn about Soviet kidnappings of anti-Communists in the west sector of Berlin, and transporting them into the east zone for torture and eventual disposal to slave labor camps. Story has been told, and told better, many times before, not only in pictures but on video. Misrock, with Don Richardson erring in his direction, made the Russians act like dolts and their actions a poor copy of the Nazi techniques. Characterization of the Soviet heavies, as a result, carbuned those usually found in pictures about stormtroopers. In addition, there was none of the whodunit or suspense atmosphere which should be associated with Ellery Queen.

Bowman, Eva Gabor and others in the cast had little chance to rise above their cliched lines and situations. (Bowman and Florenz Ames, who plays his father in the series, are the regular cast members). Producers Norman and Irving Pincus mounted the program on some fair-looking sets, but the lighting was so bad throughout that there was no opportunity to take advantage of them. Ray Carter's music backgrounded the action adequately. Rex Marshall did his usual capable job in spieling the Kaiser Frazer plugs which, per usual, were inserted at the opening, middle and close. Stal.

LIFE WITH LINKLETTER
With Art Linkletter, Jack Flattery
Producer: John Guedel
Director: Stuart Phelps
Writer: Martin Work
30 Mins., Fri., 7:30 p.m.
GREEN GIANT
ABC-TV, from Hollywood
(Leo Burnett)

Affable Art Linkletter is back with his audience participation highjinks for an alternate week ride on ABC-TV. Certainly one of the topnotch manipulators of the hand mike-interview situation, emcee unspooled an amusing half-hour of tomfoolery Friday (14) destined to ring up a highly respectable viewing quota. It was all in the "good, clean fun" category, with the minimum of embarrassment for the freelance stooges.

The one gag that might have resulted in some discomfort for the persons involved actually was the one that paid off the best, both in yocks and loot for the parties involved. It featured a young couple about to be married with the husband-to-be subjected to a hoked-up lie detector test in which he was asked some rather probing questions about his previous life. Unbeknownst to the sweating young man, his brother was hidden off stage and rang a bell every time he fibbed. If his future bride wasn't in on the gag from the start, the prospective groom left the show with a lot o' explaining to do. He was caught lieing about such matters as whether he'd ever proposed to another gal or ever been in love with someone other than the fiancee who was standing at his side.

Another good sequence was Linkletter's chinning with five moppets, with the serious minded youngsters provided several chuckles under host's kindly prodding. This bit finaled with two of the kiddies putting on a brief boxing exhibition for which ex-champ Mickey Walker served as referee. Show was padded out with other standard Linkletter devices such as the grab bag prize list.

Linkletter, assisted by announcer Jack Flattery, did a client-pleasing job huckstering the Green Giant canned merchandise. Effective plugs were smoothly woven into the format.

This version was kinnied but subsequent shows will be on film. Kine quality was good. Dore.

PRUDENCE PENNY SHOW
With Eileen Barr, Emma McCann, Jerry Coyle, others
30 Mins.; Thurs., 1:30 p.m.
ALBANY TIMES-UNION
WRGB-TV, Schenectady

Prudence Penny show for homemakers, returning to the screen for its second season, revealed minor changes in format and fair improvement in presentation. Mrs. Eileen Burr, food editor of the Hearst Albany Times-Union, interviewed two women hobbyists, and Mrs. Lucille Bush, director of consumer education for the Johnson Wax Co., and displayed, with comment, a menu for the day. Mrs. Emma McCann, home service consultant for Niagara-Mohawk Power Corp., demonstrated the preparation of a casserole dish which had been part of the principal meal. Jerry Coyle, WRGB, chatted with three of the women, announced the program and wrapped up same.

Mrs. McCann, a competent demonstrator and maturely photogenic, repeated too often. Mrs. Burr displayed a more relaxed manner than when she debuted on video but showed little progress in correcting a flatness of tone and dryness of delivery. Mrs. Bush did a seven-minute spiel on the Johnson line, which seemed like an overdose of straight advertising. Program is an interesting, helpful one for women. Jaco.

Color TV Review

MEL TORME
With Ellen Martin, Peggy King, Jean Leon Destine, M. Crayon, Red Norvo Trio, Steve Allen
Producer: Bob Bach
Director: Ben Magnes
30 Mins.: Mon.-Fri., 4:30 p.m.
Sustaining
CBS-TV, from New York

Newest CBS tinter is a modest budgeted affair topped by Mel Torme. With this session, the network attempted working in pastel shades almost exclusively. Result was an extremely subdued demonstration that was almost drab at times. It was at extreme variance with its previous "Buff & Cobb" when some of the most vivid hues in the spectrum were used. Between both contrasts there should be a medium shade which would register best.

This session achieved one major effect that was salutory. After the first few moments, one is likely not to notice that it's a color demonstration. There's more accent on the content and the show must get by on its own.

The Torme display is not the kind that holds up under these conditions. Although the lead showed some sparkle he didn't have the staying qualities that would make him acceptable for a half-hour. He's surrounded by some fair talent with a French import, Mona Crayon, who does quick background sketches. He's a turn who's been in the U. S. several times at various cafes. He creates some good sight stuff but dialog with Torme is a little hard to take.

Torme also has a couple of lookers assisting him. Ellen Martin did a cute dance number and Peggy King has a singing style that does well in the supper clubs. A Haitian dancer, Jean Leon Destine, provided a picturesque turn with bongo accompaniment.

Guest contingent was headed by Steve Allen, as always capable of brightening up most programs, and Red Norvo provided a lively musical session with his trio. Jose.

Philly Inquirer Buys WFIL's U. of P. Gridcasts To Promote Sun. Editions

Philadelphia, Sept. 18.

All nine Univ. of Pennsylvania football games this season beginning with the Penn-California game Saturday, Sept. 29 will be broadcast by WFIL under the sponsorship of the Philadelphia Inquirer to promote the newspaper's more than 100 Sunday features and comics.

Commercial announcements during the grid broadcasts will cover all these features, as well as general promotion pitches. Inquirer sponsorship of the football broadcasts is felt to be a service to grid followers in this area as the result of NCAA restrictions on the college sport.

WFIL is linking an all-out promotion job to woo a top audience for the Saturday afternoon broadcasts, with extensive use of car cards, three sheets, subway posters and newspaper ads. In addition the series is to get numerous radio and television plugs on both WFIL and WFIL-TV.

A similar promotional effort was employed last fall, with the result that WFIL attained peak ratings for its Penn broadcasts despite the fact that another station had aired the U. of P. games exclusively for a decade or more.

Gene Kelly, known to thousands of Philadelphians as the "Voice of the Phillies" through his broadcasts of baseball games over WPEN, will do the play-by-play on the Penn games exclusively for WFIL. Color commentary will be furnished by Tom Moorehead, the station's sports director.

From the Production Centres

IN NEW YORK CITY . . .

WOR prexy **Theodore C. Streibert** again heads N. Y. Visiting Nurse Service fund drive . . . **George Comtois**, ex-MBS, new ABC account exec . . . World Broadcasting has appointed **L. H. Thesmar**, for past three years general manager of WDAR, Savannah, as field representative . . . Ritz Furs has bought participations on **Bill Slater's** "Luncheon at Sardi's" (WOR) . . . **Marty Glickman** and **Bert Lee, Jr.**, will do the Fresh Air Fund gridcast over WMGM tomorrow (Thurs.) exc, with Miller High Life bankrolling . . . **David N. Simmons** has been upped to veepee of John Blair, station rep . . . **Morton Wishengrad** scripted ABC documentary on role of Radio Free Europe to be beamed by ABC tonight (Wed.).

Dick Winter, WINS publicity director, adds chores as production manager for the Crosley outlet . . . **Paul Gardner** added to the AM-TV publicity department of Young & Rubicam and will continue to handle sports acts on "We, the People" . . . **Charles Harrell**, ex-ABC, joins the radio-tele staff at Lennen & Mitchell as production supervisor . . . **"Big Joe" Rosenfield** and wife **Choo-Choo** fly to Israel under auspices of two aid-to-Israel societies . . . **Mary Ruth Pryor** of ABC budget department weds **Armand Scalia** Sept. 29 . . . **Errol Garner** guests on "Piano Playouse" Sunday (23) . . . **Barbara Rosen** is new face in ABC flackery.

WMCA's **Barry Gray** sporting a new Jaguar speedster . . . **Jan Miner** does femme lead on "Greatest Story Ever Told" Sept. 30 . . . Ad Women of New York now enrolling gals for its annual 22-week course, which starts Oct. 22 . . . New York U. offers a course in drug-cosmetics marketing, profiled by **Robert F. Degen**. Ted Bates account exec . . . WOV flack **Anne C. Baldwin** off for 10 days in Maine and Mass. . . . **Dan Schmidt 3d**, ex-WOR, is new account exec for CBS Radio Sales . . . NBC's **Ben Grauer** flew to Mexico City yesterday (Tues.) to rep the U. S. at a luncheon of the new National Assn. of Radio Speakers of Mexico . . . **Jules Seebach** back at WOR on Monday (17) after a week's illness . . . **Grant Richards** added to "Our Gal Sunday" . . . **Watson White** new to "Backstage Wife" . . . **Frank Readick, Hankett Coffin** and **Lawson Zerbe**, "Stella Dallas" additions . . . **Linda Carlon Reid, Patsy Campbell** and **Bob Pollock** join "Just Plain Bill" . . . "Front Page Farrell" additions include **Gavin Gordon, Ray Johnson, Joe Julian, Dick York** and **Bill Zuckert** . . . **Walter Bennett** leaves WOR press department Friday (21) for General Electric. **Henry Wilson**, ex-Hyde Park News, replaces him.

Ann Howard, formerly with **Bernard Proctor**, joins Benton & Bowles as casting director replacing **Catherine deCarlo**, who has resigned . . . **Franklin Pulaski** has resumed as emcee of WJZ's **Igor Cassini** ("Cholly Knickerbocker") stanza during Cassini's illness . . . N. Y. Chapter of American Women in Radio & TV launches its first season on Monday (24) with a dinner. Reservations are being handled by **Margaret Cuthbert** of NBC . . . **John T. Madigan**, ABC director of News, has been named to the new post of director of ABC-TV's news and special events department. **Donald G. Coe** becomes news director for AM with a manager of AM special events still to be named.

IN HOLLYWOOD . . .

KMPC is staging a "Red Friday" Sept. 28, with mock Communist troopers "taking over" station operations for the day. Soviet-slanted news, programs, features. Blurbs throughout day will tell listeners it's just a stunt . . . Vet sportswriter **Dick Hourigan** teed off "Pigskin Parlay," football guessing game, on KHJ. Craig Oil sponsors . . . **Eddie Cantor** due in from New York Sept. 23 . . . KFWB prexy and general manager **Harry Maizlish** off to Gotham on week's business trip . . . KECA, KFWB and KMPC covering House Un-American Activities committee investigation into Communism here, with KECA editing and taping an hour of testimony nightly, while KMPC tapes an hour three times daily . . . Mutual's "Singing Marshall," is vacationing in Hollywood for a week . . . Tidewater-Associated Oil is bankrolling KMPC's coverage of nine Pacific Coast football games upcoming season, eight of them Pacific Coast Conference frays. Nine eastern grid games will also be aired on KMPC, sponsored by Beverly Hills and San Marino Ford . . . **Gloria De Haven** taping spots to blurb January March of Dimes campaign . . . "My Friend Irma," Marie Wilson-Cathy Lewis airer on CBS, resumed this week as sustainer for first time since eight-weeks trial period when it hit airlanes four years ago. CBS is still negotiating for an angel for both the AM and TV versions of "Irma."

IN CHICAGO . . .

Joseph Caro, for the past 16 years veepee and director of the Earle Ludgin agency, has joined Weiss & Geller as veepee . . . **Pierre Andre** tapped for the commercial spieler job on Mutual's "Sky King" and "Ladies Fair" . . . WMBI, Moody Bible Institute's station, marks its 25th anni this week . . . NBC newsman **John Cameron Swayze** here to guest-speak at Raytheon dealers confab . . . WGN's "Chicago Theatre of the Air" returns Oct. 6 for its 12th year on the Mutual web. Production supervisor **Marion Claire** will serve as moderator with **Henry Weber** handling the baton . . . WLS singer **Don White** recuping from a brief illness . . . WMAQ gabber **Norm Barry** and bride honeymooning in California. Mrs. Barry is the former **Marjorie Brady**, secretary to **William Ray**, Chi NBC news and special events chief . . . WGN farm director **Norman Kraeft** off on a three-month trip covering agricultural events in midwest . . . Chi NBC veep **Harry Kopf** and WMAQ sales topper **Howard Meyers** in New York last week on biz . . . WBBM announcer **Ed Scott** and family vacation in Colorado . . . **Fred Reynolds** hosted **Carol Channing**, "Gentlemen Prefer Blondes" star, on his disk show Monday (17) . . . **Bill Evans** teeing off a new quarter-hour afternoon gab and disk session on WGN.

IN WASHINGTON . . .

Helen Hayes, recently named to the newly-formed Defense Advisory Committee on Women in Services, highlighted ABC airer "Time for Defense" Tuesday (18) with a special message on women in service . . . **Steve Yaworski**, hillbilly singer formerly featured on WAZL, Hazelton, Pa., and Brooklyn bugler **"Rico" Lee** will be featured on "Armed Forces Review" over Mutual Friday (21) . . . Teenage poll by Times-Herald revealed WWDC's **Willis Conover** top rating d.j. with town's bobby soxers . . . Conover recently received official U. S. recognition by being featured on Treasury Department's "Guest Star" radio series and on State Department's "Voice of America" platters . . . ABC news commentators **Elmer Davis** and **Drew Pearson** filmed from WMAL-ABC studios for 20th's new science-fiction thriller, "The Day the Earth Stood Still" . . . **Jack Henry**, WMAL-ABC radio and TV newsman guest speaker at this week's annual powwow of Virginia Association of Launderers and Dry Cleaners . . . Fall sports schedule for WNBW-NBC includes exclusive telecasts for this area of seven NCAA football games, four service games and World Series . . . WOL-Liberty broadcasting all Army football games except two, with **Ted Husing** miking . . . Latest Pulse report on local radio ratings gives WTOP-CBS top score with 22.9%, with WWDC-Mutual (16.2%) and WRC-NBC (14.4%) in next two places.

JACKIE GLEASON
*** 2nd Year ***
"CAVALCADE OF STARS"
DUMONT TV NETWORK
. . . In grateful appreciation to:
MILTON DOUGLAS, FRANK BUNETTA,
EDWARD KLETTER, JOE BIGELOW,
BENNIE PIERMONT, SAMMY SPEAR,
JOE CATES, JOEL ROSE, ART CARNEY
and the JUNE TAYLOR DANCERS.
—You're a lot of Dandy, Dandy Dandies.
—and I've enjoyed visiting:
COLGATE COMEDY HOUR
FRANK SINATRA SHOW
MUSICAL COMEDY TIME
TEXACO STAR THEATRE
FORD STAR REVUE
FRIGIDAIRE SHOW
Direction: MCA
Personal Management: BULLETS DURGOM

Television Chatter

New York

Ray Battersby, former NBC press department staffer and now with Hill & Knowlton, tapped for active duty in the Marine Air Reserve starting Oct. 22 . . . CBS-TV's **Robert Q. Lewis** leaving Sunday (23) for a two-week trip to England and France, where he'll tape recording artists for his CBS-AM "Wax Works" show. His TV substitute for the Sept. 29 stanza of "Show Goes On" will be set later . . . **Sylvia Dowling**, formerly with Young & Rubicam, joined Sullivan, Stauffer, Colwell & Bayles as a TV copy supervisor . . . **James Page Pagliaro**, proxy of Mannon Sound Stages, left for the Coast Saturday (14) to huddle with agencies to film some of their vidfilms in N. Y. His studio teed production Monday (16) for Holbart Productions on a 13-week series titled "Rackets Are My Racket" . . . **Betty Donahue**, of the CBS-TV research secretarial staff, married Sept. 1 to Edward Finnegan . . . Yet songwriter **Fred Hillebrand** plays one on NBC's Armstrong Circle Theatre" Sept. 25 . . . **Lucille Watson** inked for 13 weeks on CBS' daytime "Garry Moore Show" . . . **Marie Wilson** and **Jackie Robinson** guesting on CBS' "Celebrity Time" Sept. 30 . . . **David Gross**, former DuMont account exec, and **Tom Kelleher**, national sales rep for Official Films, joined United TV Programs sales staff.

NBC-TV's **Roberta Quinlan** to chair N. Y. Camp Fire Girls safety drive . . . **Jan Murray** to do three consecutive appearances on **James Melton's** show, starting tomorrow (Thurs.) . . . **Dick Wiggenton** replaces **Arthur Cassell** in "One Man's Family," resuming on NBC Saturday (22). **Bill Gargan, Jr.**, and **John Lynch** have packaged a show around **Eddie Foy, Jr.**, "Foy's Joint" . . . **Russ Hodges** starts a cross-the-board sports show on WJZ-TV on Oct. 1.

"Longines Chronoscope," until now aired once weekly on CBS, goes three times a week on the full net at 11 p.m. starting Monday (24).

Harvey Orkin switches from the William Morris office to Frank Cooper & Associates this week where he'll concentrate on handling TV scripters . . . **Bob Schiller** is due in from the Coast today (Wed.) to prepare the initial **Danny Thomas** stint on NBC's "All Star Revue" with the program's other writers, **Phil Sharpe**, **Aaron Ruben** and **Jerry Seelen**. Show is slated for Oct. 13 . . . "Fred Waring Show" premiered Sept. 10 on CBS as a Young & Rubicam production, the General Electric account on the package not moving over to BBDO until Nov. 4 . . . **Charles Friedman** tapped to produce and direct the **Enio Pinza-Milton Berle** stanza on NBC's "Colgate Comedy Hour" Sunday night (23).

Andy Rice, Coast scripter, in Gotham with sketches he did for **Eddie Davis'** revue "So This is Brooklyn." Some will be used on **Milton Berle-Enio Pinza** stint on NBC-TV "Comedy Hour" Sunday (23) . . . "Lux Video Theatre" probing the teenage problem with an anti-narcotic play "A Matter of Life," with **Edmund O'Brien** next week.

Hollywood

William Morris office has worked out day-and-date screenings of the pilot film in "The Blondie Story" vidpix series. Footage will be shown agency execs here in N. Y. and in Chicago on Saturday (22). **Richard Wallace** directed with **Arthur and Patricia Lake** heading the cast as Dagwood and Blondie and their children, **Marion and Arthur, Jr.**, as the Dumstead offspring . . . **Wanda Hendrix** set to star opposite **Mel Swift** in a videoater series which Wes Beeman Productions is making at Goldwyn Studios . . . **Jack Voglin** signed **Lester M. Mitchell** to direct the "Hollywood Leg Man" telefilm series which starts today (18). **Edward R. Conne** and **William Stephens** signed contracts with Motion Picture Center Studios to act as exclusive agents for telefilm activity on the lot.

Texas Theatre owners **L. N. Crim Jr.**, and **Robert Hartgrove** checked in from Dallas to set up financing for a string of western pix for television, starring **Bill Bishop**. Oct. 15 starting date has been pencilled in for the initial series of six half-hour videoaters . . . **N. Gayle Gitterman** exited as producer of Allegro Pictures, vidpix firm and set up a new organization, Sphere Productions. Proxy **William Lava**, of Allegro, is taking over as producer with **Maurice Wright** tapped to associate producer . . . **Lumsden Hare** set for a role in "The Invisible Hand," latest in the Jerry Fairbanks' "Front Page Detective" series . . . In the first such deal made, NBC and AFM agreed that the music on the **Groucho Marx** radio show could be used on the video simulcast . . . **Lou Lilly's** original teleplay, "The Voices," added to the "Hollywood Theatre" schedule at Jerry Fairbanks Productions . . . **Elizabeth Fraser** drew the femme lead in "The Money," Bing Crosby Enterprises vidpix . . . **Dick Haymes** making video trailers to plug his N. Y. Roxy vaudate opening Sept. 27 . . . **Aileen Leslie** will stay around Hollywood for the next two months, scripting future stanzas for her "Date With Judy" show . . . Screen Actors Guild inked Interim collective bargaining with six vidfilm producers, Revue Productions, Procter & Gamble, Dancer-Fitzgerald-Sample, Wes Beeman, Eisenbach Productions and Don W. Sharpe . . . **Larry Klein**, after a year in N. Y., rejoined the Bob Hope writing staff . . . **Wally Fox** and **George Archainbaud** will share directorial chores on the second series of 26 "Range Rider" vidpix which **Louis Gray** will produce for Gene Autry's Flying A Pictures . . . Vidpix and commercial film tagged "The Lady and the Rocket" will be made by **Jerry Fairbanks** for Oldsmobile, to intro latter's new cars. Tint half-hour film will topline Fairbanks pacters **Jean Ruth** and **Bill Lechner** . . . **Kevin Sweeney**, former AM and TV sales manager for KFI named KHJ-TV sales manager . . . **Bob Clampett**, producer of "Time for Beany," signed his sound effects man **Erving Shoemaker** to a seven-year part . . . **Pamela Britton** set to do a series of Snader Telescriptions while she's here in town starring in the national company of "Guys and Dolls." She'll do six numbers Friday (21) . . . KNBH general manager **Tom McFadden** elected secretary-treasurer of the Television Broadcasters of Southern California succeeding **Hugh J. Taylor** who ankled when he switched to radio . . . **Don Fedderson**, KLAC, KLAC-TV general manager is proxy of the group . . . **Harry Ackerman**, CBS-TV veepee signed **Hugh Whitlock** and **Bob Snyder** to script the **Frank Sinatra** teleshow . . . KHJ-TV, which grabbed the World Series video rights for the coast to end what had been looked on as an NBC exclusive, followed it up with its own exclusive sports deal . . . Don Lee station will televise 21 home games of USC and UCLA in the upcoming Pacific Coast Conference Basketball sked, paying approximately $33,000 for the rights.

Chicago

WGN-TV's remote crew will handle the Windy City pickups of the Chi Bears and Cardinals pro football games for DuMont. Under web's deal with the National Football League, telecasts will not be beamed locally . . . WBKB general manager **John Mitchell** in New York last week huddling with CBS-TV brass on indie's affiliation pact renewal . . . **Herman Dinkin** joins the **Don Herbert** office as research assistant on "Mr. Wizard," Sunday afternoon moppet-angled science demonstration show via NBC-TV . . . **Jack Page's** "Hit Spot" has been renewed for another 13 weeks on WBKB by Drewry's Ale . . . **Pat Tobin** is sitting in this week for **Norman Ross** while he vacations from his morning film jockey show on WNBQ . . . Wm. A. Lewis Stores has renewed Tuesday night "Theatre of Romance," feature film series on WGN-TV for another 52 weeks . . . **Marcia Kuyper**, Chi NBC-TV script gal, has joined TV director **Bill Hobin** on the "Show of Shows" display in Gotham . . . Peter Hand Brewing Co. has purchased Frederic Ziv's "Boston Blackie" vidpix for WGN-TV beaming, starting Oct. 2 . . . **Marion Denniston** is new assistant in the Chi NBC-TV promotion department . . . Zenith Corp. unveiled its 1952 tele set line before dealers and distribs last week.

London

"What Happens to Love?," first television play by **Ted Willis**, to be presented today (18). **Joy Shelton** and **Sydney Tafler** enact the couple around which the story is written, and direction is by **Kevin Sheldon** . . . **Eileen Herlie** makes her television debut in "The Little Foxes" Sunday (23), supported by **George Coulouris**, **Walter Crisham**, **Hugh Williams**, **Jean Forbes-Robertson** and **Carole Marsh**. **Stanley Haynes** directs the production, will be repeated Sept. 27 . . . The arrival of **Princess Elizabeth** and the **Duke of Edinburgh** at their first film premiere, "The Lady With a Lamp," at Warner's (22) will be telecast. **Mary Hill**, a "Woman's Hour" commentator, will described the women's clothes, and **Leslie Mitchell** will introduce the pic's stars and some of the celebrities attending the show . . . **Leslie Julian Jones** and **Cary Edwards** have completed script of new radio series for **Vic Oliver**, titled "Oliver Again," which starts airing Sept. 25. Show is in for 10 sessions with options . . . **Jan de Hartog's** Broadway play, "Skipper Next To God," gets its first tele showing Oct. 7, with **Marius Goring** to enact the **Burgess Meredith** role. As result of his TV debut in **Richard Afton's** Earls Court show "Top-Hat," **Freddie Sales**, former touring revue comic, gets spot as resident comedian in "Top-Hat Rendezvous."

WCPO-TV

Continued from page 33

kid show, under theory that moppets "will always turn on a set and never turn one off." Following a newscast at 8 a. m., there is a feature film at 8:15. This is a re-run of the pic beamed the previous night, concept being that while the night-owl husband may have seen the film, the early-rising wife will watch it with her morning coffee. Ratings run around 8-10.

From 9-10 a. m. there are two live programs, "Queen of the Kitchen" and "Coffee Club," followed by a disk show at 10 and a featurish cooking entry at 10:30. Al Lewis' kid show goes in at 11 a. m., with the Frances Langford-Don Ameche ABC series picked up from noon to 1 p. m.

Afternoon features include a cooking show and an audience participationer. Paul Dixon goes in at 2:30 for 150 minutes cross-the-board. That's followed by western films for kids, interrupted by a 15-minute news strip. From 7-11 p. m. station takes network feeds. Post-11 p. m. programming starts with five minutes of news and then a double film feature.

Watters is proud of the fact that "we always offer a program, never a test pattern." Consistent programming, he feels, will keep the outlet out front.

Mid-Continental Buys Part Interest in WEMP

Minneapolis, Sept. 18.

Subject to FCC approval, Mid-Continental Radio & TV, operators of Twin Cities radio and TV station WTCN, will acquire "a substantial interest" in 16-year-old radio station WEMP, Milwaukee, in which former U. S. Senator R.M. LaFollette is a principal stockholder.

WEMP has had an application on file with the FCC for a TV permit since 1948. There presently is only one Milwaukee TV outlet, compared to two in the Twin Cities.

Methodists Vote Funds For Radio-TV Shows

Delaware, O., Sept. 18.

Methodist laymen representing the two conferences of the church in Ohio last week unanimously passed a resolution calling upon their church to underwrite an expanded program in radio and television.

Resolution called for a positive radio and TV program to be developed as a continuing activity of the Methodist Church in the Ohio area; asked that it be financed by increasing the assessment of each church in the area; urged that at least $30,000 be raised in the next conference year (1952-53) to start the program; that the program be developed and administered by the Ohio Area Office of Public Religion and Radio of the Methodist Church; and that the Board of Lay Activities of each conference encourage laymen to sponsor radio programs on a district and community level as part of their program.

Phony TV 'Firsts'

New York

Editor, VARIETY:

In reporting future activity of the NBC-Robert Montgomery show, it is stated that the play, "Caleb Byron's Profession," will mark the first presentation of any Bernard Shaw work on American TV.

There are two errors involved in this statement. In the first place, "Caleb" is not a play, but a novel written in 1882, and published three years later. (Shaw wrote five early novels, although they are seldom remembered today.) It was later dramatized by Shaw (1901), under the title, "The Admirable Bashville."

Secondly, an adaptation of "Caleb" will not be the first of Shaw's works televised in this country. More than two years ago, one of the local TV outlets produced an amusing version of Shaw's one-act comedy, "The Great Catherine," which featured David Wayne (then doubling out of "Mister Roberts") as the British Englishman ('a Shavian expression') at the court of Catherine of Russia. And if one wanted to be technical, it could be further noted that the Gabriel Pascal filmizations of "Pygmalion" and "Major Barbara" have both been televised locally on several occasions.

This claim of producing a "first" is growing increasingly tiresome. Last year it was a version of "Coriolanus" that was proclaimed as being the first "professional" performance ever given in America, a decidedly false statement. Somebody ought to remind TV producers and publicity men that there is an excellent source for research available to them . . . the Theatre Collection of the N. Y. Public Library!

Dan H. Laurence.

Minneapolis — WDGY has promoted John Leslie, programming and production director, to assistant manager, and Gerald S. Cohen of the publicity department to merchandising and publicity director. They've been WDGY staffers since last November.

AVAILABLE TRANSCRIBED FOR THE FIRST TIME!

GLENN MILLER'S MOONLIGHT SERENADE

featuring the original Glenn Miller orchestra with Marion Hutton, Ray Eberle and the Modernaires

MILLER classics, many never before recorded

450 different 15 minute MILLER programs

the MILLER network name, yours locally

Here, indeed, is a rare availability. It comprises the priceless library reference recordings of all broadcasts transcribed by the late, great Glenn Miller and his Orchestra.

This is Glenn Miller at his finest. Glenn Miller who set a style that is so modern it's the most widely copied band in America today. This is the original Glenn Miller, the same orchestra and vocalists who were such a sensation through three years of coast-to-coasting for one of the nation's leading advertisers...with Glenn's own voice introducing many of the selections.

Here, indeed, is a great name plus great musical programs that add up to a great sales vehicle. In addition, it's an availability that has "network" written all over it except when it comes to cost so be sure to find out how easy it is to be first with GLENN MILLER'S MOONLIGHT SERENADE SHOW in your locale!

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FOR RENT: Furnished House
ROSLYN COUNTRY CLUB AREA
Sept. 25 to Dec. 24—(3 Months)
New Ranch House. 10 rooms, 3 baths. Country Club privileges. Phone Roslyn 3-2110.

HELP WANTED
Young man, experienced in television operation, to supervise applications, planning, installation and operation of two or more television stations. Program, sales, and general experience more important than technical experience. To guarantee fullest consideration give details, including salary expected, in first letter. Box W-911, c/o Variety, 154 W. 46th St., New York 19.

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RONSON BACK IN RADIO WITH MCA'S 'H'WOOD'

Ronson lighters bought "Stars Over Hollywood," Music Corp of America package, to go into the Sunday 9:30 p.m slot on ABC Show will follow the web's Walter Winchell-Louella Parsons parlay Agency is Grey.

Sponsor had backed "20 Questions" on Mutual for five years and a video edition on ABC-TV until it dropped both at the end of last season. Last month it preemed "Star of the Family" with Peter Lind Hayes and Mary Healy on CBS-TV, and it had been looking for a radio stanza for some time.

Last season "Hollywood" had been backed by Armour over CBS on Saturdays at 1 p.m.

Mpls. C. of C. Sponsoring WCTN-TV 'Talk of Town'

Minneapolis, Sept. 18.

Minneapolis Chamber of Commerce, city's leading businessmen's association, is sponsoring a new educative WTCN-TV series, "Talk of Our Town," which got under way with a 10-10 p.m. panel program comprising a half-hour discussion by five leading local educators and citizens of the public schools' teaching methods.

Questions discussed were whether modern education methods are superior to the tradition whether the schools are reaching what teenagers need and whether the school curriculum fits present needs. Discussions took the form of a debate with three each upholding the affirmative and negative. Rufus Putnam, schools superintendent, also talked on what education should attempt to do.

Boston—Hub deejays Al Burns, WHDH and Ned Powers, WHEE, have switched jobs, Powers moving into WHDH and Burns replacing him at WHEE . . . Priscilla Fortescue, women's page gabber on WEEI, celebrated her 10th anni with the station last week. Sponsors and station execs tossed a party for her prior to her late afternoon stint.

Radox Suit Vs. Hooper, Nielsen to Resume

A. E. Sindlinger's suit against A. C. Nielsen and C. E. Hooper which charges the two rating services with restraint of trade in alleging that they conspired to halt the expansion of Sindlinger's Radox, is slated to resume next month in the Eastern District Court of Pennsylvania. Sindlinger's original plea for $2,500,000 damages has been reduced to a possible $1,500,000 by Judge Guy K. Bard.

With the resumption of the case Sindlinger said this week that Drexel & Co., Philadelphia investment house, which financed development of Radox in Philly, was willing to go ahead with expansion of the system to N. Y. "If we could assure them that we would not be put out of business by future patent litigation," He charged, moreover, that repeated attempts were made to work out a patent licensing arrangement with Nielsen. Latter, according to Sindlinger, "first indicated his approval of such an arrangement, later reversed his decision."

Jene Deal for Cincy Jock Nixon on ABC-TV Nixed

Deal for Jene home permanent to put Paul Dixon into the 10-10:30 p.m. slot on ABC-TV has fallen through, due to Dixon's previous commitments. The WCPO-TV, Cincinnati, disk jockey has a sponsored local show, on a guaranteed time basis, in the spot which Jene has on the web. Station didn't want to move the bankroller, Red Top Beer, out of the period and so Jene has to ink another show.

Meanwhile, with Celanese taking over the Wednesday 10 p.m. hour which Dixon previously occupied on ABC-TV, the web has moved the Cincinnati originationer to Mondays at 9-10 p.m.

ATLANTIC'S GAMES

Atlantic Refining will back play-by-play of nine college grid games over WOR, N. Y., starting Sept. 29. Leading Ivy League games are included on the sked.

Agency is N. W. Ayer.

FRANK FOLSOM
(President of RCA)
gives his reasons why
TV Gathers New Momentum on the Industrial Hit Parade
• • • •
an interesting editorial feature in the
NBC Silver Jubilee Special Edition of
VARIETY
Out Next Week

WELLES' 'LIME' SHIFTS TO LANG-WORTH E.T.'S

"Lives of Harry Lime," Orson Welles-starrer based on his "Third Man" film characterization, has shifted from MGM Radio Attractions to Lang-Worth Feature Programs. Switch is related to MGMRA's deal with Mutual (see separate story), by which the Metro outfit is peddling its shows to the network.

Cy Langlois, L-W pres, reports a heavy station interest in the property. "Lime" was recorded in England by (Harry Allen) Towers of London. In addition to Welles, airer features the gither music of Anton Karas, a full orch, Irene Paradar (sister of Lilli Palmer) and Macdonald Parke, a top British actor.

'Hometown' Prepping Fall Spread on East Coast

"Hometown, America" program sponsored by Quaker Stores on WTTM, Trenton, is opening up new radio and television markets this fall backed by grocery chains in Jersey, Pennsylvania and N. Y.

"Hometown," which just concluded 39 weeks on WTTM for Quaker, has been renewed by the Trenton chain for another 26 weeks. The hour-long strip, with store interviews and telephone auctions, features John Barry and is produced by Gene Milner.

One-Station Seattle Campaign Brings Passage of Pacific Anti-Drug Act

By DON REED

Seattle, Sept. 18.

Radio in the Pacific Northwest is still a potent power for public service, and can single-handedly carry through on public issues. Evidence of the strength of this power is clearly revealed in the recent successful conclusion by KIRO, CBS outlet here, of a campaign to focus attention on the possible dangers of the drug traffic in the Northwest, and to lessen the possible increase of such traffic by the passage of the Uniform Narcotics Drug Act by the state legislature.

The entire campaign was instituted and carried through by KIRO, under the direction of Carroll Foster, director of public affairs for the station, with no help from any other station or media. Gov. Arthur B. Langlie signed the bill Sept. 11, but it would not have been up for passage at all if KIRO had not instituted its series of documentaries on the drug evil and continued to urge that something be done.

Signing of the bill was the culmination of a campaign begun by KIRO last January. At that time the station began looking into the narcotic drug traffic in this area. Most law enforcement officers and jurists believed that the traffic was no great problem and that there was no immediate danger of it increasing. There was widespread apathy and complacency.

Milo Ryan, former publicity director of the station, now an instructor in the School of Journalism at the U. of Washington, was given the assignment to dig out all of the facts and to write and produce a series of documentary programs on the problem.

As a result, KIRO broadcast during July and August four half-hour programs titled "File Number Five," on the drug traffic in the Pacific Northwest, touching upon the facilities and quality of law enforcement and possible changes in the future.

Shortly before the third broadcast in the series Governor Langlie called a special session of the Washington legislature to consider financial and budgetary matters. The fourth broadcast went on the air Aug. 27.

Broadcast included a hard-hitting series of nine points in the form of a letter to Governor Langlie on why the Uniform Act should be passed by the legislature. A campaign was conducted by the station asking listeners to phone, write or wire their representatives in the legislature and urge them to pass the Act.

The response was tremendous, and legislators were swamped by mail and messages calling for the passage of the Act. The result was that the Act was put in the hopper and pushed through in record time, also marking the first time that such a bill — not specifically planned for at a special session — had been passed by the legislature.

GARRY MOORE GETS NIGHTTIME TV CLIENT

Garry Moore, whose cross-the-board daytime television show for CBS now returns the web $6,000,000 annually in gross billings, will soon have his own half-hour nighttime show in addition. CBS this week sold the show to Johnson's Wax, which will substitute it for its current Thursday night "Starlight Theatre" series. Agency is Needham, Louis & Brorby.

Format of Moore's nighttime venture is expected to follow closely the informal variety pattern of his daytime strip, and it's expected that he'll use most of the same cast. New nighttime program will alternate with the Burns and Allen show in the 8 to 8:30 period.

WOR-tv, channel 9

New York's greatest tv sports station

programming the Brooklyn Dodgers, the World Series, All-Star game, boxing, wrestling, basketball

brings sports-minded millions a new, bigger fall schedule!

Monday—Boxing, IBC Bouts from St. Nicholas Arena
★**Tuesday**—Boxing, from Westchester County Center
Wednesday—Wrestling from Ridgewood Grove (in October), Basketball from Columbia, Fordham and St. Francis College from their own gyms (in December)
★**Thursday**—Boxing, from Sunnyside Gardens
Friday—Wrestling, from Jamaica Arena
★**Saturday**—Boxing, from Ridgewood Grove

All time guaranteed against pre-emption . . . at a cost any sponsor can afford.

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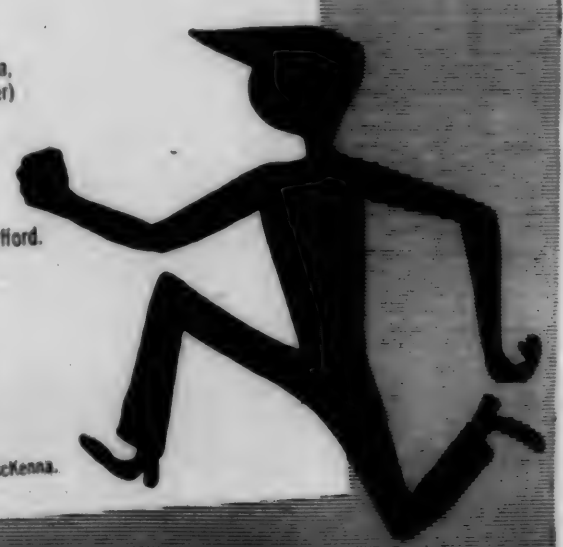
at 1440 Broadway, in New York

★Bouts under the supervision of one of the greatest promoters in the fight game, Joe McKenna.



Mutual, Metro Mating

Continued from page 29

filiates Advisory Committee, due to the spot announcement sales approach, which some stations object to as an incursion into their national spot biz. The next day the MAAC gave the plan an enthusiastic reception and promised full support.

Half of the programs will be taped on the Coast and half in Gotham. Culver City production will be under the aegis of Metro execs Louis K. Sidney, Marvin Schenck and Les Peterson. Eastern production will be headed by Raymond Katz, WMGM (N. Y.) program director. Complete production control will be vested in MGMRA.

Metro reportedly chose to enter a deal with Mutual, rather than any of the other webs, because it is least impervious to television's inroads. MBS, with over 500 outlets, has a majority of these in "grass roots" locations where its outlet is the only network voice in town. It's figured that 70% of its coverage is in non-TV markets. Thus, according to Metro's reasoning, MBS has a strong potential vis-a-vis the other AM chains for the next 10 years.

2 Gotham Outlets

It's possible that since both parties have 50 kw outlets in N. Y. (Loew's owning WMGM and Mutual having WOR as a stockholder station) the programs will be carried on both, if the advertiser wishes. This would be on a non-simultaneous basis, one station taking the daytime and the other the nighttime airing. As key station for Mutual, WOR would have first option.

There's an important boxoffice angle in that sustaining programs will plug Metro pix. On a reciprocal arrangement, when the programs tout the theatres, the latter will promote the airers.

While video isn't covered in the pact, it's considered possible that a similar arrangement might be set for TV if Metro changes its policy toward tele. Although Mutual doesn't have a TV network, many of its stockholders (including WGN, WOR, Yankee Network and Don Lee Network) own TV adjuncts.

Financing will be on a 50-50 basis for new production. Income from sales of shows already waxed by MGMRA will go to the latter, until it has collected the coin it laid out. The parties will split on the co-financed airers.

WMGM will continue to beam some of the MGMRA series after Mutual launches the project in November. Most of the shows, however, will conclude their cycle on WMGM by Jan. 1.

MGMRA has already put about $2,250,000 into the eight shows in its stable.

Taft's WPRC, Cincy, Buys Into WBIR, Knoxville

Cincinnati, Sept. 18.

In a deal aimed to set up a TV operation for WBIR, Knoxville, purchase into that station by Radio Cincinnati, Inc., of which WKRC and WKRC-TV are holdings, was announced Friday (14) by Hulbert Taft Jr., exec veepee of the local enterprise.

It was hinted that the Taft interests acquired a 20% piece, with the Nunn family retaining the balance of the Knoxville station's interest.

Taft said his firm has an option to increase its percentage of ownership in WBIR if the TV program materializes.

Chi TV Council Meet

Chicago, Sept. 18.

Chicago Television Council tees off its fall and winter season next Tuesday (25) with Kenneth (Tug) Wilson guestspeaking at the opening session. Wilson, Western Conference commissioner and secretary of the National Collegiate Athletic Assn., will discuss the NCAA's gridiron "controlled television" experiment.

NBC newsman Clifton Utley will toastmaster the affair, which has been arranged by Harry Dieter, Foote, Cone & Belding exec and TV Council program chairman.

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business . . . all muscle . . . blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this $6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.

WFIL
560 kc
The Philadelphia Inquirer Station

Joe White

yesteryear radio's Silver-Masked Tenor has some interesting reminiscences about

Graham MacNamee, Air Conditioning and Open Mikes

• • • •

in the forthcoming

NBC SILVER JUBILEE SPECIAL EDITION

of

VARIETY

Out Next Week

Big Seven Football Will Get Heavy K. C. Coverage; No College Member There

Kansas City, Sept. 18.

Big Seven football will get its usual intensive coverage by radio and television here. Four radio stations and the lone TV outlet will cover a game each week or a partial schedule. Coverage is heavy, especially so for a town which does not have a Big Seven school.

First to sign a sponsor was WHB, which has the Halliecrafter distributor, John G. Gaines & Co., underwriting an 11-game schedule with Larry Ray at the mike. Season gets away Sept. 22 with broadcast of the Kansas-Texas Christian game from Fort Worth, a night fixture.

KMBC signed on a split-sponsorship basis last week, also carding an 11-game schedule with Sam Molen at the mike and Jim Burke handling color and commentary. Jenkins Music Co and Philco have picked up half the tab, while Carey Salt Co. has bought the other half, according to George Higgins, sales manager.

KCMO and WDAF both will go in for Big Seven games, although neither has yet roped a sponsor. Several deals are pending, and likelihood is that both will go to the mike with sponsors attached. Tony Williams will cover 11 games for KCMO, while WDAF will split its football time between eight Big Seven games live and three games via NBC. Ernie Mehl, sports editor of the Kansas City Star, will do the Big Seven games with Al Christie, WDAF, handling the commentary.

Television will give viewers a double diet of football, carrying the NCAA games Saturday afternoon and a Big Seven schedule via film on Tuesday evenings. The Tuesday schedule of 11 games is sponsored by Phillips Petroleum Co., with WDAF-TV cancelling the amateur hour to carry the games from 9 to 10 p.m.

United TV Programs Sets 'Fashion Previews'

"Fashion Previews," designed as a spot news fashion show for television, was placed on the market this week by United TV Programs, vidfilm distribution outfit. Produced by Clayton W. Cousens Productions, the weekly open-end pix present the latest femme fashions by top designers.

Series has also tied in with some of the top women's fashion magazines, to depict the covers and fashion pages of current issues each week. Cousens is former ad manager of Mademoiselle mag. Frances McGuire, radio-TV commentator, handles the interviews with designers. Pix were turned out at the Jack-O-Gram studios.

Tulsa—Bill Glass and Dottie Lewis, who have been doing the hour-long "Glass Showcase" strip on KOTV here, last week took time out to say their real-life "I Do's." The Glasses are now getting congratulatory fan mail but also viewers's "I told you so's."

Inside Stuff—Radio

Prominent members of Congress and Government officials joined several hundred guests at a reception in Washington Monday (17) at the Carlton Hotel to greet J. L. Van Volkenburg and Howard S. Meighan, presidents respectively of CBS Radio and TV divisions. Among the senators attending were Robert Taft, of Ohio; Lyndon Johnson, of Texas; Styles Bridges, of New Hampshire; A. S. Mike Monroney, of Oklahoma; Guy Cordon, of Oregon, and Zales Ecton, of Montana. FCC commissioners included Chairman Wayne Coy and Edward Webster.

CBS board chairman William S. Paley, prexy Frank Stanton, executive veepee Joseph H. Ream, and Washington veepee Earl H. Gammons were there from the network.

Radio's new drive to promote itself as a medium is being sparked by a campaign launched by Mutual around air announcements to be beamed by its outlets. Copy for the spots, ranging in length from 15-40 seconds, is contained in a 20-page booklet which MBS has sent its stations. Web has given other broadcasters, regardless of the chain affiliation, permission to use the spots.

Booklet's preface notes that "radio is woven so closely into the fabric of everyday living that people are inclined to take it for granted. But radio is too vital to be taken for granted."

The spots are broadly institutional and are confined to plugging the medium's positive benefits, without belittling other media. Mutual station relations v.p. E. M. Johnson said that fresh announcements will be supplied from time to time.

Strong testimonial for radio's sales potential is provided by entries submitted to Broadcast Advertising Bureau's "Radio Gets Results Contest." BAB prez William B. Ryan said that although the Oct. 1 deadline is still 10 days away, the number and variety of success stories forwarded to the contest is exceeding expectations.

Ryan said that the contest is rolling up "an arsenal of priceless case studies and success stories," proving AM's ability to move goods. He said that the files cover more than 200 different categories of merchandise and come from stations ranging from the 250-watter to the big 50kw operations. Pointing to the diversity of products plugged effectively by AM, Ryan said that one of the success stories was turned in by an outlet that effectively increased attendance at a zoo.

U. S. Government is filming a documentary pic on how to run a commercial radio station, which will be used to help Japanese radio stations learn broadcast operations on the Yankee model. Pic is being lensed at WMCA, N. Y. indie, which refused to comment on the project.

It's understood that the camera team has spent several weeks at WMCA, taking all phases of the operation—the technical side, business methods and procedure, how salesmen go about convincing clients, how research is used, etc. Film is silent, but Japanese commentary will be dubbed in.

Broadcast Music's "Musical Americana," historical display of American music, has been set up at the Chicago Historical Society for a month's stay. Windy City radio stations are plugging the exhibit and WGN-TV lensed the display for airing on its nightly "Chicagoland Newsreel." BMI exhibit here is sponsored by the Illinois Broadcasters' Assn.

Arno Huth conducts two courses on international broadcasting and television at New School for Social Research, N. Y., starting late this month.

One course is a general introduction, while the other is a seminar reserved for professionals and advanced students.

Profitable TV Audience exclusive with

WGAL·TV

Channel 4

LANCASTER, PENNA.

NBC TV AFFILIATE

Clair R. McCollough, Pres. A STEINMAN STATION

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

— 3rd TV ANNIVERSARY —

JOE SILVER

OVER 250 PERFORMANCES

My Thanks to All Who Have Made This Possible

ARTISTS SERVICE — SUsquehanna 7-5400

Inside Stuff—Television

Opinion recently handed down by the N. Y. Court of Appeals has considerable showbiz significance in so far as personal management contracts are concerned. Decision involves a suit which attorney and personal rep Lou Mandel is pressing against TV producer-director Max Liebman to recover compensation allegedly due him.

Both N. Y. Supreme Court Justice Joseph A. Gavagan and the Appellate Division held that a five-year contract which Liebman entered into on May 8, 1946, whereby Mandel was to act as the former's personal rep and manager, was void. Justice Gavagan, the Court of Appeals pointed out, presumably dismissed the suit on the theory that a client who has signed a retainer agreement may discharge the attorney at any time. Appellate Division went beyond this and ruled that "no consideration" was involved in the agreement.

Upon Mandel's appeal from the lower court rulings, the Court of Appeals reversed the earlier decisions. State's highest tribunal ruled that the Appellate Division had erred in contending that the contract embraced no consideration, since the wording of the pact provides a "clear implication that tht plaintiff (Mandel) was required to do that for which he was employed." Court also opined that Mandel "might be called upon to use his legal training in handling Liebman's affairs," but that is not sufficient in itself to transform the contract into a retainer agreement between attorney and client.

In setting aside the lower court rulings, the Court of Appeals granted a new trial in which the entire transaction may be re-examined.

Unusual commercial treatment has been evolved for Cliquot Club's segment of ABC-TV's "Don Ameche-Frances Langford" show. Plugs are delivered by Angel, nine-year-old girl ventriloquist using a dummy tagged "Cliquot." Latter is a replica of the Eskimo boy of the sponsor's trademark.

To create the dummy, ABC producer Ward Byron called on Haynes marionette makers of Philadelphia, who designed a figure with a rubber face. Rubber eliminates the hard lines around the lips of most ventrilo dolls.

With one more week to fill on its Sunday night at 10 slot before Red Skelton tees off Sept. 30, NBC-TV has scheduled a special public service show for this Sunday (23), depicting the work of the Defense Advisory Committee on Women in the Services, headed by Anna Rosenberg. Mrs. Rosenberg, assistant secretary of defense, and Helen Hayes will guest on the show, which is to be produced and directed by Caroline Burke. Miss Burke was in Washington this week to film sequences for the show.

RCA execs said this week that it's possible to tune their color transmissions at the origination end to receive either sharp hues or the lighter-toned pastel shades. To date, it has not been determined which would be more acceptable to the public, since the system is currently being field-tested. Engineers themselves, the RCA execs said, are still experimenting to ascertain which type of color is better.

Gordon W. Levoy, prez of General Television Enterprises, this week mailed out his fourth annual TV poll of stations and agencies, in an attempt to determine their needs for different types of programs. Survey queries station and agency execs about the formats they want, the length, method of dramatic programming, preference for live versus film shows, etc. Questionnaires have been mailed to about 300 video execs.

Television Authority favors a merger with any or all of the four trusteeship unions, national exec secretary George Heller revealed during a Coast visit. Heller opined that a merger of all unions under the four A's banner would be the ideal situation but added that it seems an impossibility particularly in view of the traditional refusal of Screen Actors Guild and Screen Extras Guild. However, he expressed his conviction that a TVA merger with AFRA, AGVA, AGMA or Equity, or all of them, "would best protect the performers' interests."

Eileen BARTON

THE BILL GOODWIN SHOW

NBC-TV

Direction: M. C. A.

DON COSTELLO

DANCER
RECORDING ARTIST
CHOREOGRAPHER

CRITICS SAY

"Superb—Captivating"
"Something of a minor miracle"
"His singing and dancing is a standout"

His Latest Choreographic Ideas and Work Between Engagements:

(1) Mario Gamberelli
Musical Comedy Pantomime Co.
(2) Barbara Downie
Penguin on a Spree—Satire
(3) Sandra
Magic Novelty Dance Moods
(4) Fay Harder
Modern Ballet

Many others now in Pic, TV, Clubs, etc.

COLUMBUS 5-6191

Coast Originations

Continued from page 30

according to NBC, might occur if a show, such as "Lights Out," which requires an after-dark atmosphere for top impact, were to originate on the Coast. In that event the show would be fed live to the network at the time of its staging but would be kinned on the spot in Hollywood for transmission two or three hours later in the west. To date, though, no such instances are forecast for the NBC schedule.

Web, incidentally, has adopted a new term for the kinnies which are to be utilized three hours after they're produced because of the time differential. They're now labeled "hot kinnies." In line with that, it's been learned that NBC has agreed that it would not permit the playback of such a kinnie on the Coast to block the origination from Hollywood of a competing network's program.

TV Studio Grab

Continued from page 29

situation the same as NBC. CBS, for its part, plans at the outset to beam live from L. A. to N. Y. only those programs which now originate on the Coast and are fed to the rest of the country via kinescope, such as Alan Young and Burns & Allen. Same holds true for ABC and DuMont. What will happen when the webs complete their present building projects on the Coast, on the other hand, remains to be seen.

Kansas City—Arthur B. Church, Jr., has recently joined KMBC-KFRM to specialize in program sales. He rejoins his father's stations after a session with CBS in Chicago.

Television Maestro
Harry Sosnik
takes a new medium to task in an analytical piece that
TV Has Set Music Back 20 Years
(Because the 'Picture' is the Main Thing)
• • • •
one of the many byline features in the
NBC SILVER JUBILEE SPECIAL EDITION
of
VARIETY
Out Next Week

PINKHAM PACTED FOR EXEC POST BY NBC-TV

NBC last week added another executive to its TV administrative lineup. He's Dick Pinkham, who was circulation manager of the New York Herald-Tribune. Prior to a hitch in the Navy, he had an agency background and was with the ex-Lord & Thomas agency on the American Tobacco account.

Pinkham moves into the NBC-TV operation in the overall general planning scheme, reporting to veepee Sylvester L. (Pat) Weaver, the web's TV boss.

Ed Lamb's Expansion

Columbus, Sept. 18

Edward Lamb, owner of WTVN here, revealed this week that he has a bid placed on a downtown lot on which he will erect a new television studio building.

WTVN is operating in cramped quarters with studio and offices on the 37th floor and transmitter on the 45th floor of the LeVeque-Lincoln Tower.

Denver TV 'Ghost City'

Continued from page 30

Federal Communications Commission it will devote a considerable portion of its schedule to color if it receives a TV license. In cooperation with CBS and Smith, Kline & French laboratories, KLZ sponsored a public demonstration of color in Denver last May.

Although the aerial is missing from the Colorado roof, there are families with TV sets. One estimate puts the number of sets at 900—brought in by people who have moved to the state from TV areas. One hears stories of families who went to great pains to bring their sets in their cars or to have them shipped, only to find there was no TV in Colorado.

There are a few — apparently very few—determined experimenters who manage to pull in programs from distant stations. Mel Collier, who operates a radio and music shop in Denver, uses a special conical ray antenna with his Scott long range receiver and reports that he has gotten pictures from Los Angeles, San Francisco, Detroit, Kansas City, Milwaukee and—on one occasion—Miami, Fla. Collier's experience in tuning in stations would seem to support a theory that under certain conditions the TV image is bounced along from mountain to mountain.

Another radio dealer in Fort Collins, the Bogard Radio Service, is said to have gotten programs from Omaha. And it is reported that a few Admiral sets have been sold in Greeley, Sterling and La Junta.

Strangely, in those parts of Colorado which are nearest to outside stations and where one would expect programs from Salt Lake City or Albuquerque, N. M., could be tuned in, TV reception is most difficult. Topographical conditions in these areas are such, it is explained, that even radio reception is bad. It was only recently that daytime radio reception became possible in some sections.

Absence of TV has its funny side. There is the story about a woman in Longmont, near Estes Park. She won a TV set on a radio giveaway.

WSB-TV

Continued from page 30

in avoiding compliance with a Commission requirement that the license of WSB-TV be surrendered, as a condition to approval of the ANI merger, when WCON-TV is ready for operation. Rivers points out that six extensions of time were obtained to complete construction of WCON, and charges that such maneuvers were designed "to allow both stations to remain under common control until an opportune moment arrived."

ANI's "apprehension" that surrender of the WSB-TV license would deprive the Atlanta area of a video station and that the only way to avoid this situation was to sell the outlet is discounted by Rivers. WCON-TV has never been in operation nor is it likely to go on the air for some time, he asserts, and the public interest will not be affected by delaying the assignment of WSB-TV until a hearing can be held on the case.

Sale of WSB-TV leaves WGST and Rivers out of the running for TV in Atlanta in that it removes the last VHF commercial channel available under proposed FCC allocations. Had the license been surrendered, as contemplated by ANI at the time of the merger, one channel would have become available to applicants following the lifting of the freeze.

PAUL WINCHELL

ME TOO

JERRY MAHONEY

MONDAYS—8:00-8:30 P.M.
NBC-TV
FOR SPEIDEL WATCHBANDS

Radio Reviews

Continued from page 40

hour is fed by WGY to NBC. Bob Tenant, of the Schenectady 50,000-watter, signs it on and off.

The program's click or miss will depend primarily on the contribution of traveling units, rather than on the emceeing of Snyder. The former was solid on the premiere, the latter was fair to good. The strain of the dual function and the tension of the first night probably resulted in the several fluffs which Snyder made. He should hit a surer stride.

Herman's group skillfully and fleshly played a well-balanced schedule of rhythm ballad, novelty and Latin-American numbers. It was upheat to hear a live band riding the web from a Capital district location and to catch an obviously large audience's favorable reaction thereto. Herman lent a personal touch via a brief, friendly chat with Snyder. *Jaco.*

DR. RUTH ALEXANDER
15 Mins.; Sat., 6:30 p.m.
Sustaining
WOW, Albany

Dr. Ruth Alexander, economist and lecturer, in a series which began during the summer, expresses the conservative viewpoint as emphatically as perhaps any commentator in radio. Those who disagree with the columnist—her articles in The Sunday Times-Union draw mention of sign-on and sign-off — can tune her out, or listen and disclaim. It would appear however, on the basis of last Monday's heard, that Dr. Alexander might hold a larger audience if she used a calmer, more persuasive approach and a sounder delivery technique (she has done considerable broadcasting, including one or more network shows). A tighter script would aid the one fault she caught was rather disjointed.

Dr. Alexander expressed praise for General MacArthur, whose "conspicuous absence from the Japanese peace treaty conference was a national disgrace." Critical of President Truman, unfavorable to Sec. of State Acheson and his department, and challenging of the Fair Deal—"a misnomer if there ever is one" — she panned the treaty. At the end, when racing against the clock, the earnest woman miker took verbal shots at several alleged American Communists or fellow travelers.

Dr. Alexander's voice is fairly pleasant, except when she uses high head tones and talks too tensely. Tommy Ryan announces her nicely. Program gives WROW advisable. *Jaco*

JUDEAN HERITAGE
With Murray Jordan, announcer
Producer: Woody Woodard
30 Mins.; Mon.-Fri., 6:30 p.m.
Sustaining
WLIB, New York

This Gotham indie is slanting part of its broadcast day to the second-generation of Jewish Americans in New York, while another segment is beamed towards the Negro market. "Judean Heritage" fits into the Jewish-angled evening strip and should garner some audience from this group.

It's an unpretentious show, consisting of records by artists singing in Yiddish and Hebrew. Yet there provide excellent fare. There is a vital cultural heritage on which the Jewish artists draw. It has its roots in folk art, but it is in no sense primitive. Moshe Nathanson, cantor who was heard on one segment Monday (17), is a former student of law (McGill U. in Canada) and a graduate of the Juilliard School of Music. On several of the shows caught the vocalists have exhibited fine voices, good training and excellent examples of music of this kind. Tunes run the gamut of ancient liturgical music to the stirring, dynamic "horas" of present-day Israel.

Announcer Murray Jordan gives brief program notes in his intros. While informative, these should be delivered in a less formal style. *Brit.*

ALCOA'S INITIAL TELE ENTRY WITH 'SEE IT NOW'

Still another top industrial firm is to be added to the list of television institutional advertisers in the near future, when the Aluminum Corp. of America bows in as sponsor of CBS TV's "See It Now."

Show, the half-hour video counterpart of CBS Radio's "Hear It Now" of last season, is slated to go into the Sunday at 5:30 period under Alcoa sponsorship. CBS-TV program veepee Hubbell Robinson Jr., stopped off in Pittsburgh last week en route to the Coast to huddle with Alcoa execs on the deal. It will mark the aluminum firm's initial entry into video.

"See It" is to be produced by Fred Friendly and Edward R. Murrow, with Murrow serving as narrator. CBS last month turned out a 10-minute filmed audition of the show to pitch to clients and agencies.

FOR SALE
COUNTRY HOME

If your dream is a secluded old country home with all the quaint charm, plus 11 modern conveniences, here it is. 60 miles from New York, 40 miles from Philadelphia, on 11 well maintained acres, one-quarter mile from the main highway. Picturesque pond, lovely old shade trees, maple, oak, walnut, weeping willows, beautifully landscaped grounds, rose garden, and large rock garden terrace. Main house has a large beamed living room with fireplace, sunporch, beamed dining or television room with huge walk-in fireplace, ultra-modern kitchen, utility porch, wine cellar, three bedrooms, three baths, library. Separate guest house has studio living room with fireplace, bedroom, kitchen and bath, laundry with Bendix and ironer, an other bedroom and bath with separate entrance. Three-car garage. Large concrete swimming pool. Landscaped Greenhouse, outdoor rumpus room and fireplace, trap-shooting range. Auxiliary generator, G.E. oil burners, two deep freeze units included. Will help to finance. A real buy at $70,000. Write for brochure, or call Lambertville, N.J. 400.

MILL ROAD REALTY CO.
LAMBERTVILLE, N. J.

Benton's Proposal

Washington, Sept. 18.

Provision of a limited amount of radio and TV time to candidates for Federal office, with the government footing the expense, was proposed last week by Sen. William Benton (D.-Conn.) in testimony before a Senate committee studying election laws.

Benton said that the "frightening increase" in the cost of conducting political campaigns, aggravated by the advent of TV, requires new methods of financing campaigns for men of limited means.

Benton's proposal would have the national and state committees of the major parties allocate to candidates "free, well-spotted radio and TV time." Minority parties would be required to pay the full commercial rates to broadcasters if they failed to receive 2% of the vote.

The Senator said the Federal government would have to appropriate the funds, but he suggested that the Federal Communications Commission, in issuing TV licenses, "give some weight in favor of those applicants who offer to provide the modest amount of free time to which candidates would be entitled."

Politicos on TV

Continued from page 31

will expect to see those. As with other such events, the webs will find sponsors for the conventions if possible. But, when it comes to a candidate buying time to further his campaign, the webs say the parties must pay the same as any other bankroller. And, if no time is to be had, since the top webs are now virtually sold out, then the parties must pay the added cost of pre-empting.

Therein lies the rub, as far as the national committees are concerned. While they might be able to afford the cost of a 15-minute network purchase, they feel they definitely won't be able to buy time, then reimburse the commercial sponsors holding that time for both the stations' card rates and their programs. Such a system, which the webs insist must be followed, would more than double the initial investment in station time.

Networks' attitude was summed up to VARIETY this week by Edward D. Madden, NBC-TV sales and operations veepee. He said that NBC would try to cooperate with all parties as much as possible and he presumed that the web's present clients would also. But, he pointed out, political speeches must be considered as paid-for commercials. "Even if the President speaks on TV," Madden said, "he or his party must buy the time if it's a political speech."

CBS 2-Hour Block

Continued from page 29

named production supervisor on the three shows, with Will Roland, Bruno Zirato, Jr., and Oliver Daniel dividing up the directorial chores on the three shows.

In view of the Sylvania sponsorship of the 8 to 8:15 football roundup extending from Oct. 5 to Nov. 16, CBS will preem the new lineup as a three-show parlay extending from 8:15 to 10, but after Sylvania signs off an additional half-hour musical will be added to permit for a four-program showcase.

Cantor

Continued from page 29

board for anecdotes about personalities, reminiscences, etc.

In addition, there will be a weekly novelty feature in which Cantor will play unreleased disks that have since become collectors items, representing famous fluffs.

Cantor will originate his show from the Coast. He leaves New York today (Wed.) to prepare his Sept. 30 "Colgate Comedy Hour" TV stanza, which will mark the first west-to-east commercial microwave show.

Salt Lake City — Bill Peterson, former manager of KMUR, local indie, and onetime announcer at KSL, is now staff spieling at KALL. He replaces Verne Bruggeman, who's heading for Honolulu to join staff at KULA.

Chi 'Orphan' Status

Continued from page 31

of its Sunday night slot for the upcoming Red Skelton program; "if" Congoleum-Nairn, the last season's sponsor, hadn't dropped the show because of its nearly doubled tab; "if" NBC could have come up with enough stations to satisfy Armour, who optioned the show for this season. They all point to an underlying skepticism of the home office's actual enthusiasm for Chicago productions.

NBC-TV has until the end of the month to peddle the Garroway nighttime TV show before it has to loosen its strings on the supporting talent under contract. Options on singers Connie Russell, Jack Haskell and Bette Chapel and choreographer Edith Barstow expire at month's end.

Director Bill Hobin has already shifted his contractual allegiance to NBC-TV in New York.

Another example referred to is the final status of Chi NBC-TV's long-anticipated studio expansion plans. Final blueprint now includes merely the revamping of one and possibly two AM studios at the Merchandise Mart headquarters. Additional space will hardly accommodate more than the current overflow of WNBQ's local productions and obviously doesn't provide much new space for web originations.

Other shows that failed to reappear on NBC-TV this fall are "Magic Slate," which Derby Foods bankrolled in an alternate Sunday afternoon slot last season and "Panhandle Pete and Jennifer," twice-weekly kiddie show which was carried as a sustainer.

Only new Chi NBC shows to make the grade are "Hawkins Falls," daily serial bankrolled by Lever and Don Herbert's "Mr. Wizard," which rides a Saturday afternoon period under Cereal Institute auspices.

'Kukla' Stays Intact

Of course, Burr Tillstrom's top-rated "Kukla, Fran & Ollie" strip remains intact in its 6-6:30 spot. "Zoo Parade," Sunday afternoon remote from the Lincoln Park zoo, stays on with Quaker Oats picking up the tab. Ditto for the "Wayne King Show," which Standard Oil bankrolls on 11 midwest NBC-TV stations.

Picture is only slightly brighter at ABC, although they insist they have no complaints as to New York's "cooperation." Biggest loss suffered this season is the cutback of the "Don McNeill TV Club," which Philco sponsors for a half-hour on alternate weeks. Show debuted as a full hour a year ago on an every week basis. ABC has wooed over from NBC the Saturday morning "Hollywood Junior Circus" bankrolled by the Hollywood Candy Co. every other week. Sustainer, "Oh Kay," featuring Kay Westfall, rides the other Saturdays in place of "Junior Circus." Web also plans to co-op the upcoming "Chicago Television Symphony" from here.

Major Chi ABC contribution is the hour-long Sunday afternoon "Super Circus" spread with its SRO status of rotating sponsors. "Study Place," another legacy from NBC-TV, rides on Monday nights as a co-op which Manor House Coffee sponsors locally.

WGN-TV's originations to DuMont got a big boost this fall with the success of "Down You Go," mental quizzer, packaged by Louis G. Cowan, goes for P. Lorillard Co. Sept. 21 as a Windy City presentation. WGN-TV also feeds "They Stand Accused," courtroom drama, as a Sunday night DuMont co-op bankrolled in New York, Detroit and Philadelphia by Crawford Clothes.

With CBS-TV having no owned station here, using WBKB as an affiliate, its Chi originations have been limited to a few sports pick-ups. However, there's a possibility the web may take indie's morning "Creative Cookery" show later this fall.

Miles Picks 'Family,' Nixes 'Garroway' Plans

Miles Laboratories this week ditched its plans to bankroll "Garroway at Large" on NBC-TV, and instead parted to pick up that web's "One Man's Family" on alternate weeks with Manhattan Soap.

Miles is dropping "Quiz Kids," currently aired Friday nights on NBC-TV. Sponsor reportedly wanted to replace the show with "Garroway" but the deal fell through. NBC now plans to put "Goldbergs" into that Friday night at 8 slot, meaning "Kids" will probably be moved over to Saturday at 7, for which "Goldbergs" had been intended.

Collapse of the "Garroway" plans means that NBC must continue to lay out $10,000 weekly for the package. With the web now sold out nighttime, it would have no place to slot the show unless it could convince another of its present sponsors to drop its current show and buy "Garroway."

New starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m. First show Oct. 6
Mgt.: William Morris Agency

KLIX
in Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

WJBK delivers the Goods
YOUR GOODS... WITH SALES PUNCH

Results from WJBK-TV show, "Ladies Day"—30-piece sets of stainless steel cutlery retailing for $6.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. Commercials had to be stopped until their supply can be replenished. Net result: three-spot a week contract for a year.

WJBK-AM-TV-DETROIT
WJBK-TV—a CBS and DUMONT AFfiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

Island Paradise
for Gentleman's Estate
3 ACRES OF WOODED ISLAND
ON LARGE PRIVATE LAKE
Surrounded by forested mountains: 63,000 acres of forest all around. High altitude. All or in part . . . half-acre minimum.
ON BEAUTIFUL LAKE TAMARACK
HIGH IN THE SUSSEX HILLS, STOCKHOLM, N. J.
Here is real seclusion on an island. Build a lodge or a mansion. . . . Keep it a natural paradise of woods and shore or make a park out of it. It is all yours . . . and your only neighbors will be far across blue water.
There is good bass and pickerel fishing in the lake . . . fine bathing and sailing . . . canoeing and boating. In winter there is good skiing, ice boating, ice skating and sledding. There are fine schools, churches, stores, shops and markets. Excellent highways make commuting by car easy and pleasant to any place in Manhattan or North Jersey.
For appointment 'phone or write
C. D. AMANN
TELEPHONE: NEWFOUNDLAND 5-2251
Address—Stockholm, N. J.

Liberty's 375G Tab For Chi Ballcasts

Chicago, Sept. 18

Liberty network's purchase of the radio rights to the Chicago White Sox baseball games for the next three years was finalized here last week. Grass root web reportedly is shelling out $375,000 for the three-year pact.

Since Liberty has no Windy City outlet, the web has set up an arrangement with WCFL to air the games locally. Both road and home games will be done live with Bob Elson handling the play-by-play.

Next season's White Sox switch to WCFL ends WJJD's 10-year tenure as the local Sox radio voice. Because WJJD is a daytime-only operation, which the current season is farming out the night games to WCFL, it was squeezed out of the deal because of the Sox management's desire for a 'single station identity in the home town.'

Web part was inked by Liberty prexy Gordon B. McLendon and Sox topper Charles Comiskey and general manager Frank Lane.

AFL Clearing House To Provide Checks On Video Producers

Hollywood, Sept. 18

Growing video activity on the Coast has cued Hollywood AFL Film Council's decision to establish a clearing house through which unions and guilds can check on newly-formed television production firms. It will also maintain an up-to-date file on tele-union contracts to ease a coordinated campaign for uniform working agreements.

Zeal Fairbanks will be in charge of the office which will headquarter at IATSE offices here. Financial status of all video firms will be available for study by various unions as soon as the clearing house is functioning.

SEATTLE'S COMMUNITY TELEVISION COUNCIL

Seattle, Sept. 18.

A Television Community Council has been formed here to assist KING-TV, only local video station, in serving the educational and civic needs of the community, according to Otto Brandt, v.p. and general manager of KING Broadcasting Co.

Mrs. Raymond B. Allen, chairman of the citywide Civic Committee on Children's Radio and Television, and wife of the president of the University of Washington, will serve as chairman of the Council.

Others on the Council include Mrs. Ethel Davidson, head of the audio-visual department of the Seattle Public Schools; Mrs. A. M. Young, educational director of the Seattle Art Museum; Mrs. Eric Bryan, assistant executive of the YWCA; Earl Halleck, director of the YMCA Hobby School; Jack Wright, assistant director, University extension classes; Dr. James Brown, U. of W. Instructional Materials Center, and Miss Ruth Hewitt, children's librarian, Seattle Public Library.

WDAF AM-TV Operations To Be Housed Together

Kansas City, Sept. 18

Move is under way here whereby radio and television operations of the Kansas City Star will be brought under one roof. Construction is going forward on an expansion of what has been the television studios, transmitter and offices of WDAF-TV.

When completed, the expansion will treble the present quarters and will include facilities of WDAF AM station now housed on the third floor of the newspaper's downtown headquarters. There it has been for over 25 years. TV quarters, are outside the business loop on a close-in high point; original section has been in service for TV nearly two years.

Lubbock, Tex.—The FCC has permitted Walter G. Russell to purchase 28% interest in KSEL here from B. C. Garnett and Betty K. S. Garnett for $56,000. Russell now owns 9,600 shares out of a total of 18,430.

Radio's Pioneer 'Baron Munchausen'

Jack Pearl

Starts Back to on fire when

Comedy Was More in Character

• • • •

another byline piece in the upcoming

NBC SILVER JUBILEE SPECIAL EDITION

of

VARIETY

Out Next Week

WMIE

Continued from page 47

$220,000. The outlet operates with 10 kw power daytime and 5 kw at night.

Consolidated in the hearing order on the transfer of WMIE to Gov. Rivers is an application to assign the license of KWEM in West Memphis, Ark., to E. D. Rivers, Jr. and an application to transfer control of WACL in Waycross, Ga., to James S. Rivers (brother of the ex-governor).

At present, E. D. Rivers, Sr. owns a controlling interest in WLBS in Birmingham, Ala., and WOBS in Jacksonville, Fla. He also has a minority interest in WGAA in Cedartown, Ga.

E. D. Rivers, Jr., controls three stations in Georgia—WEAS in Decatur, WJIV in Savannah, and WGOV in Valdosta.

James S. Rivers owns station WMJM in Cordele, Ga., holds a controlling interest in WTJH in East Point, Ga., and a minority interest in WACL in Waycross.

Since approval of the pending transfer applications would give the Rivers father-son-uncle trio an aggregate of 10 standard stations, the Commission said there is "a serious question as to whether grant of the applications would result in an undue concentration of control of broadcast facilities."

The hearings will determine whether the additional stations would be under "common control" and whether the territories involved would overlap with areas served by existing Rivers' outlets.

The hearings will be held Oct. 22.

CBS Tint in Paris

Continued from page 32

systems before deciding on which one to install here. Also, that they want to prove that even if color is coming, the black and white sets currently on sale here will be able to pick up the broadcasts in black and white. Also, that the same sets can be provided with an attachment (not shown yesterday) that permits getting the color too.

One difficulty in transferring equipment from one country to the other is that the U.S. number of megacycles doesn't correspond to the French system.

Lack of money, both for installing new systems and for purchasing sets, is holding the French back.

Show was handled by the Ann McGarry Associates, and will be repeated for the public for several days on the same spot. Consensus of opinion was that the color was excellent, much better than any color system on film as seen in theatres.

This comes at the time when the Medical Congress is going to have color TV installed in some hospitals to permit audiences of medicos to follow operations while they are being performed.

'Darts' for TV

Houston, Sept. 18

"Darts for Dough," original radio show by Bert Mitchell, program director of KPRC-TV, has been adapted for television and will make its debut here under the sponsorship of Henke & Pillot, supermarket stores.

Jameson Brinkmeyer will be master of ceremonies of the audience participation telecast which offers "money for skill." Telecasts will be 30 minutes in length each Wednesday.

Station Hou-us!

Ed (and Pegeen) Fitzgerald is temporarily off his WJZ and WJZ-TV, N. Y. programs due to a fall yesterday (Tues.) X-ray examination has revealed water on the knee and the pain will keep him off both shows for a while.

Fitzgerald had been requested by the N. Y. police precinct near his apartment to pick up some payroll checks which had been found by the cops. It was during this errand to the station house that the fall occurred.

NBC LAPSES OPTION ON VALLEE DAY TV STRIP

Unable to commit any sponsors to a pickup of the proposed daytime TV strip for Rudy Vallee, NBC allowed its option to lapse last Friday (14).

NBC had acquired a 60-day option on Vallee while the web salesmen sought unsuccessfully to peddle the cross-the-board show. Slip station was that unless 50% of the proposed hour showcase got bankroller support before going on the air, it was no dice. NBC decided Friday not to ask for an extension of the option.

BAB

Continued from page 31

tained within the next year in the opinion of the finance committee."

The basis of parting the nets has been hammered out after joint meetings of two BAB committees. Caley's finance committee and the executive committee headed by BAB board chairman Edgar Kobak. The two groups, together with BAB prexy William B. Ryan, held meetings individually with the operating heads of the four networks.

CBS and NBC had their o-and-o stations in BAB since March 1. ABC brings its o-and-o outlets in under the new setup, which is retroactive to Aug. 1. While Mutual has no o-and-o stations, its stockholder stations are all members.

According to the scale of payments for chains, CBS and NBC pay approximately the same dues, with ABC paying less and Mutual making the smallest contribution.

CIRCLING THE KILOCYCLES

Cleveland — General manager John McCormick will direct a radio drive on behalf of the Society for Crippled Children via WTAM, which will saturate air with announcements and participate in promotionals to secure all-out attendance for Oct. 13 matinee performance of the Ice Capades in the arena. Last year station raised over $30,000 for Crippled Children.

Cedar Rapids—Richard E. Chevrette has been named news director of WMT, Cedar Rapids. He has had 12 years of newspaper and radio work. He started in radio as news director of KWPC, Muscatine, Iowa.

Kansas City—New studios of KCMO and KCMO-FM were officially opened last week with a schedule of daily open houses. During the week, ending Monday (17), station played host to five groups, one each evening from 4:30 to 6:30. Visitors ogling the new quarters in the midtown section included press and radio, ad agencies, clients and friends. They say modern new studios of about 10,000 sq. ft., including all station facilities under one roof. Before the move station was scattered through several floors of a downtown office building for several years.

Pittsburgh — Telepixed 'Boston Blackie' series has been picked up here by the Sun Drug Store chain through the G. Norman Burk Agency, and set for a regular Saturday night spot on WIDTV, at 10.

Pittsburgh — Long-running Saturday morning Kiddie Show, which has been broadcast over WWSW from stage of WB's Enright Theatre in East Liberty for years, has snagged a bankroller in the Friendship Savings and Loan Co. Bank starts to pick up the tab immediately for a 13-week stretch with options. Program is aired from 11:30 to noon and weekly draws in the neighborhood of more than 3,000 children.

Pittsburgh—James Murray, manager of KQV, has been named to the Mutual Broadcasting System's Affiliate Advisory Committee. He'll concentrate on MBS stations in the major eastern markets. . . . Leonard Walk, announcer at WHOD, has been elevated to the program director's post. . . . Bernardine Barnesky is the new receptionist at KDKA, replacing Pat Hanst, who left to join Northwest Airlines. . . . Norman Bernauer has resigned from the WDTV publicity department to attend a TV technical school in New York. . . . Walter-Downing Agency has hired Charles Dickson, who runs a local ballet studio, as the choreographer this year for Duquesne Brewing Co. 'Show Time' feature series.

Detroit—'In Our Opinion,' WJR forum program, has returned to the air after the summer hiatus for the 10th consecutive year with George W. Cushing as moderator. For the first time, the show will be sponsored. Sponsors are the Smith, Hague & Co. investment brokers.

Detroit—A saturation schedule of radio advertising, part of a nationwide campaign, has been purchased on WJBK by the Kroger food chain. Program calls for 25 spot announcements a week for 52 weeks beginning Sept. 27. Ralph H. Jones Agency of Cincinnati placed the biz.

San Francisco—Radio and video will cut a big figure in the 'Saints and Sinners' annual Milk Fund Drive with KPIX and KSFO turning over five consecutive hours of time on Sept. 21, beginning at 9 p.m. Broadcast will emanate from the Geary Theatre.

Manchester, N. H. — Faye Gelinas, this year's national champion on the Ted Mack Original Amateur Hour was given a big reception when she returned to her home here last week following a tour of American military bases in Europe with a Mack stage unit. She was greeted at the railroad station by Mayor Josaphat T. Benoit, a band and large crowd of citizens, after which a motorcade parade was held. Later, Miss Gelinas was honored at a dinner at the Manchester Country Club and the city's bicentennial celebration at Athletic Field.

Want Results?

Then take a tip from what one top advertising agency has to say . . .

"For our florabunda offer, which ran on WGN for a cost of $746.50, WGN sold 1706 orders, bringing the order cost to an all time low of only 44 cents.

On the climbing roses, for an expenditure of $1119.00, WGN sold 2630 orders, making the order cost here 43 cents.

This is one more reason why our agency and any advertiser represented by us will always wish to use the facilities of WGN."

WGN . . . still reaching more homes per week than any other Chicago station . . . 1949 BMB

A Clear Channel Station . . . Serving the Middle West

WGN

Chicago 11 Illinois

50,000 Watts

720 On Your Dial

MBS

Chicago office for Minneapolis-St. Paul, Detroit, Cincinnati and Milwaukee

Eastern Sales Office

Philadelphia and Boston

Los Angeles — 611 W. 6th Street · Atlanta — 223 Peachtree Street

New York — 500 5th Avenue · Chicago — 307 N. Michigan Avenue

San Francisco — 680 Montgomery Street

Advertising Solicitors for All Other Cities

30% of Folk Disks Now Sold in North; Alfalfa Artists Blanket Chicago

Chicago, Sept 18

Sales of folk disks, which rolled out of the hinterlands during the past year into a nationwide phenomenon, have recently hit such a strong urban upbeat that northern metropolitan cities now account for an estimated 30% of their total turnover. Calculation of the percentage stemmed from a study of the sales distribution of such top alfalfa artists as Hank Williams, Lefty Frizzel, Hank Snow, Eddy Arnold, Carl Smith and Moon Mullican. The spread of the wax output by such other top country names as Gene Autry, Red Foley, Ernest Tubb, Roy Rogers and Tennessee Ernie is assumed to follow the same big-city trend.

Mountaineer imprint on metropolitan areas of the north is best pointed up by the fact that approximately 25 such bands are currently playing in saloons in the Chicago area. In each spot capacity business is being chalked up every night.

Roy Acuff, for example, quietly slipped into an outlying pub in Chicago recently and had the beer drinkers standing five-deep at the bar. Most notable about Acuff's gust here was its lack of bally. Management merely hung a sign in the window stating "Roy Acuff appearing here nightly," and left the rest up to word-of-mouth. Tex Ritter has also made frequent appearances in Chicago, minus advertising, relying only on the grape vine.

Hudson Ross, Windy City record retailer, is constantly replenishing its folk music stock. Store reps do not chart such sale on the store's best-selling lists, but grant that artists such as Arnold and Williams sell as well in Chicago as any of the standard artists and frequently outdistance hit popular records. The common concession that the Ozarkers outsells pop is probably true, retailers admit, but point out that in the past the majority of the sales were chalked up only in Texas, Arkansas, California, Tennessee, Virginia, and other alfalfa strongholds.

Modify Originals

To explain the upsurge, observers point out that radical changes have occurred on its home grounds in the South, in Nashville, Wheeling, Richmond and Cincinnati. The original folk ballad, which goes strong on isolated radio stations in the southeast, has almost shot its bolt. Additionally, the western ballad, which grew up in the West, is also without its imprint nationally. Same thing, of course, applies to the purest Americana—ballads purveyed by Burl Ives and other so-called troubadors.

The mixture which has dented perhaps 50% of the current pop best-seller lists has sprung up in Nashville and Cincinnati. Nelson King, disk jockey on station WLW in Cincy, spins perhaps what best exemplifies a pop tune. Same applies to station WSM, Nashville, whose disks and folk entertainers spew out fast, noisy tunes with almost a boogie beat. The overlapping of pop and folk in current times is so confusing to the trade that only a semanticist can clear it up with the proper word. For the sake of accuracy, the trade calls it "modern folk."

Streamlining of folk music, it's pointed out, is the main factor in its upsurge. Record retailers from typical folk strongholds say that requests for anything but hep hillbilly are comparatively few. Not one juke box in 10, they point out, carries the old "cry-in-your-beer" ballad. "Modern folk" tunes they opine, have stolen from the north as much as the Yankee states are raiding the south.

Bill Fowler Moves East To Head Cap's N.Y. Office

In line with its plan to concentrate activities in the east, Capitol Records shifted Bill Fowler, veepee-general sales manager, to its New York office Monday (17).

Fowler, who had been headquartering on the Coast for the past few years, will continue to head up national sales from the diskery's New York branch.

TV Top Tunes chartered to conduct business in New York. Andrew D. Weinberger, N. Y., was filing attorney.

Walcott's 'Faith' Disk

Heavyweight champion Jersey Joe Walcott debuted on wax last week with a recitation of a number titled "Have Faith" for Decca. Number written by Leroy Kirkland and Herbert Weiner, stemmed from Walcott's religious conviction as displayed after his recent knockout of Ezzard Charles for the title.

Background for the platter was furnished by Marie Knight, Decca gospel singer, and choir.

PHONY 'APRIL STEVENS' UPSETS SARASOTA, FLA.

Sarasota, Sept. 18.

A buxom, 23-year-old blonde successfully posed as April Stevens, RCA Victor disk artist, for more than a month here before being unmasked by a suspicious record store manager.

She announced herself as the singer of "I'm in Love Again" in August and took an apartment here. She was not investigated in this resort city which has more than its share of vacationing celebrities. She had lived here before under the name of Joan Lamont.

Bill Brohard, manager of Associated Stores here, glimpsed the latest RCA record catalog which pictures Miss Stevens. About the same time some of her checks started bouncing. Brohard signed a warrant for her arrest on a check charge. She was taken before County Judge D. Justice for a preliminary hearing Friday (14).

The Herald-Tribune, meanwhile, became suspicious soon after publishing its story and sent wires inquiring about Miss Stevens to RCA Victor. Charles R. Green replied, "April Stevens has not been out of California for the last year."

A Herald-Tribune reporter was in "Miss Stevens'" apartment interviewing her about the apparent confusion of identities when the sheriff's deputy arrived to take her into custody.

She told the judge she changed her name by court order from Joan Lamont to April Stevens early this year. She did not, however, show any proof. The judge asked if she is the same April Stevens as the recording artist, whereupon she leaped to her feet and offered to sing. Judge Justice suggested she keep her seat and restrict her efforts to making good the worthless checks. He set bond at $150.

Best British Sheet Sellers

(Week ending Sept. 8)
London, Sept. 11.

Too Young	Sun
My Truly Truly Fair	Dash
My Resistance Is Low	Morris
Too Late Now	New World
Ivory Rag	Macmelodies
With These Hands	Kassner
Christ'ph'r Col'mb's	Connelly
Tulips and Heather	Fields
Loveliest Night	F D & H
I Apologize	Victoria
Be My Love	F D & H
Sweet Violets	Morris

Second 12

Unless	F D & H
Jezebel	Connelly
Beggar In Love	Cinephonic
On Top of Old Smoky	Leeds
God Bless You	Carolin
Our Very Own	Wood
Mockin Bird Hill	Southern
Kentucky Waltz	Southern
Shotgun Boogie	Connelly
Little White Duck	Southern
No Boat Like Rowboat	Bourne
Black Note Serenade	Maurice

Mercury 'Medium' Album Impressive Opera Score

Mercury Records' "The Medium," in a two-LP disk album, is a complete recording from the current film, which in turn is an enlargement on the Gian-Carlo Menotti opera that proved to be a Broadway legit hit. Album is a faithful and impressive depiction of the score, in color and mood, but needs sight values of the film for the legitee to be completely satisfying. Without the visual aid, the score is somewhat thin and sketchy in spots, although the dramatic drive of other moments and the occasional lyric segments carry weight. Recording is of good grade technically, while the artists involved are quite superior.

Marie Powers, lead of both the legit and film versions, dominates the album with her overall dramatic distinction, while such things as the powerful closing soliloquy, "Afraid, Am I Afraid?" or the appealing, melodic "Black Swan," which she duets with Anna Maria Alberghetti, are standouts. Miss Alberghetti displays a choice coloratura soprano for her several songs, such as the "Black Swan," the Waltz and Love Scene with Toby, etc. Orchestral moments, for the seance, and especially for the carnival scene, are stirring, with Thomas Schippers authoritatively batoning the Symphony Orchestra of Rome. Score is a modern work, a good mood-piece for a high-pitched melodrama, but not quite able to stand alone, except to those who've seen play or film.

Bros.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Ames Bros.-Les Brown Orch: "Undecided" - "Sentimental Journey" (Coral). Parlay of Ames Bros. and Les Brown band adds up to sock wax. Vocal group's smooth lyric workover of "Undecided," with the Brown crew furnishing a biting rhythmic contrast, should take off fast. Other oldie on the reverse is also delivered neatly for a standout coupling.

Buddy Morrow Orch: "Truly Lulu"-"Oh How I Love You" (Victor). "Truly Lulu," a reconverted Japanese pop, is a promising followup to "Rose, Rose I Love You" on which Morrow clicked for the first time. Band pitches up the hokey Oriental flavor in a colorful arrangement, with **Frankie Lester** doing an excellent job on the interesting lyric. Reverse is in a more conventional groove, Lester and chorus handling the three-quarter-tempoed ballad with a nice lilt.

Russell Nype: "Tra-La-La"-"Another Human Being of the Opposite Sex" (M-G-M). Russell Nype, who hit in the legit musical, "Call Me Madam," impresses mildly on these sides. His pipes are okay but have more of a stage than a pop quality. "Tra-La-La," from a Gershwin number in Metro's "American In Paris" pic, gets a fair workover. Nype is far more effective on the clever Burke-Van Heusen number on the flip.

Luis Arcaraz Orch: "Stormy Weather" - "Caravan" (Victor). From Mexico City, Luis Arcaraz's crew plays a brand of commercial music that few, if any, U. S. bands can match. These sides have a powerful wallop in the quality of sound and brilliance of the arrangements. The sidemen are tops in the business, particularly the trumpet soloist on "Stormy Weather." Both sides are surefire jock and juke fare.

April Stevens: "And So To Sleep Again"-"Aw C'Mon" (Victor). After making a rep for breathing sexy vapors into her wax output, Miss Stevens essays a more or less straight ballad style on "Sleep," one of the better current pop entries. She does a nice job but it's **Henri Rene's** orch and chorus which give this side its class. Reverse is a cute tune, but Miss Stevens once again reverts to her familiar brand of warbling. It's the sort of thing that becomes tedious after the first spin.

Johnnie Ray: "Whiskey and Gin"-"Tell the Lady I Said Goodbye" (Okeh). These sides step out from the conventional blues and rhythm groove by the emotional impact of Johnnie Ray's warbling. She has an impressive attack that could probably score in the pop field. "Gin" is a standout, with the blues lyric delivered against the pounding beat of **Maurice King's** orch. Reverse is another superior tune for its type.

Al Morgan: "Sin"-"Jealous Eyes" (Decca). Al Morgan's first sides for Decca since moving over from London are uneven. "Sin," which has been piling up a stack of wax versions, is disappointingly handled here, the tempo not being designed for Morgan's style. Rhythm ballad on the flip is more suitable for Morgan's free-wheeling mannerism and has a good potential.

Perry Como: "Rollin' Stone"-"With All My Heart and Soul" (Victor). Two mild sides by Como, who is still looking for a followup hit to "If." "Stone" is another one of those quasi-folk items which sounds as if this genre is exhausted. In short, it's a tired side. Reverse has a big ballad feel at which Como works a bit too hard.

Freddy Martin Orch: "Take Her to Jamaica"-"Down Yonder" (Victor). "Jamaica" is a bright Calypso number which Martin's orch frames in an attractive beat, with **Merv Griffin** and chorus bouncing out the lyric. Solid jock and juke fare. Reverse is another snappy side with a barrel-house beat. **Murray Arnold** pounding out the ragtime on the keyboard. **Frank Petty** trio also has a good instrumental version on "Yonder" for the M-G-M label.

Johnny Desmond-Monica Lewis: "More Love"-"So" (M-G-M). "More Love" is a clever number which this duet delivers excellently. Desmond and Miss Lewis blend smoothly on the smart lyric, and this side could hit. Bottom deck is a similar piece of material also well done.

Album Reviews

Lawrence Winters-Camilla Williams-Inez Matthews-Warren Coleman-Avon Long: "Porgy and Bess" (Columbia). This first full-length wax version of "Porgy and Bess" sustains the dramatic power of this American opera classic for virtually three hours of running time. Both musically and technically, this three-disk long-play set is a top-ranking achievement and sets off this Gershwin work as a permanent contribution to the American cultural heritage. As performed by an All-Negro cast, including Avon Long of the original stage production, this set is packed with violence and tenderness in a framework of the greatest music that **George Gershwin** ever wrote. For the first time on wax, moreover, the full impact of the lyrics and book, by **Ira Gershwin** and **Du Bose Heyward** is also delineated. **Lehman Engel's** batoning of the orch and the **J. Rosamond Johnson** chorus furnish superb backgrounds to the principals, who carry off their solo vocal assignments with a palpable flavor of Catfish Row. **Goddard Lieberson**, as producer of this set, rates a special nod.

Platter Pointers

More Gershwin tunes in a rich-sounding set by the **David Rose** orch for M-G-M . . . On the same label, **Teddy Wilson** has etched a tasteful piano album in the "Keyboard Kings" series . . . **Bob Sands** shows a promising voice and style in "When the World Was Young," a material number (Capitol) . . . **Harvey Stone** has a good side in "Here We Go Again" for M-G-M . . . **Nellie Lutcher** does a fine job on an usual tune for her, "I Want to Be Near You" (Capitol) . . . **Hugo Winterhalter** orch and chorus have backed up last year's click "Mr. Touchdown, U.S.A." with another fine college-type tune, "Red Leaves On the Campus Green" (Victor) . . . **Guy Lombardo** has two more highly listenable sides in "Laura Lee" and "Blue Fedora" (Decca) . . . A solid **Woody Herman** side in "Pass the Basket" (M-G-M) . . . **Buddy Greco** impresses nicely on "I Ran All the Way Home" (Coral) . . . **Jack Haskell** has a neat tune in "Wedding Invitations" (Coral) . . . **Bob Eberly** comes up with another likely commercial side in "Never," a fine ballad, for Capitol . . . **Gene Schiller** and **Chuck Cabot** orch have a fair side in "On the Beach at Bali-Bali" (Rondo) . . . **Lee Summers** registers nicely with his vocal of "Got Your Wealth" (Sutton).

Standout western, folk, blues, rhythm, religious, polka, etc: **Frankie Yankovic**, "Who's Ya Like to Love Ya" (Columbia) . . . **Eddie Kirk** "Freight Train Breakdown" (Capitol) . . . **Ivory Joe Hunter** "Wrong Woman Blues" (M-G-M) . . . **Stuart Hamblen**, "These Things Shall Pass" (Columbia) . . . **Monte Hale**, "Heart Breaks" (M-G-M) . . . **Pearl Traylor**, "Come On Daddy" (Okeh) . . . **Joe "Fingers" Carr**, "Ivory Rag" (Capitol).

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 15

1.	BECAUSE OF YOU (7) (Broadcast)	Tony Bennett — Columbia
2.	COME ON-A MY HOUSE (11) (Duchess)	Les Baxter — Capitol
3.	I GET IDEAS (6) (Hill-R)	Rosemary Clooney — Columbia
4.	SWEET VIOLETS (9) (Morris)	Tony Martin — Victor
5.	TOO YOUNG (22) (Jefferson)	Dinah Shore — Victor
6.	BELLE, BELLE, MY LIBERTY BELL (4) (Oxford)	Nat "King" Cole — Capitol; Richard Hayes — Mercury
7.	MY TRULY, TRULY FAIR (12) (Santly-J)	Guy Mitchell-Mitch Miller — Col.
8.	LOVELIEST NIGHT OF THE YEAR (12) (Robbins)	Guy Mitchell-Mitch Miller — Col; Vic Damone — Mercury
9.	JEZEBEL (22) (BMI)	Mario Lanza — Victor
10.	WORLD IS WAITING FOR THE SUNRISE (10) (Crawford)	Frankie Laine — Columbia; Les Paul-Mary Ford — Capitol

Second Group

MR. AND MISSISSIPPI (12) (Shapiro-B)	Patti Page — Mercury; Dennis Day — Victor	
SHANGHAI (2) (Advanced)	Doris Day — Columbia; Billy Williams Quartet — MGM	
WHISPERING (Miller)	Les Paul — Capitol	
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards — MGM; Paul Weston — Columbia	
LONGING FOR YOU (Ludlow)	Vic Damone — Mercury	
I'M IN LOVE AGAIN (4) (Harms)	April Stevens-Henri Rene — Victor	
BECAUSE OF RAIN (Maypole)	Nat "King" Cole — Capitol	
DETOUR (Hill-R)	Patti Page — Mercury	
JOSEPHINE (Feist)	Les Paul-Mary Ford — Capitol	
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan — Columbia; Patti Page — Mercury	
ROSE, ROSE I LOVE YOU (8) (Chappell)	Frankie Laine — Columbia	
I'M WAITING JUST FOR YOU (Jay-Cee)	Lucky Millinder — King	
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio — Decca	
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford — Capitol	
UNLESS (2) (Bourne)	Eddie Fisher — Victor; Guy Mitchell-Mitch Miller — Col.	

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

See Possibility of ASCAP Foregoing Right to Handle Pic Performances

With negotiations between the American Society of Composers, Authors and Publishers and the film producers for a licensing arrangement still stalled, possibility is now growing that ASCAP will divorce itself from the right to handle film performance rights. Under the consent decree of last year, the Government can put such divorcement into effect if no deal is consummated by March 4, 1952.

Far from being worried by the approaching deadline, ASCAP execs believe that the divorcement threat is their strongest card in the continuing negotiations with the film companies. Under such a divorcement, pix producers would have to bargain with individual publishers for the right to use each tune. It's predicted that such an arrangement would not only tangle the producers in a lot of red tape with unavoidable delays, but that they will have to pay more on such a per tune basis than is asked for now by ASCAP.

Negotiations with the pix companies have been going on sporadically for the last couple of months, but are expected to be stepped up now that the vacation season is over. It's known that J. Robert Rubin, Metro vice-prexy and general counsel, has been conferring with Metro prexy Nicholas M. Schenck on the possibility of making an early deal with ASCAP. Universal Pictures, meantime, recently offered to sign a deal with ASCAP, for about $75,000 yearly, but ASCAP turned it down as insufficient.

Standoff for Seat-Tax

ASCAP execs are operating on the premise that they want at least as much coin from the producers as they obtained from the exhibitors under the old seat-tax arrangement which was ruled illegal by N. Y. Federal Judge Vincent Leibell. The exhib tax came to over $1,250,000. If the pix producers pay less, then ASCAP fears that other users of music, such as radio and TV, would file for reductions, charging ASCAP with a discriminatory schedule of licensing rates.

ASCAP is particularly afraid of any such suggestion of discrimina-

(Continued on page 56)

Local 802 Upped 10% by Legiters

After a month of negotiations, Local 802, American Federation of Musicians, wrapped up a deal with the League of N. Y. Theatres Monday (17) which granted legit musicians an across-the-board 10% wage hike, retroactive to Sept 1. New two-year pact also establishes a new principle for tooters doubling on other instruments. Besides the usual 10% overage for the first double, tooters now get an additional 5% for every instrument after the second. New basic pay is $130 per week.

Between 300 and 400 men, depending on the number of legit musical shows on Broadway, will be covered by the deal. Contract was inked after the union gave up on its 3% welfare fund plan, to be contributed by the employers, and the League upped its original 7½% wage hike proposal to 10%. Latter raise is maximum allowed under the Wage Stabilization Board with board approval.

Merc Repacts Hayes To 5% Royalty Deal

Chicago, Sept. 18.

Mercury Records last week tore up singer Richard Hayes' three-year pact midway in its tenure and inked the warbler to a fresh deal. New contract for Hayes calls for 5% royalties in contrast to 4% under the old agreement.

Singer will cut a minimum of 12 sides yearly in the future.

Woody Herman Heads West

Woody Herman will open a month's engagement at the Roosevelt Hotel in New Orleans Oct. 18. From there he will proceed west with his band, playing on the Coast during the holiday season.

RCA, an Investor, Picks Up 'Wagon' Album Option

RCA Victor has picked up its option to do the original cast album of "Paint Your Wagon," the Cheryl Crawford production of the Alan Jay Lerner-Frederick Loewe musical, due soon on Broadway. RCA made a $15,750 investment in the show, with Manie Sacks, RCA veepee, putting in $3,000 of his own coin.

Contingent of RCA execs headed to Philadelphia Monday night (17) for the play's pre-Broadway tryout at the Shubert Theatre. Tuner, opening at the Winter Garden, N. Y., Oct. 15, stars James Barton.

SPA Goes Ahead With Audit Plan Despite Tangle

Despite opposition from some publishers, the Songwriters Protective Assn. is moving ahead with its audit of pub books via Ed Traubner, Coast writers' agent and his New York partner, Dave Blau, an accountant. SPA execs indicated that they would not back down from the checkup following a heated discussion at the SPA council meeting last week when Lee Eastman, attorney for E. H. Morris Music and other firms, argued against their use of Traubner on the grounds that he is a competing publisher.

Following the meeting, SPA execs said that Eastman had presented "no valid reasons" for not going ahead with the audit. The debate at the SPA meeting was apparently so hot that Eastman never got around to presenting his plan for improving writer-publisher relations.

SPA's decision to proceed is seen leading to head-on clash with the objecting pubs. Eastman, speaking for Morris, said that Traubner and Blau would not be admitted to check Morris' books. Previously, Eastman declared that Morris has no objection to a checkup of his books but wants an impartial non-industry accounting firm to do the job.

Under the SPA-publisher basic agreement, the SPA has the right to audit the publisher books in behalf of its writer-members. None of the publishers is contesting this right, but the resistance to Traubner may have to be settled by court action if no compromise is reached soon.

COL UPS 4 DISTRICT HEADS TO DIV. MGRS.

In a move to strengthen supervision of its national distrib setup, Columbia Records has promoted four district managers to the posts of division managers under Paul Wexler, vice-prexy over sales. Shifts, which become effective Oct. 1, were made following a district managers' conclave last week.

New appointments upped Terry Southard to division manager of the New England, New Jersey and N. Y. territories; Bill O'Boyle to d.m. of the middle Atlantic and southeast areas; Bill Nelsen to head of the middle-west, and Paul Peppin to manager of the Coast territory.

Avakian to Europe

George Avakian, chief of Columbia Records' international division, leaves for Europe Sept. 25 on an extended tour of the Continent with his wife, Anahid Ajemian, the violinist. Avakian's wife and her sister, Maro, also a violinist, will give 22 recitals in which they will feature a new double concerto written for them by composer Ernst Krenek. Tour will take them through most of the western European countries.

Avakian will also o.o. the talent and repertory situation in those countries.

Marek to England On Victor Business

George Marek, head of RCA Victor's pop and longhair artists and repertory operation, left for England last week for huddles with Victor's British affiliate, His Majesty's Voice.

Main purpose of the trip was to straighten out technical contractual questions arising from cross-shipping of masters and regular disks between the two countries. Marek will be back in two weeks.

Decca-Coast Co. Deal Reported

Heavy trading and rising quotations in Decca shares on the N. Y. Stock Exchange this week cured Wall Street rumors that a major deal is pending between Decca and a Coast outfit. Nature of the deal has not been defined.

Decca shares, however, were particularly active the first two days of this week. Opening at 8⅞ on Monday, the diskery's stock jumped one-half a point that day with a total turnover of 7,800 shares. Turnover for the one day compared to 7,700 shares traded during all of last week. Decca stock continued the surge on Tuesday, closing at 10 with 12,600 traded. Rise of the Decca stock beyond the general market's average took place despite the fact that new buyers cannot collect the recently declared 17½c stock dividend.

Trade observers believe the stock activity is linked to a possibility that Decca may be going into television, in one form or another, as a hedge against the new medium's cut-in on the disk industry.

Mellin Crack on Pubs 'Touching Up' Songs Bring Tin Pan Pans

A throwaway comment by publisher Bobby Mellin on the "Songs For Sale" TV show Saturday night (15) stirred a tempest among the tin pan alley fraternity which may result in formal action by the Songwriters Protective Assn. Mellin, who was on the panel of judges on the show, said that virtually all songs, even by top writers, had to be revised one way or another by the publisher before publication.

Several top writers are burning at that comment and may get SPA to issue a statement or take other action to get the writers' point of view before the public. One writer said that only the lesser writers' entries are touched up by the publishers, with "these touches not always resulting in improvement of the original." The writer also said that Mellin's comment was "an insult to a whole profession," and injury was added to insult by the fact that it was made before a wide public.

Decca, Union in Row Over N.Y. Plant Shutter

Closing of the Decca Records factory in New York a few weeks ago kicked off a wrangle between the diskery and the United Electrical, Radio & Machine Workers Union (Local 430). Union began picketing the diskerie's offices and distributor outlets claiming that Decca had shut down the plant improperly by locking out the employees without severance pay. Decca, on the other hand, claimed that the plant was closed properly and that the union had no right to picket.

Decca's attempt to get an injunction barring the picketers was dismissed by Judge McNally in New York Supreme Court last week. Meantime, union and diskery execs are trying to iron out dispute and a settlement is expected within a few days. A spokesman for the union anticipates that the severance pay claim will be met.

Henry Jerome orch returned for its fourth year at the Hotel Edison's Green Room, N. Y., this week.

4 New Vocalists Spark Columbia To One of Its Strongest Years

Sparked by four new vocalists, Columbia Records is currently riding to one of the best years in its history via strong hits by Guy Mitchell, Rosemary Clooney, Tony Bennett and Toni Arden. Tipoff on the company's healthy position is the fact that Columbia just racked up its biggest sales for the month of August. RCA Victor is also experiencing a far better-than-average year.

Columbia's push comes at a propitious time for the parent company Columbia Broadcasting System which has been pouring in a substantial capital investment into television, both color and monochrome. The profits from the diskery, which are thrown into the corporation's consolidated earnings, are seen underwriting a substantial portion of the television expansion. In the early 1940s the diskery also helped out the broadcasting company with its wax profits.

Victor is also hitting a nifty sales pace, with several key distrib outlets upping their purchases during August by 100%. For the year Victor is going ahead by some 50% over last year, according to present trends. Like Columbia, Victor has been coming up regularly with hits this year, with Mario Lanza, Perry Como, Tony Martin, Dinah Shore and Vaughn Monroe topping the roster.

For Columbia, however, the building of new vocalists under artists and repertory chief Mitch Miller has hit the jackpot for both the company and the vocalists. Miss Clooney, for example, stands to earn about $45,000 from her "Come On-A My House" disk alone, not counting other disks and the upped fees for personal appearance and radio-TV shots. Same goes for Bennett, with his "Because of You" hit; Mitchell, with several top-sellers, and Miss Arden who has come up with several mid-hits in the last year. Among the more established names, only Frankie Laine has come through in a substantial way for the diskery with his "Jezebel" and "Rose, Rose, I Love You."

Tin Pan Alley Roundup For 'Voice' Broadcast

"Voice of America" is prepping a documentary on Tin Pan Alley for overseas broadcast in its "Cross-Country U.S.A." series. Half-hour show will be a kaleidoscopic roundup of the pop music scene including taped interviews with Hollywood songwriters, New York songpluggers and disk retailers among clips of a major company recording session.

"Voice" execs found that their pop and jazz program fare has been most favorably received among foreign listeners and decided to give their audience a glimpse into the music industry's background. It will be aired as part of the agency's English language broadcasting.

Pre-Trial Exam On Morris Suit Resumes in N.Y.

After a summer hiatus, pre-trial examination in the antitrust suit brought by Buddy Morris, E. H. Morris Music topper, against five major film companies, was resumed in New York Monday (17) with interrogation of Morris by the pix company lawyers. Suit, which was filed in March, 1950, involves the tieup between Metro, Paramount, 20th-Fox, Warner Bros. and Universal with music publishing firms.

Charging that the film company publication of tunes used in their pix is freezing out the indie firms, Morris is asking triple damages, amounting to over $1,500,000, plus injunctive relief. Morris contends that the pix firms have succeeded in getting control of at least 80% of all tunes used in films. This became possible when the pix majors took over their music affiliates, including Robbins, Feist, Miller, Warren, Witmark, Remick, Harms, New World, Atlas, Shubert, Advanced, Paramount, Famous and Movietone. All the music firms have also been named defendants. Universal was named defendant for alleged cross-licensing of tunes with 20th and Metro.

Key charges in the Morris suit are that the pix companies, by virtue of their own music catalogs, have depressed fees for synchronization rights from other publishers and have excluded indie pubs from the valuable exploitation medium of films. Morris is asking complete and permanent divorcement between the pix companies and their music affiliates.

Current pre-trial examinations are expected to take place for several months more, after which Morris' lawyer, Lee Eastman, of Spring & Eastman, will examine the pix companies. Actual trial date is a long way off due to jammed calendars in the Federal courts.

KRUPA TO REORGANIZE AFTER GRANZ TOUR

Gene Krupa, currently with the Norman Granz "Jazz at The Philharmonic" troupe, will reorganize his band at the end of the JATP tour in late November. It will likely be a 12-piece outfit.

Krupa joined the JATP company after disbanding his own orch following an appendicitis operation.

Olman's Coast Visit

Abe Olman, Big Three music head, left for Hollywood last weekend on a combination business-vacation trip.

While on the Coast, Olman is expected to set up the western operation of the newly-formed Lion Music subsid. Olman recently named Oscar Robbins head of Lion's eastern wing.

Larry Spier Back Into Own Pub Firm

Larry Spier is reactivating the music publishing company bearing his name and going into business for himself. He resigned last week as general professional manager of Bourne, Inc., to which he shifted last year after about 20 years as manager of Max Dreyfus' Chappell combine. Spier had a one-year part with Saul Bourne which Spier declined to renew. Jerry Johnson, formerly with Bourne, is rejoining the firm as manager of the ABC affiliate.

Spier said he was reactivating Spier Music because "after being associated with numerous hits which I helped in the making, I'd like to own a few of the copyrights for a change." Besides the Spier Inc., firm, Spier has long since taken over the Helf & Hager, McKinley Music and Frank K. Root pubberies. Several valuable copyrights, such as Hoagy Carmichael's "Hong Kong Blues," are controlled by these firms.

Spier, who also owns a big bakery business, says he's putting $100,000 of his own money into the new publishing venture. He has been collecting about $10,000 a year from the American Society of Composers, Authors and Publishers.

Bourne, meantime, is splitting his firm into separate operations, with Johnson to head the ABC company. Topper for Bourne, Inc., has not been set. Bourne consolidated both firms under Spier last year but now has decided to divide them again.

Swiss Amateur Jazz Fest

Zurich, Sept. 11.

For the first time in this country a national jazz festival for amateurs will be held at the Urban cinema here this month.

Twenty-six orchestras and 15 pianists, all amateurs, are entered.

Coast AFM Sees $1,000,000 From TV Within One Year

Hollywood, Sept. 18.

Musicians Union Local 47, which has been struggling with an unemployment problem for years, expects television to provide a work transfusion amounting to better than $1,000,000 in the next year. It's still impossible, however, to estimate how the coin will be spread among the 13,500 Local 47 members, only 3,000 of whom are currently on the regularly employed lists.

Local 47 lost over $2,000,000 in salaries in the past two years because of radio's downbeat. Radio wages for musicians were $4,692,000 in 1949, and dropped to $3,772,700 in 1950. With top shows falling from the airlanes this year, it's estimated by union execs that members have already lost a $1,000,000 this year.

Adding to the downbeat, with only 3,000 of 13,500 members working, was axing by KFI, KFWB and FMBC of staff orchs, with 18 men each, in the past year. From video, musicians in 1948 got only $19,000 from live TV; in 1949 it was $123,000; in 1950 the suddenly booming TV industry resulted in about $500,000.

Three separate sources . . . rescoring of films for television, work on film television programs, and work on Hollywood-originated teleshows after the coast-to-coast relay opens Sept. 30—are expected to provide the bulk of coin. In addition, of course, there is now and will be work for sidemen on the purely local live shows.

Biggest part of the cash will come from Republic, under the present schedule. Pic studio will pay about $350,000 to rescore 175 theatrical pix it has sold to KTTV, the work to be spread out over a period of months. About 20 sidemen will work each rescoring job at $50 each. AFM also has inked its first deal with a network—CBS—for the Desi Arnaz-Lucille Ball "I Love Lucy" program on which 15 sidemen will be employed. Similar number will be employed by such shows as Eddie Cantor and Red Skelton when they originate here, and scale will be $71.88 per man for the show and five hours of rehearsal.

Another big source of revenue the windjammers are awaiting is the television film production field. Only a handful—seven or eight—of the 60 vidfilm companies now operating here have inked pacts thus far, but agreements apparently are not far off, brightening the Local 47 picture considerably.

Golden Replaces Mass As Advanced Plugger

In a reshuffling of personnel at the Warner Group last week, Monroe Golden, of Remick, replaced Jack Mass as professional manager of Advanced. Mass, who'll represent Advanced on the Coast, headed west Friday (14).

Irv Siegel, formerly contactman for Joe Davies Music, will take over Golden's post at Remick.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 15

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Presents	Boston, H. N. Honeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Rochester, Neimer Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	1	1	1	1	1	1	1	2	1	2	1	4	115
2	2	"Loveliest Night Year" (Robbins)	3	4	2	9	5	2	2	4	2	3	3	9	84
3	3	"Too Young" (Jefferson)	7	2	5	2	2	3	4		3	7	2		73
4	5	"I Get Ideas" (Hill-R)	4	5	4	6	8	4	8	1	7	5		1	68
5	4	"Sweet Violets" (Morris)	6	6	8	10	3	7	3		8		6	5	48
6	7	"Shanghai" (Advanced)		3		5	7	6		7		8	4		37
7	9	"Morningside of M'tain" (Remick)			3	3	10			3			10		26
8	6	"Come-on-A My House" (Duchess)		8	10	7		5				9	5		22
9	8	"Cold, Cold Heart" (Acuff-R)	2	7		8					6				21
10	11	"Vanity" (Jefferson)						8		6	9			3	18
11A	8	"Longing for You" (Ludlow)	5								5		9		14
11B		"Make Believe" (T. B. Harms)	8							5				6	14
12A		"I'll Hold You in My Heart" (AVA)				4	8								12
12B	10	"These Things I Offer You" (Val)								9		10		2	12
13	12	"Detour" (Hill-R)	10				9				4				10

'RH' Logging System

Week of Sept. 7-13

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

First Group

Songs	Publishers
A Ghost of a Chance	Mills
A Kiss to Build a Dream On—†"The Strip"	Miller
Because of You—†"I Was An American Spy"	BMI
Bonne Nuit—†"Here Comes the Groom"	Famous
Come On-A My House	Duchess
Dark Is the Night—*"Rich, Young & Pretty"	Feist
Everything I Have Is Yours—†"Strictly Dishonorable"	Miller
Get Her Off My Hands	Remick
Go Go Go Go—†"Here Comes the Groom"	Famous
Hello Young Lovers—*"The King and I"	Williamson
How Do You Do & Shake Hands—†"Alice in Wonderland"	Disney
I Get Ideas	H & R
I'm In Love Again	Crawford
It's All In the Game	Witmark
In Cool Cool Cool of Evening—†"Here Comes the Groom"	Paramount
Jezebel	BMI
Just In Case	Marks
Loveliest Night of the Year—*"The Great Caruso"	Robbins
Maybe It's Because I Love You	Berlin
Mary Rose	Shapiro
Make Believe Land	BVC
Morning Side of the Mountain	Remick
My Truly Truly Fair	Santly
Out of Breath	Valando
Shanghai	Advanced
These Things I Offer You	Valando
Too Young	Jefferson
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Waiting For the Sunrise	Crawford
You'll Know—†"His Kind of Woman"	Chappell

Second Group

Songs	Publishers
After All It's Spring—*"Seventeen"	Leeds
Be Mine Tonight	Peer
Because of Rain	Maypole
Be My Love—†"Toast of New Orleans"	Miller
Belle, Belle, My Liberty Bell	Oxford
Blow Blow Winds of the Sea	Lion
Dimples and Cherry Cheeks	Leeds
How D'ya Like Your Eggs In Morning—†"Rich, Young, Pretty"	Feist
How High the Moon	Chappell
I Apologize	Crawford
I'm a Fool to Want You	Barton
Longing For You	Ludlow
Mocking Bird Hill	Southern
Pretty Eyed Baby	Pickwick
There's No Boat Like a Rowboat	Bourne
Vanity	Jefferson
We Never Talk Much—†"Rich, Young & Pretty"	Robbins
We Kiss in a Shadow—*"King & I"	Williamson
Where's A Your House	Gayle & G
World Is Mine Tonight	Sam Fox

R H Tele-Log

Week of September 6 to 11
(Numerically Listed)

			Pts.
1.	Because of You	BMI	90
2.	Shanghai	Advanced	80
3.	Too Young	Jefferson	80
4.	I Get Ideas	H&R	70
5.	Sweet Violets	Morris	60
6.	The Musicians	Leeds	60
7.	Things I Offer You	Valando	60
8.	Come On-A My House	Duchess	55
9.	How High The Moon	Chappell	50
10.	Dark Is The Night	Feist	45

Connie Gay, 'Fabulous' Cornster, Picking Up Tab On 21-Day Caribe Jaunt

Washington, Sept. 18.

Connie B. Gay and his "National Champion Hillbillies" will be first show to tour the newly established Caribbean military entertainment circuit. Gay, top hillbilly impresario in the Washington-Virginia area, is picking up the check for himself and his troupe of nine.

Twentyone-day tour, arranged by Armed Forces Professional Entertainment Branch with USO blessing, will cover all military establishments in the designated command, playing equally to all services. Unification of Caribbean area into a single circuit was completed a week ago by Lt. Col. A. Coray, former Coast producer and actor.

Gay, a popular figure locally with his own radio and TV shows, sports a Dept. of Defense citation for a similar tour of Korea he made last March. His rustic brand of entertainment was enthusiastically received by troops in the Far East area, with individual commanders going out of their way to kudo him. That tour, too, was completely financed by Gay, except for the usual Air Force transportation.

Gay, who has sashayed a dual flair for business and folk music into a reputed $500,000 a year, has been a phenomenon on the local show biz scene. Operating from Arlington, Va., where he airs his show over WARL, he paid taxes on an income of over $200,000 in '48. That same year, he packed Constitution Hall to its full 4,000-seat capacity for a series of 26 ear-splitting sessions. When the Daughters of the American Revolution, who own the hall, discovered the brand of corn departed from their lofty standards, Gay moved out and has successfully jammed the mammoth National Guard Armory on numerous occasions.

At one time, when he lost the sponsor for his video show over WMAL-ABC, he paid his own way on the channel. Since then he has refused to sell more than one-half sponsorship for the show, retaining the balance to plug his own considerable Connie B. Gay Enterprises, Inc.

So far as Defense spokesmen are concerned, Gay and his boys, including headliner "Grandpa" Jones, who rates $750 per personal appearance and has his own radio show in Richmond, are entertainers after any serviceman's heart. Apparently they are on tap to give with what it takes in any area where the need is greatest.

Lou Levy, Leeds Music topper, arrives back in the U. S. tomorrow (Thurs.) after an extended tour of England and France with the Andrews Sisters, whom he manages.

Inside Orchestras—Music

Orch leader Freddy Martin and Capitol Records are sparking a "Barclay Allen Week" Sept. 23-30 to benefit Barclay Allen, the pianist-composer-maestro who was left almost totally paralyzed after an auto crash. Allen's latest Capitol disk, "Jazz Pizzicato" backed by "In The Hall of the Mountain King" will be used to spotlight the week.

The diskery has agreed to up the royalties on the platter to between 7½ and 10%. Mills Music, publishers of "Pizzicato," and Beachwood Music, a Capitol subsid, publishers of "Mountain King," have also agreed to waive their usual royalty assessments. Martin, an RCA Victor artist, is sending personal letters to deejays and distributors around the country asking them to help plug this Capitol waxing. Plans are also in the offing for a special all-star show to be held at the Palladium, L. A., with receipts going to Allen. Allen played with Martin's orch before going out on his own. He is the composer of such tunes as "The New Look" and "Cumana."

Capitol Records' new cavalcade album, "Hark! The Years," contains the oldest recorded voice tracks of historical personages ever presented on commercial wax. G. Robert Vincent, who compiled the set from his collection of voice tracks, received many of the old clips from Thomas A. Edison. In his library, Vincent has recorded voices of every U. S. President since Grover Cleveland, excepting Benjamin Harrison. Vincent also instituted the Voice Library at Yale University.

Fredric March did the commentary for the Capitol set with music conducted by Nathaniel Shilkret.

Fact that superstition controls activities of music biz personnel was evident last week by the heavy investment of a number of Tin Pan Alleyites in a new Tennessee soft drink company. With such tunes as "Tennessee Waltz," "Tennessee Saturday Night," "Tennessee Blues," etc., bringing in plenty of coin, the music biz figures that anything that has a Tennessee name or connotation is a good risk.

Because of the heavy pubbery and diskery investment, stock in the company, Lime Cola of Tennessee, has shot up from 35c to 55c in less than two weeks.

With the harpsichord coming into its own in pop musical via its background use on Rosemary Clooney's "Come On-A My House," Columbia Records hit, musicologists have come up with the info that the first time the ancient instrument was used pop-wise was in 1937 by the Alec Wilder Octet. Combo cut an album for the old Brunswick label, with Mitch Miller, currently Columbia's artists and repertory chief, playing the oboe.

One of the late Billy Hill's top tunes, "The Glory of Love," is getting a new push following the break-through of a small indie label, Aladdin Records, in the blues and rhythm field with a cut by the Five Keys. Number, written in 1936, is currently getting coverage by all the major diskers with pop releases. Shapiro-Bernstein publishes the tune.

Harold Lyon, Paramount Theatre manager in Kansas City, has cleffed a song to hypo interest in the current "Movietime U.S.A." campaign. He has titled it "Movietime U. S. A." and authored both words and music. Song is being considered by campaign authorities, for the official stamp of approval, to be used during the fall campaign.

Pubs Awarded $1,000 For Illinois Infringing

Chappell, T. B. Harms, Bourne and Santly-Joy were awarded a total of $1,000 in a copyright infringement action against the Sky Club, Elmwood Park, Ill., in Chicago U. S. District Court last week. Court also enjoined the club's operator, Mary Frasca, from performing the plaintiffs' songs.

Two other publisher members of the American Society of Composers, Authors and Publishers, Feist and Shapiro-Bernstein, won a total of $500 in judgment in U. S. District Court against Joe D's Blue Moon in Newark, N. J., on the same grounds. Awards in both cases were in addition to attorney fees and court costs.

Irwin Berke to Head Merc's Argyle Pubbery

Chicago, Sept. 18.

Music publishing firm, recently activated by Mercury Records prexy Irving Green, has been labeled Argyle Music.

Firm replaces the diskery's defunct Wing Music and has ex-Shapiro-Bernstein rep Irwin Berke at the helm, plus BMI subsidization.

Gale's Package Into Troy

Troy, Sept. 18.

Ted Bayly, Troy boxing-wrestling promoter, has booked the Gale Agency's package show headlined by Duke Ellington's orchestra, King Cole and Sarah Vaughan, for the Armory Sept. 25.

Attraction may also play the nearby Field House.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 15

National Rating This wk.	Last wk.	Artist, Label, Title	New York (Davega Stores)	Chicago (Hudson Rose)	Los Angeles (Dene's Mus. Shop)	Boston (Boston Music Co.)	Indianapolis (Pearson's)	San Antonio (Central Radio Co.)	Seattle (Sherman-Clay)	Philadelphia (Wanamaker)	Minneapolis (Dan Lewry)	St. Louis (Ludwig Music House)	Kansas City (Jenkins Music Co.)	Omaha (A. Hospe Co.)	TOTAL POINTS
1	1	TONY BENNETT (Columbia) "Because of You"—39362	1	1		3				1		1	2	2	66
2	2	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	10	4	2	4	2	8		7	1	8	8	7	60
3	5	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	2	2		1		10	7			9		1	45
4	3	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	4	6	1	9		1	5		9			9	44
5	4	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	8	5	8		3	9		10		2	3	8	43
6	7	LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748	9	7		2				4	4		5		35
7	9	DORIS DAY (Columbia) "Shanghai"—39423	3		9		6	5	4	5					34
8	8	NAT "KING" COLE (Capitol) "Too Young"—1449	7		4			6		3		4			31
9	12	B. CROSBY-J. WYMAN (Decca) "Cool, Cool, Cool Evening"—27678			3	5		4						6	26
10A	15	LES BAXTER (Capitol) "Because of You"—1760			7		1		1						24
10B	15	LES PAUL (Capitol) "Whispering"—1592					4		2			3			24
11	10	PATTI PAGE (Mercury) "Detour"—5682	5				5		8			5			21
12	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	6			10		3		6	10				20
13	16	WEAVERS (Decca) "Kisses Sweeter Than Wine"—27670							10		5			3	15
14		LES PAUL-MARY FORD (Capitol) "Josephine"—1592											6	4	12
15		G. MITCHELL-M. MILLER (Col) "Belle, Belle, Liberty Bell"—39512			5				6						11
16		DON CHERRY (Decca) "Vanity"—27618									3			10	9
17	11	BILLY WILLIAMS (M-G-M) "Shanghai"—10998		10							6		9		8
18		VIC DAMONE (Mercury) "I Wonder Why"—5669		9			9			9					6
19	8	FRANKIE LAINE (Columbia) "Jezebel"—39367										10	7		5

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	203	Decca	3	50
Capitol	5	126	Mercury	2	27
Victor	3	123	M-G-M	1	8

FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT	GREAT CARUSO	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Hollywood Cast	Mario Lanza	Broadway Cast	Broadway Cast	Yma Sumac
M-G-M	Victor	Decca	Decca	Capitol
M-G-MM	DM-1506	DL-8008	DA-825	CD-244
K 84	LM-1127	9-280	9-203	CC244
E 559	WDM-1506	DA-876	DLP-8036	

Granz Concert Plenty Noisy—From the Aud; But Sock B.O. Anyway

Norman Granz' "Jazz at the Philharmonic" concerts may not produce the best type of music, but they definitely generate the noisiest audiences. At Carnegie Hall, N. Y., Saturday midnight (18), in the second of the JATP's fall dates, the usually sedate auditorium rocked to one of the wildest demonstrations back of the footlights ever witnessed in this area. It was SRO at $4.80 top for better than $7,500 gross.

The audiences, in fact, seem to be getting more uncontrollable at these JATP bashes each year. And this is the 11th straight year for the Granz series, the most long-lived and successful of similar jazz promotions. At Carnegie Hall, the rhythmic mitting, stomping and whistling from the predominantly jive crowd made it virtually impossible to hear the music. A money-back offer to the kids, who couldn't restrain themselves, didn't help to moderate their decibel output.

Some of the more restrained jazzophiles in the audience were amused at the show put on by the paves; others were somewhat frightened at the unrestrained demonstration, which was less an appreciation of a jazz concert than the frenzy of a barbaric ritual. One charitable explanation is that the kids, like some of the screwball fans of the Brooklyn Dodgers, were living up to their stereotypes—in this case, of a gone bopcat.

The proceedings on stage were secondary. What could be heard for the most part was mediocre and uninspired, with the basic crew of Illinois Jacquet, Flip Phillips, Gene Krupa, Hank Jones, Roy Eldridge, Ray Brown and Bill Harris never getting off the ground despite the exhortations of the crowd. Jacquet and Phillips, in particular, blew their saxes through a series of mechanical hot passages which have long since become familiar.

Ella Fitzgerald, however, was excellent and delivered her numbers in top form against great odds. The kids were yelling for the bop and scat numbers, but Miss Fitzgerald succeeded in quieting them somewhat with her ballads. On such rhythm tunes as "Smooth Sailing," the pandemonium was fierce.

Lester Young, spotlighted on his his sax against a rhythm background, also was a standout with his cool instrumentation, never pandering to the audience. Gene Krupa scored solidly with a long skinbrating solo of his own composition, and Oscar Peterson completed the lineup with a brace of inventive piano choruses. *Herm*

Producers to Disk 'Courtin' Tunes Independently

Songs from "Courtin' Time," Broadway musical of last season, will be recorded independently by the producers, James Russo and Michael Ellis. It's believed to be the first time a legit management has attempted to platterize the music for a Broadway show passed up by the recording companies and name disk performers.

New arrangements for the numbers have been made by the composer-lyricist team, Don Walker and Jack Lawrence. Set to do the vocals are Jerry Cooper, Sue Bennett and a Ray Charles group. The producers will rent a studio, hire a musical director and hold the recording sessions in about two weeks. They've arranged to send pressings to disk jockeys in selected cities in the hope of building the tunes into popular hits. They figure the whole project can be done for about $1,500.

Four numbers to be plattered are "Fixin' for a Long, Cold Winter," a duet sung in the legit show by Joe E. Brown and Billie Worth; "I Do, He Doesn't," sung originally by Miss Worth; "The Wishbone Song," originally done by several principals and the chorus, and "Heart in Hand," another duet by Brown and Miss Worth.

Fact that "Courtin' Time" had unusual difficulties during its road tryout, including the withdrawal of Lloyd Nolan as male lead, with Joe E. Brown taking over, and extensive rewriting during a layoff and extended tour, side-tracked it as a recording bet. When it drew a mixed press in New York none of the platter companies bid on the album rights, despite the general trade impression that the score was superior. Subsequently, no top disk performer has done any of the tunes. Harms-Witmark published the score.

The musical is to be produced in England this fall by Jack Hylton, however, and the latter expects the songs to be popular there, so Russo and Ellis hope that may help resuscitate the score in the U. S. and recoup some of the money lost by the backers of the Broadway presentation.

Big Robbins Bid In Popular Field

J. J. Robbins & Sons Music, which had been accenting standards and folio productions since Jack Robbins exited the Big Three several years, is currently making a strong bid in the pop field with a flock of new tunes slated for early release by the major diskeries. Swing away from the firm's past policy came about three months ago with Edward Kassner, British publisher, joining Robbins as partner and Charles Ross taking over as general professional manager.

In the past couple of weeks, firm has been reactivated with acquisitions of two new songs with words and music by Johnny Mercer, "Rocky Mountain" and "Bless Your Heart," plus a couple of Bob Hilliard-Dave Mann tunes, "Jealous Eyes" and "Love, Mystery and Adventure." Latter is set with Sammy Kaye for Columbia Records and Al Morgan for Decca.

Firm has also picked up "And So It Ended," the first tune by Joan Edwards and her brother, Jack (who's written with other collabs), plus Irving Fields' "Take Her to Jamaica." Latter was originally done by the Fields instrumental trio on wax for Victor, with the diskery following up with a Freddy Martin orch version recently. Pubbery also has a Christmas entry in "A Rootin' Tootin' Santa Claus," which is being covered by the major diskeries, and a Wally Weshler tune, "Aw, C'mon."

Robbins has also streamlined the distrib setup for his folio productions, sales of which are more than covering the firm's overhead. With this cushion, firm is publishing another book, "The 25th Anniversary of Hits," containing the top hits in Robbins, Kassner and Ross catalogs.

Garland's Palace P.A. Cues M-G-M Disk Bally

M-G-M Records met with top RKO Theatres brass Monday (17) to work out exploitation plans for the forthcoming Judy Garland album which the diskery is issuing in conjunction with her appearance at the Palace Theatre, N. Y., beginning Oct. 16. Novel twist in the tie-up is that the diskery is a Loew's Inc. affiliate.

Contents of the album will be taken from M-G-M soundtrack recordings and several original sides previously etched by Miss Garland. Tie-in album will include such tunes as "Who?", "Get Happy," "Look For the Silver Lining," "Barber Shop Chord," "Love of My Life," "Put Your Arms Around Me, Honey" and "Johnny One Note."

McConkey Snags Busse From Glaser's ABC Agency

Chicago, Sept. 18

McConkey Artists Corp. raided Joe Glaser's Associated Booking stable last week for the second time in recent weeks—this time by snatching away orchester Henry Busse. It raided ABC early in the summer and walked away with Russ Morgan. It further has gained a strong foothold in William Karzas' terpalace chain via Ray Pearl and Leo Pieper, both topline territorial units.

McConkey, which is currently submitting bids on Busse, will first have to iron out a release with Glaser, since Busse has certain commitments with ABC before he can wear MAC colors. Final inking is expected, however, before the end of the week.

Morgan's status with the agency remains unchanged. Per custom he'll book himself on locations and use MCA to fill-in the gaps with one-nighters. Busse, meanwhile, carries approximately the same price tag as Morgan.

Pieper, meantime, is current at the latter spot and likely will return later in the year. Pearl is set for eight weeks at the Aragon starting November 6.

Paul-Ford to Tour With Palmer Orch

Kansas City, Sept. 18.

Something a bit different for the ballroom circuit is being worked out for a string of fall dates to be played by Les Paul and Mary Ford in duo with the Jimmy Palmer Orch. Three weeks of ballrooms in the midwest are being worked out for this combo, opening late in October at the Melody Mill, Dubuque, Ia.

Plans call for the Paul Ford team to make two 20-minute appearances during the evening, the Palmer crew to play for dancing the balance of the eve. Details of the tour are being planned now, with Palmer orch currently in a two-week stand at the Latin Villa here. Following the date here, Palmer orch does some one-nighters on its own before teaming up with Paul and Ford.

Mercer Inks Strayhorn

Billy Strayhorn, pianist-composer-arranger, who has been associated with the Duke Ellington organization for the past 12 years, has been inked by Mercer Records as a bandleader. First release will be a long-play disk, with Strayhorn batoning a group of sidemen from the Ellington band.

Mercer Records is operated by Duke Ellington's son, Mercer, and Leonard Feather, jazz critic.

Stan Kenton band is scheduled to appear in Dallas Sept. 27 for a concert at the State Fair Auditorium.

PUBS EYE JAP OFFICES AFTER FRISCO TREATY

Signing of the Japanese Peace Treaty in San Francisco Sept. 8 set publishing house plans in gear for the opening of branch offices in Japan. Consummation of treaty opens way for the payment of royalties which were held in escrow by the Supreme Command of Allied Powers while Japan was an occupied territory. Possibilities of converting yen to dollars will be discussed with the Japanese government.

Leading the Oriental trek is Southern Music, with plans already under way to open a branch in Tokyo within the next few weeks. It'll be Southern's 31st branch office. The Tokyo office will be headed by an American, not yet named, and staffed by Japanese. Meantime Ralph Peer, pubbery topper, heads for Europe Friday (21) with his wife. They're skedded to remain until March, 1952. Ben Selvin, Southern's general professional manager, will be in charge during Peer's absence.

Mischakoff Joins Det. Symph as Concertmaster

Detroit, Sept. 18.

Mischa Mischakoff, concertmaster with the NBC Symphony, has signed a five-year contract with the revived Detroit symph as concertmaster, effective when his NBC contract expires in the spring. Mischakoff probably will play with the Detroit orch this season when dates do not conflict with his NBC duties.

In addition, Henri Nosco, French violinist, head of the Newark Academy of Music, has been named to the first chair position in the violin section. Nosco formerly served as assistant concertmaster under Mischakoff for the NBC symph.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 15

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week, to present a comprehensive picture of all sectors of the country realistically.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: New York: Jack Lacy—WINS	New York: Paul Brenner—WAAT	Boston: Jay McMaster—WMEX	Hartford: Joe Gleason—WTHT	Hanover: Milt Kray—WTSL	D.C.: Ed Gallaher—WTOP	Atl. City: Al Owen—WHID	Baltimore: Dick Coleman—WCBM	Pittsburgh: Dave Keon—WTAE	Albany: Paul Flanagan—WTRY	Worcester: John Woods—WTAG	Schenectady: Earle Pudney—WGY	Dr. L.: Hal Fredericks—KSOK	SOUTH: K. C.: Jim Lantz—KCMO	Richmond: Harvey Hudson—WLEE	Jacksonville: Claude Taylor—WIVY	Charleston: Dave Walshak—KCTI	Memphis: Tony Glenn—WHAM	Atlanta: Herb Harris—WQXI	Columbia: Vic Harbaugh—KSYA	MIDWEST: Chi.: Jim Lounsbury—WIND	Wind.: Robin Bright—WIRE	Cleve.: Bill Wendell—WJMO	Detroit: Robin Seymour—WEMH	Milwaukee: Bob Larson—WEMP	PAC WEST: Denver: Ray Perkins—KFEL	Tulsa: Bob Anthony—KRMG	Salt Lake: Wayne Cody—KALL	S.F.: Les Nelley—KYA	L.A.: Bill Ames—KFWB	TOTAL POINTS
1	2	12	Tony Bennett	Columbia	Because of You	1	2	1		2	1	1			1	4	1	1	1	2			2		1	1		3	2	1	1			2	4	186
2	1	12	Rosemary Clooney	Columbia	Come-on-A My House		1			3	8	5	2	9		2	2			3	1	6	1	2			4			2	2	3		1	3	149
3	3	5	Les Paul-Mary Ford	Capitol	World Is Waiting for Sunrise	3	5	3		10		2	3		8	1	3	3	2	7				6		4	9	5	1	3	6	1				134
4	5	24	Nat "King" Cole	Capitol	Too Young		3			5	5		5		7	8				5			3		6		6				4	7		8		71
5	6	14	Tony Martin	Victor	I Get Ideas			2			7	6			5											6	2			5		4	9	5	1	69
6	4	12	Dinah Shore	Victor	Sweet Violets						2			8					4			2	4		8		10			4	5		4	3		67
7	13	5	Guy Mitchell-M. Miller	Columbia	Belle, Belle, My Liberty Bell	2		5			4	4			10	3	4						10							7	9	8	3		6	66
8	14	7	Tony Bennett	Columbia	Cold, Cold Heart			9		7					2			10	9				9			2	7	3	6	9				4		56
9	7	12	Les Baxter	Capitol	Because of You								1	1								1					1					2	1			49
10	10	13	Don Cherry	Decca	Vanity	6							10		4	7	5			1					3	7										45
11	8	23	Mario Lanza	Victor	Loveliest Night of Year						3		8		9				7										7		3	6	6	7		43
12	9	7	Vic Damone	Mercury	Longing for You	4				4	6	7		7											4	8										36
13	11	11	Doris Day	Columbia	Shanghai						10	8							3	8										8	7		7	9	9	30
14A	34	3	Patti Page	Mercury	Detour					6			6	5									8					8	9							27
14B	16	3	Del Wood	Tennessee	Down Yonder													2		10								1	4							27
14C	17	4	Les Paul	Capitol	Whispering															4			6				1					5	2			27
17	12	16	Guy Mitchell-M. Miller	Columbia	My Truly Truly Fair								4			10			5												10			6		26
18A	15	20	Frankie Laine	Columbia	Jezebel		8							6									5												8	17
18B		2	Kay Starr	Capitol	Come on-A My House																				2								3			17
20A	25	2	Tommy Edwards	M-G-M	It's All in the Game			8	8																				3							14
20B		3	K. Grayson-H. Keel	M-G-M	Make Believe						9			2			8																			14
22	17	5	Frank Sinatra-H. James	Columbia	Castle Rock			10					7											3												13
23A	27	5	Georgia Gibbs	Mercury	While You Danced Danced	5																				5										12
23B		1	Teresa Brewer	London	I Wish I Wuz													4			7							10								12
25A	30	14	Rosemary Clooney	Columbia	Mixed Emotions				7												5															10
25B		1	Champ Butler	Columbia	Way Up in North Carolina				1																											10
25C		3	Dennis Day	Victor	Mary Rose					1																										10
25D		1	Russ Morgan	Decca	Longing for You																			1												10
25E	27	3	Johnny Desmond	M-G-M	Because of You																						1									10
30A	45	4	Bobby Wayne	Mercury	Sweetheart of Yesterday			4													9															9
30B		1	Don Cherry	Decca	Sweetheart Waltz				2																											9
30C		2	Ralph Flanagan	Victor	While You Danced Danced				4	9																										9
30D		1	Sarah Vaughan	Columbia	Out of Breath							2																								9
30E		3	Andrews Sis	Decca	I'm in Love Again																2															9
30F		1	Four Knights	Capitol	I Love Sunshine of Smile																														2	9
36A		1	Jo Stafford	Columbia	Hawaiian War Chant									4								10														8
36B		2	Peggy Lee	Capitol	I Get Ideas									10							4															8
36C	27	2	Patti Page	Mercury	And So to Sleep Again				3																											8
36D		1	William Warfield	M-G-M	Ol' Man River									3																						8
36E	30	9	Mario Lanza	Victor	Because										3																					8
36F	32	7	B. Crosby-J. Wyman	Decca	Cool, Cool, Cool Evening														10												8		8	10		8
36G		2	Dean Martin	Capitol	Cool, Cool, Cool Evening																3															8
36H	40	4	April Stevens-H. Rene	Victor	Gimme a Little Kiss																	3														8
36I		1	Eddy Howard	Mercury	Sin																					3										7
45A		1	Dick Haymes	Decca	And So to Sleep Again	9		6																												7
45B	40	3	Sammy Kaye	Columbia	Longing for You											9					6															7
45C	40	8	Paul Weston	Columbia	Morningside of Mountain													6				9														7
45D		10	Billy Williams Quartet	M-G-M	Shanghai		4																													7
49		1	Dinah Shore	Victor	It's All in the Game												9	7																		6
50	32	6	Weavers	Decca	Kisses Sweeter Than Wine								9															9	10							5
51	..	22	Les Paul-Mary Ford	Capitol	How High the Moon											6																				5

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With jazz enthusiasts steadily pouring into New York's downtown eastside's Stuyvesant Casino and Central Plaza for regular Friday night shindigs, jazzmen and promoters see a steady groove for Dixieland music in Gotham. Playing to weekly SRO audiences, the two jazz emporiums have developed lower Second Ave., longtime mecca of the Yiddish theatre, into a new "Swing Street," since opening here five years ago.

By holding the jazz fests in large rooms, that accommodate wedding parties and other social functions during the rest of the week, the impresarios offer jazzophiles music at a cost that can't be matched by uptown operators. Although several jazz spots have opened recently on the upper eastside, they attract the well-heeled clientele rather than the younger group of jazz aficionados. 52d St., where jazz held forth during the pre-war has diminished in importance as a factor in the developing of a new jazz audience with only Jimmy Ryan's holding out against the competition of the neighboring strip joints.

Both the Casino and the Plaza operate with practically no overhead, with the accent on music rather than the bar tab. Admission tab is $1.50 and although beer and whiskey is sold, customers are allowed to bring in their own bottles. Beer is the popular drink here, however, and it's usually bought by the pitcher for $1.

Youngsters (those under 18 aren't admitted because of the liquor license) make up the greater part of the audience. Uninhibited, they whip up the musicians with appreciative howls and jitterbug stomping. Bernie Berns, owner of the Central Plaza, claims that the crowd seldom gets out of hand, although some damage is occasionally done by spirited dancers who insist on performing their terps on the tables.

Jazzmen are given wide latitude, playing free-style Dixieland, ragtime, marching songs and blues. Both spots hire such established jazz names as Max Kaminsky, Bud Freeman, Pee Wee Russell, Bob Haggart, Wild Bill Davidson, George Wettling and Lou McGarity among others. Younger jazz musicians, such as Sol Yaged, have developed a strong following through appearances at the Plaza.

Promoters in such cities as Chicago, Philadelphia, St. Louis and Francisco are planning similar operations. The trek to jazz has been pointed up recently by the opening of two new jazz clubs, the Chantilly, in Greenwich Village, and Lou Terasi's in midtown.

Stuyvesant Casino is operated by Bob Maltz while the Central Plaza is managed by Jack Crystal, also owner of the Commodore Music Shop, the Dixieland emporium.

Selsman to Adams Firm

Victor Selsman was named general professional manager of George Adams music last week. Firm was formed recently.

Selsman was formerly a contactman for Ivy Music, a Chappell subsid.

ASCAP

Continued from page 51

tion in favor of the pix producers in view of the fact that reps of the Warner Bros., Metro, 20th-Fox and Paramount music firms are on the ASCAP board. These music company subsids of the pix companies, of course, are prohibited from serving on the ASCAP negotiating committee dealing with Hollywood.

ASCAP execs are currently leaning towards a proposal to set up a licensing arrangement for the pix companies similar to that operating in radio and TV. In the latter fields the stations generally have a blanket license under which they pay a percentage of their gross. Same thing would go for the pix companies instead of the flat fees ortginally proposed by ASCAP.

Key hurdle in the negotiations up to now has been the film companies' insistence on the right to show their pix via theatre TV without paying more to ASCAP. Latter, however, is adamant against giving up what it considers to be one of the most valuable rights in the future.

On the Upbeat

New York

George Pall resigned post as assistant manager-pub director for Frank Dailey's Meadowbrook, Cedar Grove, N. J. . . . **Sid Lipmann**, who co-penned "Two Young" returns this week from one month's vacation in Europe . . . **Beatrice Landeck** (Mrs. Herbert Marks) penned book tentatively titled "How To Help Children Grow With Music" which Wm. Sloane will publish in March . . . **Ink Spots** opened at Latin Casino, Philadelphia, Tuesday (18) . . . **Howie Richmond**, pubbery head, to Coast for o.o. . . . **Eddie Haywood** booked into Glass Bar, St. Louis, Oct. 12 . . . Vocalist **Tommy Edwards** into Apollo Theatre, N. Y., Friday (21) . . . **H. W. Dailey**, M-G-M Records distributor in Houston, Tex., in town huddling with diskery execs . . . **Erroll Garner** opens at Apollo Theatre, N. Y., Sept. 28 . . . **John J. Hill** doing advance flacking for Spike Jones orch . . . **Red Rodney** Quintet held over at **Roc-Mar Club**, Schenectady, N. Y. . . . Songwriter **Buddy Pepper**, who has been in Europe for the past six months, returns to Hollywood today (Wed.) to rejoin **Jack Smith** as vocal arranger. Pepper worked with Judy Garland as pianist-arranger during her European personal appearance tour.

Chicago

Elmo Tanner, ex-**Ted Weems** warbler-whistler, signed for one-year with McConkey Artists Corp. Tanner's current at the Tic-Toc, Sheboygan, Wis., and moves into Teves Restaurant, Duluth, Oct. 8 . . . **Ray Pearl** opens season at Shroeder Hotel, Milwaukee, Sept. 21 for three weeks, following at Aragon, Chi, Nov. 6 for eight weeks . . . **Lionel Hampton** plays Handy Theatre, Memphis, Nov. 30 for one week . . . **Phil Fields** ankled his job in the Music Corp. of America act department and joined McConkey Artists' cocktail section . . . **Billie Holiday** pipes at the Sky Bar, Cleveland, Oct. 1 for one week . . . **Lenny Herman** plays Hollander Hotel, Cleveland, Sept. 20 for four weeks . . . Preview Lounge, newest Chi spot to shift to jazz policy, opens Sept. 19 with **Charlie Ventura**, **Buddy Rich**, **Chubby Jackson** and **Marty Napoleon** . . . **Del Simmons** orch inked into Deshler-Wallick Hotel, Columbus, Sept. 19 for one month with singer **Allan Dale** on bill for first two weeks . . . **Modulaters**, current at Congress Hotel, Chi, cut 29 transcriptions for International Harvester . . . **Zanisos** open Mocambo, Chi, Sept. 19 . . . **Betty Broyles**, ex-GAC staffer, joins Dick LaPalm Associates as flack . . . **Will Back** into Congress Hotel, Chi, Sept. 29, indef . . . Chicago Theatre set **Patti Page** for Oct. 19 and **Tony Bennett**, Nov. 17.

Pittsburgh

Norman Granz brings his Jazz at the Philharmonic troupe to Syria Mosque next Thursday (27) . . . **Bill Machiko** has left **Baron Elliott's**

(Continued on page 58)

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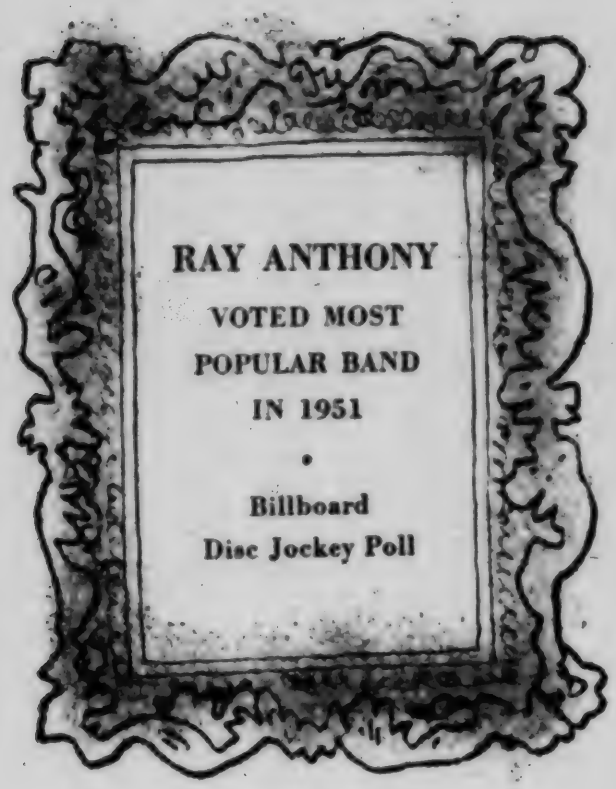

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Band Reviews

BUDDY MORROW ORCH (14)
With Frankie Lester, Jeanne McManus
Meadowbrook, Cedar Grove, N. J.

Buddy Morrow's orch is attempting to roll down the same click b.o. groove cut out by the Ralph Flanagan organization during the past two years. Like Flanagan, Morrow had been only heard on RCA disks for about a year to stir a demand before taking off on one-niter and location dates. Victor's promotion of Morrow, capped by his recent "Rose, Rose I Love You" hit, has been evidenced in the steady number of releases by this crew recently.

But while Flanagan openly patterned his orch after the late Glenn Miller's band, the Morrow outfit is essaying a style of its own. That's both a strength and a weakness at this time. The advantage stems from Morrow's slant towards freshness, the drawback is that his crew's style hasn't quite jelled into a definite format as yet. This outfit, however, has only been working together for three weeks and has plenty of promise. (Morrow's previous Victor disks were cut by studio musicians.)

At the outset, this unit gets a strong lift from the standout slidehorn work of Morrow. Latter is one of the best in the business and his pure-toned trombone gets prominent showcasing in the makeup of the arrangements. Backing up are a hep crew of youngsters divided into four reeds, six brass and three on rhythm. Despite their relatively short time together, outfit plays with bite and precision.

The band swings neatly, showing an ability to rock on the rhythm numbers and to roll smoothly on the ballads, with dance tempos clearly delineated. That much-desired distinctive sound, however, has not yet been developed fully, and only a handful of the arrangements are of the sock sit-up-and-listen type which can set this crew apart from the usual run of dance bands. The crew's targeting at the old Benny Goodman and Artie Shaw style is all to the good and a novel departure from the flock of Glenn Miller carbons now on the market.

The band has smart production. From the unusual plastic stands, with illuminated copies of Morrow's disk releases, to the book's makeup, Morrow shows taste and imagination. Book, comprising standards mainly, is divided into medleys grouped together by the years in which they were written. It's a commercial gimmick that sells. Band also shows good production in such current numbers as "The Boogie Woogie March" and "Truly Lulu," both cut by Morrow for Victor.

In Frankie Lester, formerly of the Hal McIntyre band, Morrow has a firstrate vocalist. Lester is excellent on ballads and conducts himself with considerable savvy before the mike. Gal vocalist Jeanne McManus handles herself competently without being standout.

Herm.

THE BIG FOUR
Ventura's, Lindenwold, N. J.

Charlie Ventura, one of the leading tenor-men in the "progressive" jazz field, has been experimenting with combinations since the fold of his band over a year ago. Owner of a cafe in South Jersey (a few miles from Philadelphia), Ventura has a ready-made tryout spot. Last season he added Chubby Jackson, string bass, and several months ago was joined by drummer Buddy Rich and pianist Marty Napoleon. They called themselves the Big Four, were booked for two weeks in Chicago and stayed five. They start another run in Chi tonight (19).

Musicianship of four men is unchallenged, but they stand out as an entertainment unit. High spot is a work called "Evolution of Jazz," in which every member of the combo does imitations of name vocalists. Principals in the clowning are Jackson and Rich, and the latter handles most of the vocals. Rich's explosive breaks on the drums and general showmanship is also great asset. Jackson's uninhibited foolery goes over well, particularly his solo renditions of "Holiday for Strings" and a rib of "The Third Man Theme," played on the string-bass. More important, in the straight musical numbers, such as "Man I Love" or "After You've Gone," the outfit really swings.

Gearing combo to cafe work, Ventura has sanely sloughed bop in favor of a beat the ringsiders can stomp to. But not at the expense of good musicianship. Things are seldom fixed in the ever-shifting world of jazz, but if the Big Four can stick together, set their comedy business with more care, then their solo virtuosity and solid jamming make the outfit a natural for the musical bars and a strong tele possibility.

Gagh.

JIMMY PALMER ORCH (12)
With Sunnie Anderson
Latin Villa, Kansas City

Jimmy Palmer and his band are back for a replay of their earlier summer engagement here, this time helping to open a new club policy in this downtown spot which formerly put the emphasis on ballroom play. This time crew not only is furnishing rhythms for dancers, but takes part of the show assignment as well.

Although well known in the Chi and New York spots, Palmer is a newer name out this way. Band he is currently squiring also is a switch from the bigger bands he formerly had in the east. This crew is set up on the Kay Kyser pattern, complete with the featured two-beat, singing song titles, and generally lively proceedings on the stand.

Instrumentation is conventional, with brass including pair of trumpets and pair of trombones, and string bass in the rhythm section. Stylings which Palmer draws from this assemblage follows very much the Kyser line, with fullness from the reeds and plenty of muted, staccato trumpet.

Palmer carries considerable strength in the vocal department, headed up by throaty work of Sunnie Anderson, slick looker and long-time member of the orch. Tiny McDaniel, weighing in at 315, is an unusually good novelty man, stepping down from the brass section for his turn. Ballad work is handled by Bob Fischer, who gives a full range to both current pops and the old faves. Palmer also takes an occasional turn at the mike.

Outfit is a capable one and booked well ahead in the midwest area.

Quin.

VIDO MUSSO (5)
OASIS, LOS ANGELES

Vido Musso's new hot combo consists of himself on tenor sax, Don Dennis on trumpet, Dick Surnock on bass, Gill Barroise on piano and Bobby White on the skins. The ex-Stan Kenton crewman, now his own boss, turns in a sock show for the jazz aficionados, in addition to backgrounding Ella Mae Morse and tapster-singer Arthur Duncan (see New Acts) and emceeing the layout.

Outfit opens flashily with a modified bop item, "Allen's Alley," in which Musso's sax and Dennis' trumpet are featuring yelling at each other in a manner to make Woody Herman and Kenton turn over in their grooves. Exciting stuff. Musso also turns up a subbing, throbbing sax solo, "Come Back to Sorrento," that blows the roof off when it segues from a ballad beat to jump.

Mike.

Beneke in S'west Dates

Tex Beneke orch is slated for a series of 10 dates in the southwest area. Crew will open at Lake Worth Casino, Forth Worth, for one night with a similar stop at San Angelo.

Currently band is playing various Army and Air Force installations at San Antonio. Another series of one nighters follows with stops at Dallas, Victoria, San Antonio, Galveston, Palacios and two nights at Tyler.

Yankovic's N. Y. Date

Frank Yankovic's band, one of Columbia Records' top-sellers in the polka field, comes into New York Sept. 24 for the first time in three years for an eight-week stand at the Village Barn, Greenwich Village nitery.

On the Upbeat

Continued from page 56

band at Carlton Hotel, Washington, D. C., to resume music studies at Duquesne University and has been replaced on the accordion by Johnny Bullock. Elliott winds up in the capital the end of this month and then goes to The Meadows in Boston, which is owned by **Harry Marshard**, who now manages him, and **Vaughn Monroe** . . . **Woody Herman** plays a one-nighter at West View Park Thursday (20) . . . **Marita Novarro** has succeeded **Lois Framan** as the vocalist with Luis Morales' combo at the Carnival Lounge . . . **Stan Kenton** booked for Syria Mosque with his "Innovations in Modern Music" the night of Nov. 7 . . . Organist **Harry Walton** has returned to the Fort Pitt Hotel following a summer run at the Hotel Roosevelt's Sylvan Room. **Dom Trimarkie's Trio** is back at the latter spot again.

Hollywood

John Christ and **Harry Koplan** signed **Milton Charles** as musical director for vidshows they're packaging . . . **Dorothy Comingore, Ned Glass** and **Mervyn Williams** inked for "The Losers," latest in the "Rebound" series being produced by Bing Crosby Enterprises . . . Owl Drug picking up the tab on KTTV's "Ladies and the Wrestlers," which bows Sunday (23) at a cost of $91,000 for the next 52 weeks . . . **Wesley Barry** and **Edward J. Kay** upped to exec posts with William F. Broidy Productions . . . CBS renewing its option on the half-hour "Range Rider" vidpix toplining **Jock Mahoney** and produced by **Gene Autry's** Flying A Productions . . . **Howard Ross** checked in from N. Y. and opened an office to line up talent for Nine TV's "Colgate Comedy Hour" programs, many of which will originate on the Coast this season . . . **Don Davis**, Sam Jaffe agency video head, returned from a four-week biz trip to N. Y. and Chi . . . Third in the Jerry Fairbanks Productions' new series of vidpix tagged "Hollywood Theatre" will be "The Cheyney Vase," an original teleplay by **Robert Bloch**.

See Dues Boost For Local 802

Pending for nearly a year, a boost in dues for members of Local 802, American Federation of Musicians, will likely be put across before the end of the month. Dues hike of about $10 yearly per man will be among the resolutions to be passed upon by the local's exec board at its next meeting within a couple of weeks. New dues rate will go into effect Jan. 1 of next year.

Exec board, which originally proposed the dues boost to the membership, will get a chance to okay its own proposal due to the fact that a quorum failed to show up at the last membership meeting at which a series of resolutions were to be passed upon. Outside chance exists, however, that the political danger to the administration stemming from a dues hike will cause a delay in the action. More coin is needed by the local, it's contended by its execs, because of a depleted treasury due to welfare payments and the need to find new headquarters.

One resolution before the exec board is seen certain to be defeated. This resolution calls for a reduction in salaries of the board members who receive from $125 to $100 per week. Even opposition elements to the administration on the exec board have indicated they will turn thumbs down on this resolution.

Another proposal, which will likely be rejected, calls for the establishment of negotiating committees for each branch of the union, such as restaurants, hotels, theatres, etc.

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Off-Beat, 'Hardship' Military Posts Given Top Rating on Show Routes

Washington, Sept. 18.

Top priority will be given isolated military areas in routing professional entertainment, according to Col. Joseph E. Goetz, head of Armed Forces Professional Entertainment Branch, who has just returned from a series of meetings with service reps in Europe and the Northeast Air Command.

Goetz, who spent two weeks setting up a system of circuits for routing shows on a unified and equitable basis to far-flung posts, stressed the need for bringing cheer to the boys in the off-beat regions. He pointed out that, though U. S. talent is welcomed all over, the boys in central Europe and England have numerous opportunities for entertainment, whereas certain "hardship" areas were literally "starved for a good show." He named North Africa, Trieste, and the Northeast Command (which

(Continued on page 74)

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Columbus' Ionian Room To Revive Floorshow

Columbus, Sept. 18.

Deshler-Wallick management is reverting to a floor-show policy in its Ionian Room, moving it into its original basement location after nine months on the first floor in a smaller spot. Plan is to bill a top singer and support with acts and a traveling orch. Two shows a night will be staged.

Policy goes into effect Thursday (20), with the shift to the larger room set for Sept. 29.

Wirtz Vs. Henie On Arena Dates

Chicago, Sept. 18.

Arthur M. Wirtz, former promoter of the Sonja Henie ice revues, is going all out in an attempt to tie up various towns before the star sets arenas for her own show. Wirtz, who has booked some lush spots, claims that Miss Henie will be forced to route mainly through the midwest and south, which already play host to other ice-revs.

The Chicago Stadium owner will play mainly large-seaters owned or controlled by him. Will open in Milwaukee Nov. 7, following with Indianapolis, St. Louis, Chi Stadium (Xmas season), then into Madison Sq. Garden, N. Y., Detroit, through Canada, and in Europe for a summer engagement.

In addition to his star, Barbara Ann Scott, and others previously announced, he's inked Carol Lynn and will add more names and comedy. A revised price schedule is in the wind, but that will probably not be announced until Miss Henie reveals her plans. Cast will assemble in Chicago next week to begin rehearsals.

Henie to Give 'Follies' 1st Frisco Competition

San Francisco, Sept. 18.

Sonja Henie will bring her new ice show into the 12,000-seat Cow Palace Nov. 15 for a 10-day run. It will be her first local engagement.

Booking of the Henie show here will provide the first competition which the Shipstad & Johnson "Ice Follies," an annual sellout at the Winterland, has had on local scene.

Henie management announced that the show will have its complete complement of talent and equipment on hand for its Frisco appearance.

The Cow Palace has recently opened its doors to public bookings, with Ringling Bros. and Barnum & Bailey its most recent showing.

BENAY VENUTA'S ACT

Hollywood, Sept. 18.

Benay Venuta is prepping a new cafe act, via the William Morris agency.

Miss Venuta is expected to play Las Vegas before showing the turn in New York spots.

Martinique, N. Y., Eyed By Miami's Alan Gale

Comic Alan Gale, operator of the Celebrity Club, Miami Beach, is dickering for La Martinique, N. Y., which he would open around Nov. 1 with a show including Freddie Stewart.

Gale would assume the top comedy spot.

AGVA, GI Shows Weigh $125 Scale, Insurance Spread

The American Guild of Variety Artists and Camp Shows, Inc., are negotiating a minimum basic agreement which will call for a $125 scale for principals and insurance coverage for every act. Deal was recently started by AGVA's national administrative secretary Henry Dunn, and will be completed shortly after Dunn returns from the American Federation of Labor convention current in San Francisco.

One of the provisions being sought by the union makes union membership of all performers mandatory, except in the case of filmsters doing a voluntary stint in hospitals, domestic camps or overseas bases. Should they be paid, then union membership becomes mandatory.

AGVA is also seeking first-class transportation for the performers. Union is seeking to "outlaw" bucket-seat planes for transporting its members, except when no other means are available.

A curious twist lies in the fact that Dunn also is a member of Camp Shows' advisory board. He'll be working both sides of the street in these negotiations.

HILDY'S 'GRASSROOTS' DATES SOCKO B.O.

Duluth, Sept. 18.

Hildegarde, under the aegis of her manager, Anna Sosenko, is trailblazing the "grassroots circuit," is big boxoffice here at the Hotel Duluth. Her two weeks here at $6,500 per, paid off with ropes-up business despite the fact that she is doing only one show a night, plus an extra Saturday matinee and night show.

Hildegarde is following up her stand in Duluth with a two-week engagement in Minneapolis and a concert in Shreveport, La., under the auspices of the local Kiwanis. Latter rented a 3,000-seat auditorium for the date which guarantees $3,000 to Hildegarde. She is also booked for a concert in Des Moines, which the Des Moines Register and the newspaper's radio outlet are sponsoring.

AGVA's Dunn Goes to Bat at AFL Frisco Parley on 'One-Card Union'

San Francisco, Sept. 18.

Pre-convention confabs of American Federation of Labor officials here and Henry Dunn, national administrative secretary of the American Guild of Variety Artists, has raised hopes that latter's long-expressed proposal for unification of all talent unions will receive favorable consideration from AFL bigwigs. Bitter opposition, however, is expected from the Screen Actors Guild and Television Authority.

Following several talks with James C. Petrillo, proxy of the

(Continued on page 62)

Hayes-Healy, Mata-Hari To Tee Waldorf Empire

Peter Lind Hayes & Mary Healy and Mata & Hari will open the New Empire Room of the Hotel Waldorf-Astoria, N. Y., for the season Oct. 2. The room (formerly the Wedgwood) will continue with its two shows nightly policy.

Mata & Hari, who'll come in with two assisting dancers, will work the dinner and supper shows, while Hayes & Healy will be spotted in the late show only.

It's the only bill lined up for the Iron so far.

Most A. C. Spots On the Upgrade

Atlantic City, Sept. 18.

Whether the resort season was good or bad is generally indicated in the Labor Day bank deposits, which this year totaled $9,136,024. As a comparison, Labor Day deposits in 1950 were $7,512,035, or $1,623,989 less, with current rise 22%.

Generally all operations except motion picture houses did better. A survey showed that film houses were about 20% behind for the year. Even the niteries were slightly ahead this season.

Luxury tax figures also indicate how good the season was. For July (they are released a month late) collections were $270,217, or $11,887.92 higher than in July, 1950. Tax take is $29,409 ahead so far this year.

The Atlantic City racetrack, since starting operation early in August, has been drawing record attendance. Patrons bet more money in the 33 days of the meet ending Saturday night (15) than they did the whole meet last year. The figures show $47,190,313 bet so far this year, exceeding by $395,430 the $46,803,883 wagered in the entire 1950 season. Compared to the first 33 days of last year, the handle is up $9,903,769, with two weeks to go.

Mpls. Aquaten 4½G Loss Laid to 'Follies' Decline

Minneapolis, Sept. 18.

Minneapolis' 1951 Aquatennial, annual summer mardi gras, showed a deficit of $4,595, compared to a $1,636 loss last year.

Biggest falling off this year was in its percentage derived from "Aqua Follies," which had four of its regular nights cancelled because of weather conditions and which yielded only $7,171, against $15,867 in 1950.

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Reade Circuit, Dows-DeMay Mull Combo Burlesque-Films in East

The Walter Reade circuit, which ran a burlesque policy this summer at the Savoy Theatre, Asbury Park N. J., is planning that format in other theatres on the chain. Savoy reportedly did well during the summer.

The Reade dip into burley is in keeping with the trend by chain and indie exhibitors toward ditching straight films when there's a chance to latch onto a policy that promises more b.o. For example the RKO chain is using their White Plains, N. Y., house for Tuesday night concert dates. RKO Palace, Chicago, will house road company of the legiter "Gentlemen Prefer Blondes" starting tomorrow (Thurs.).

The Reades are mulling burlesque and films for the Strand Theatre, Perth Amboy, and the Oxford, Plainfield, both N. J.

Setting the shows for the Reade circuit is the Al & Belle Dow Agency, N. Y., in conjunction with Sid DeMay (& Moore), a comedy dancer. The combine is seeking to open the Rialto Theatre, Hoboken, but a burley license for that house is being disputed by the city fathers. Rialto is an indie-operation whose owners are now fighting the action in the local courts.

The Dows and DeMay are also negotiating for the Gaiety Theatre, Cincinnati, for burlesque. If all deals come through they'll have five houses on their string and plan to acquire more. They are currently negotiating with the Brother Artists Assn., the burley performers union, for contracts for their houses.

Ohio's Anti-Gambling Law Becomes Effective With Padlock Strength

Columbus, Sept. 18.

Ohio's law permitting enforcement officials to padlock gambling establishments for one year and which became effective last week is looked on here as one of the most toothful pieces of legislation to date in the battle against professional gambling in the state.

The law permits padlock action by the attorney general, municipal law officers and county prosecutors. The governor can also request the attorney general to bring action.

The GOP-sponsored bill was written in response to Gov. Frank J. Lausche's request that the attorney general be allowed to bring action. The Republican-controlled legislature gave the attorney general power to act on his own, as well as by order of the governor.

Jane Powell Goes Vaude Via Chi Oriental This Wk.

Jane Powell has been signed for a series of vaude stands starting at the Oriental Theatre, Chicago, tomorrow (Thurs.). Will follow with the Buffalo Theatre, Buffalo, Oct. 11, and the State, Cleveland, Oct. 18, both Loew houses.

It's the film singer's first vaude series in some time. She played a string of houses some years ago on deals lined up by M-G studios. Current Loew house dates are similarly under studio auspices.

Mimsky Cafe Strippery Set for 3 After Boston

Cafe unit set up by Harold Minsky, of the burley clan, which opened at the Latin Quarter, Boston, last night (Tues.), has dates lined up into December. Among package's spots are the Beverly Hills Country Club, Beverly Hills, Ky., Oct. 12, Desert Inn, Las Vegas, Nov. 13, and Riverside, Reno, Nov. 25.

Unit includes Corinne & Tito Valdez, Visionaires, Mann & Dana, Rudy Cardenas, Les Diamond, a 14-girl line, Cort & Saunders, and a strip contingent.

AGVA-TA Feud Near Settlement

Hollywood, Sept. 18.

Musicians Union "Salute to Hollywood Bowl" Saturday (15) had all the earmarks of a peace overture in the dispute between American Guild of Variety Artists and Theatre Authority. Shindig was jointly blessed by the two factions, first time they've agreed on anything since AGVA abruptly ankled TA over the policing of benefits and the disbursement of funds therefrom.

Joint statement issued by AGVA Coast exec Eddie Rio and TA exec I. B. Kornblum said that the two organizations had agreed that differences between them would "not be allowed to interfere" with the benefit designed to pump additional funds into the drive to keep Hollywood Bowl alive. Bob Hope emceed with such name talent as Benny Goodman, Les Brown and Andre Previn billed.

Official statement issued a few days before the benefit ended conjecture that the dispute might, at the last minute, forestall the affair. It also raised hopes that a settlement of the difference was near. The statement said:

"Theatre Authority and American Guild of Variety Artists want to see the Musicians Union make a success of their International Salute to Hollywood Bowl. With this in mind and in the best interests of organized labor and the community of Los Angeles, we have arranged to drop our dispute regarding this particular benefit and we hope a permanent solution will be worked out."

Final phrase gave rise to the optimism, but each side flatly refused to amplify the statement.

Romm's TV Spread

Harry Romm, head of the Music Corp. of America theatre department, is expanding his operations into video. He'll retain his post in the vaude sector. Tele guest talent dept. in which he'll be assisting is headed by Johnny Greenhut.

Romm will work on bookings for the Kate Smith Show and "Star of the Family," both MCA-serviced.

Georgie Price Named to Head AGVA With Gypsy 1st Veepee

Georgie Price has been elected president of the American Guild of Variety Artists. Comic pulled 723 votes, to 311 by Will Aubrey and 301 by Jackie Bright. Price succeeds Gus Van, who declined to run again for that post after being in the saddle for three years.

In the other major contest, Gypsy Rose Lee retained her post as first vice president with 643 votes. She defeated Don Francisco, 492 ballots, Harry Mendoza, 245, and Larry Rio, 199.

Voting was generally light, with less than 1,500 ballots turned in.

In other results, Jack Gwynne got the nod for second veepee with 492 votes. He topped Bill Layne, Billy Lee and Sid Marion. Third veepee slot went to Russell (Bob) Evans, with 455 votes, defeating Dick Gale and Dick Ware. Rex Weber was the only candidate for treasurer. Manny Tyler won over Joseph Hough for recording secretary, with 738 votes.

Successful candidates for the national board are Al Aldrich, Joe Campo, Peter Chan, Don Francisco, Jack Gilford, Irving Grossman, Pat Kelly, Tom Martin, Lenny Paige, Rajah Raboid, Larry Rio, Harry Rose, Karl Wallenda, Murray White and Dave Workman.

The sole proposition on the ballot resolving that no proprietor, employer, etc., shall discriminate against any member of AGVA because of race, creed or color, won handily by a vote of 1,075 to 73.

As in former years, count was made by the Honest Ballot Assn.

N.Y. Cafes Hold Upbeat Is Spur to Operation Of 'Dead Time' Stanzas

With the current N. Y. cafe season hitting one of its strongest starts in years, bonifaces already have started to capitalize on the upswing. Major facet is to employ "dead time" to greater advantage.

The Blue Angel, for example, is launching weekend cocktail sessions. It will have two acts, Odette Myrtil and Doodles & Spider. Sessions will last from 5 p.m. to 7 p.m., with no minimum or cover.

Indications point to the fact that most spots will again resume rhumba matinees on weekends. This was an extremely profitable venture some years ago, and virtually every nitery turned to limited daytime operation. Curiously enough, many cafes which tried rhumba matinees found that when nighttime biz was good, the afternoon sessions were similarly upbeat. The reverse was also true.

Consequently, in the current soaring grosses, nitery ops are again turning to that extra coin from off-hours operation. Other clubs are expected to hop on the bandwagon.

Steinman's N. Y. Debut Via Harlem-on-B'way Cafe

Harry Steinman has taken over the operation of Sugar Hill, first Harlemese nitery to open on the Stem in some years. Steinman, former operator of the Latin Casino, Philadelphia, is making his bow as a Manhattan boniface. Bill Miller, Rivera, Ft. Lee, N. J., operator, was initially reported to be in on the enterprise, but later declined to go along.

First show will be the Larry Steele revue, which played the Harlem Club, Atlantic City, during the summer.

Spot was formerly fronted by Tom Ball, who closed it last spring after a siege of dismal business. He was later indicted on a Federal tax rap.

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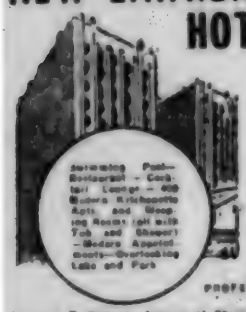

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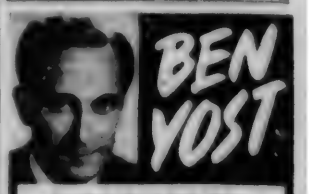

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Ex-GI Janes Sell Soup and S.A. In 'Music With Hormel Girls'

Albany, Sept. 18.

"Music With the Hormel Girls," part of an interesting tri-high operation which encompasses selling entertainment and hobby-philanthropy, played to capacity at $3.60 top in the 875-seat Playhouse Saturday night (15) for the benefit of Albany County American Legion Hospital and Welfare Fund. On previous week, the 70-gal troupe gave a performance at Proctor's Theatre, Schenectady.

Starting in 1947 with six former service femmes as a selling unit for the George W. Hormel Co. of Austin, Minn., it expanded in personnel and branched into entertainment with personal appearance dates and radio broadcasts.

A half-hour air show, recorded for transmission the following week over CBS and NBC, is included in the 100-minute presentation. Participants sell the Hormel line the first half of the week, within a 100-mile radius of a key city, and rehearse for the stage-air performance the last half. They travel in pairs by auto, being flown home at the end of each eight-week period for a week's rest. Cost of touring is said to be around $25,000 weekly. Five trucks haul equipment.

The show, warmly received here, moved speedily but unevenly, at a level below complete professionalism. It featured a well-trained if not brilliant symphonic band and a number of smaller combinations, instrument and vocal. Choraling was reasonably competent, but the terping was below average.

Audience liked the comedy, which had no spark of originality or subtlety. Choreography was possibly all that could be expected with talent available. Production and lighting stood up well, and staging was good, if obvious. Costuming for final sequences held eye-appeal. Commercial phase received adequate straight and kidding treatment.

Better things included rhythm warbling by Rainbow Trio (dark-haired girl has personality and appearance), harp solos by Phyllis Averill, marimba numbers by Dolores Spitzer, a Dixieland sextet with a click drum finale, and Marilyn Wilson's announcing. Customers warmed to laconic if sometimes "wise" emceeing by Mary Ellen Domm, and to dance pantomime by Louise Faville. Ernest A. Villas conducted vigorously. Homer Ochsenhirt is choral director, Marie Kuhlman, choreographer and stage director. Joco.

Cops Close Chi Backstage

Chicago, Sept. 18.

Police last week closed the Backstage, northside strip spot, after disclosure that licensee had sold out, with new owner having no license to operate.

Police ejected 75 patrons and booked Joseph Brown on state and city charges of selling liquor without a permit.

Can.'s Midway 'Cleanup'

Ottawa, Sept. 18.

Local demands for "cleanup" of midway shows and games at the Central Canada Exhibition have sent Herb H. McElroy, CCE g.m., and Len Coulter, city controller, on a midway junket through Canada and the U. S.

Two fair officials will visit nearly a dozen Canadian centres which use midways at their fairs, and will also study New York and Michigan state laws re midways.

ROXY SETS LQ SHOW WITH ACTS DOUBLING

The Latin Quarter Revue has been booked into the Roxy Theatre, N. Y., starting Friday (21). Bill will be topped by current LQ headliner Billy Daniels with entire cast to double between the picture house and the nitery. It's the second cafe show signed by Roxy booker Sammy Rauch in recent weeks. He previously pacted the Riviera, Ft. Lee, N. J., show to go in Oct. 24.

Roxy also has lined up the Xavier Cugat orch for Nov. 7. It's the first date at that house for the Cugat crew.

Theatre took out the ice shows Sunday (16). Departure came before the end of the current bill because management wanted to get the permanent stage in operation for the LQ show. Roxy put in one act, Yvonne, Clavel & Farrar, to take up most of the time allotted to the blades display.

Hub AGVA Kudos Legiter For Union Plug in Script

Boston, Sept. 18.

Boston members of American Guild of Variety Artists passed a resolution at first bi-monthly meeting authorizing a letter to writers, producers and members of cast of "Remains to be Seen," current at Colonial, expressing organization's thanks for the nifty pressagenting incorporated in play's script. Plot concerns an actress who refuses a sizable inheritance from a despised uncle, requesting instead that it be donated to AGVA because the organization had paid her hospital bills during a seige of illness and kept her going "between engagements."

Letter resulted from Ralph Morgan, national rep, catching the comedy and realizing that the publicity pitches from the stage would do much to acquaint the public with AGVA's existence and unexploited charities. Unanimously approved letter promised that the entire New England membership of AGVA would do all possible to make run of the play here both important and profitable.

JUDY GARLAND'S PALACE BILL VIRTUALLY SET

The Palace, N. Y., will close Oct. 3 for refurbishing prior to starting its two-a-day policy Oct. 18. Last bill under the 10-act policy is slated to go in Sept. 27.

At the same time, house has almost completed lining up the surrounding acts for the preem two-a-dayer starring Judy Garland. British comic Max Bygraves has been signed at Miss Garland's recommendation. Doodles & Bodder, who made their N. Y. bow at the Blue Angel two weeks ago, are also set. Smith & Dale and the Lang troupe will also be on the initialer. One more act is still to be signed.

The Palace had tentatively set a price scale which calls for a $4.80 top Friday, Saturday and Sunday evenings, other nights will be $4.20, but this scale is subject to revision.

AGVA's Dunn

Continued from page 59

American Federation of Musicians. Dunn declared that Petrillo favors the unification idea. Exec committee of the AFL has agreed to consider the proposition during the current session or at its next official meeting. Dunn also has had talks here with AFL vice president Matthew Woll and teamsters union chief Dan Tobin, both of the executive council.

Dunn, who has been button-holing delegates on his plan, expects to address the convention to emphasize the need for one-union-card reform to eliminate members carrying as many as five cards to obtain work as well as shelling out multiple initiation fees and dues. Television, he said, is the newest factor in jurisdictional and dues hassles that point to a need for amalgamation.

The spectacle of five different branches of the same international union (Associated Actors & Artists of America) contesting for jurisdiction, splitting resources, treasuries and forces, and demands of membership for relief from multiple card burden, Dunn said stress the need for complete overhauling of talent unions' structure.

ILLINOIS OPERATOR SLAIN

Chicago, Sept. 18.

Arthur Helfer, owner of five night spots in Calumet City, Chi suburb, was killed last week by unidentified slayers. He had an interest in LaConga Club, Plantation, Paddock, Dog House and Peacock, in addition to several bars.

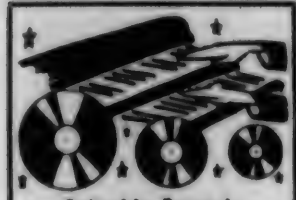
Albany Promoters Nix 10G One-Nighters As Pricing Out of Profit

Albany, Sept. 18.

Promoters in this area are now turning down topflight draws with $10,000 price tags for one-nighters. They feel it's impossible to go over $7,500 and still come out with a profit. Situation, it's felt, is such that with admission ceiling of $3.60, house cannot be scaled so that they'll come out ahead.

Operators here have nixed $10,000 for Dean Martin & Jerry Lewis. Some, though, are reported willing to go up to $7,500, but won't budge beyond that. Albany Variety Club is reportedly among those who have been offered the M&L deal.

Most of the promoters base their pessimism on the Bob Hope show at the RPI Fieldhouse, at nearby Troy, last fall. Attempt to get $6 admission on that date resulted in a loser.



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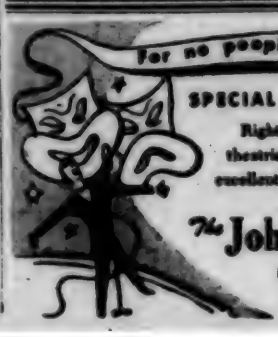
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THE STAGE CREW AND
EVERYBODY ELSE WHO
HELPED MAKE A
WONDERFUL STAY AT THE
LONDON PALLADIUM
SO MUCH MORE
WONDERFUL

AND TO:—

THE HONEY BOYS
MARION COLBY
TOMMY WELLS

THANKS FOR LETTING ME
SUPPORT YOU

JACK CARSON

P.S.
MY, I NEARLY FORGOT
JULIE OLIPHANT,
A GREAT PUBLICITY GAL.

Versailles, N. Y.

John Carroll, Emile Petti and Panchito orchs; $5 minimum

Click of John Carroll at the Versailles is almost enough to make Nick & Arnold think anew about revising their "little show" (floorshow) policy which is slated to follow. The whyfore of the segue away from this click operation's star system to a revue was born of a paucity of sufficiently new faces. Edith Piaf's automobile accident and other Paris commitments threw the management off-schedule (or an exciting new-season kickoff, hence the Georgie Hale floorshow that is to come.

In actuality Carroll might be considered a late-summer entry or a pre-season booking but judging by his impact, the initial two weeks must force an extension and set back the revue idea.

Carroll brings to the New York saloon set a picture rep, a male t.a. personality, and with it (a) a good voice and (b) a good act. That's not a bad parlay.

He has strong personal charm, an authoritative voice and a studied manner which only enhance his values. He acts like the bistro belt is a new thing for a film name, and even if the customers know differently they're in his corner because of his unstylized technique. With Ozzie Caswell as special batoneer, and with his own accompanist, he registers on poise and voice as he unreels his very first two numbers, "If You Feel Like Singing" and "Love Here Is My Heart."

He then mixes it up with "Let My People Go," a spiritual, salutes Danny Thomas for having "taught" him something about emceeing, goes into "Cherie" and "J'Attendrai," talks of his New Orleans background as he segues into "Cecelia," salutes his young daughter with a good medley of "Too Young" and "Hello Young Lovers," and signs off with "I'm Gonna Live Till I Die." An earlier ballad, "The Moment I Met You," was written by his special conductor, Caswell, and clicked along with virtually everything in his repertoire.

Somehow it was a delayed take for Carroll in a class New York cafe but the waiting won't be long for his next return to the metropolis. In actuality, of course, he is virtually new in the bistros, having only started at the Shamrock, Houston, and Copa City, Miami Beach, this past winter. He's a cinch to alternate between celluloid and saloons henceforth.

Abel.

Mark Hopkins H., S. F.

(PEACOCK COURT)

San Francisco, Sept. 15

Dorothy Shay, Bennie Strong Orch (11), $1.50-$2 cover.

Dorothy Shay is easily one of the most popular entertainers to hit the local belt and her success is justified by the sparkling earnest chore she turns in. While giving lavishly (12 songs and 55 minutes), she winds up just short of the hilt and gets off with the customers waiting for more. Both in respect to tunes and text her stand is complete and well balanced. She has grown in know-how to effectively underplay her wares particularly on the chatter side, of which she dishes just enough to satisfy.

Wisely sticking to her hillbilly specialty with only two excursions into the straight ballad pitch she keeps her assortment of items neatly paced as well as adding to her impact by obliging with several request calls. It's solid show biz throughout.

Gowned in a high-styled white taffeta and sequin way-off-the-shoulders beauty, she steps off with "Sagebrush Sadie" and follows through with "If It Wasn't For You, Father," "Toniest Gal," "Fargo Fanny," "Agnes Clung," the recurringly popular "Uncle Fudd," her masthead "Feudin'" and her own creation, "Efficiency." Two ballads interlarded, "Love Is Like That" and "I'm In Love with a Married Man," are adequately put over and garner top huzzahs.

Opener a sellout with advance reservations pointing to a bellringer engagement all the way. Excellent music for show and tripping by Benny Strong orch. *Ted.*

Ritz Carlton Hotel

(RITZ CAFE)

Montreal, Sept. 13

Paula Drake, Johnny Gallant, Joe Settano Trio; cover $1.50-$2

For their first offering of the fall season the Ritz management brings back Paula Drake, who scored last spring during a four-week session. Decision is paying off in all-around appreciation for this talented comedienne.

The sudden switch from austerity London, where she has just closed a five-week engagement at the Embassy Club, to the comparative lushness of the Ritz Carlton did more than a little to throw Miss Drake off her usual stride for opening show last Wednesday (12). However, gal who has since settled down is now doing socko biz with her deft comedy and song savvy.

Despite the introduction of several new numbers, Miss Drake still has to repeat many of her oldies to satisfy her local following. On night caught she reprised "Most Gentlemen Don't Like Love," her parody on "Just One of Those Things," and her impresh of a femme private-eye (Sandra Shovel) to an okay reception. A bit from "Guys and Dolls" with a heavy Brooklyn accent failed to draw the expected attention as a new entry, but her number on the catty doll at a cocktail party hit home on all counts.

Miss Drake is without the services of pianist-composer Bud McCreery on this trip, but kudos go to Johnny Gallant, the house pianist, who backed the Drake routines handily with only one rehearsal before opening. Gallant also does piano interludes between shows, spelled by the Settano Trio for customer hoofing. *Newt.*

El Rancho, Las Vegas

Las Vegas, Sept. 12

Lili St. Cyr, Tyrrell & Winslow, Daniel & Baron, El Rancho Line (8), Ted Fio Rito Orch (10), no cover, no minimum.

This one is a natural for enticing escapists into this furiously alive belt of green felt, with the name Lili St. Cyr winking suggestively from the huge highway marquee. Entire concoction, complete with smart ditties from Alice Tyrrell & Dick Winslow, sparkling dansology of Billy Daniel & Lita Baron, refurbished dance line sparked by Daniel choreography, spells capacity biz for entire stand.

As Miss St. Cyr unblushingly parades her boudoir fancies a hush pervades the Roundup Room, and all orbs concentrate on the tall, well-stacked blonde as she moves about sans wasteful motions. Act is short, timed for best effect after she emerges in brown satin gown and mink stole. Duffs these quickly, plus other mentionables to what the law allows. Thus revealed she romps "Rhapsody in Blue" in some undulations generally referred to as "exotic." Stage, which has been especially prepared, allows drawing of curtain to spot a tub embellished with swan.

Into this she daintily steps reclines for some make-believe ablutions surrounded by bubbles. While doing (also make-believe) manages to toss over some mean bumps and grinds for good commercial effect. Her maid then hands over black slip, hose and net gown into which St. Cyr writhes. Covers all with scarlet evening wrap and casually saunters off. Receives big mitts for her brief but revealing session.

Alice Tyrrell & Dick Winslow tee off with "Everything is Beat, Beat Beat," winning good response and attention. Miss Tyrrell oodles the torchy "You Made Me Love You" to be joined presently by Winslow in "I Came To Paris," containing sophisticated material. Music teacher sketch is fave with Winslow in frock coat, mustached, and Miss Tyrrell as highly nervous pupil in first song recital. Grabs yocks during her halting swoops of "Caro Nome." Duetting "It's a Lovely Night" is new in pair's layout and well-received. "Best Things in Life Are Free" bubbles over, and windup, with more special lyrics, has Miss Tyrrell chanting a Mermanish "I Wonder Why," as Winslow neatly Nypes the counterpoint for terrif bow-off.

Billy Daniel & Lita Baron held over from previous two frames, use dance line to weave musicomedy-styled choreography curtain-raiser. "Meet Me After the Show" takes off brightly with Daniel warbling. Stepping assists from Connie Hamilton and Chi Chi Kohl along with ensemble add considerably to impact. Into this Lita Baron prances to thrush "I'm Late." Line exits, leaving pair to panto cute turn.

Daniel leads into rhumba short with partner, sequels solo round of softshoe hoofing. Miss Baron returns for chirping "I'm Riper Than the Ripest Plum" in lusty shout-style, and joins mate for weaving of "Once Upon a Nickel." Gal sings while he steps "Take Me Back" for solid exit. Both return for brief piano setup introing Tyrrell & Winslow.

Finale spots them once again with "You're in Style," and linking with Connie Hamilton, Chi Chi Kohl, all line steppers. Gals are expensively gowned with pic wardrobe, show good training at hands and feet of Daniel. Daniel & Baron have improved considerably since their premiere a couple of weeks ago, impress with makings of smooth nitery act anywhere. *Ettus.*

Hotel St. Regis, N. Y.

(MAISONETTE)

Julie Wilson; Milt Shaw and Horace Diaz orchs; $4 dinner minimum; $1.50-$2 cover.

To paraphrase her "Long Way From St. Louis" rhythm number, now a Julie Wilson standard, this ex-Copacabana chorister has come a long way from East 60th St. Making signal impact originally at the plush St. Regis' Maisonette she has clicked in capitals 6,000 miles apart, meaning from Hollywood to London where latterly she scored both in bistros and in Jack Hylton's West End legit production of "Kiss Me, Kate."

Back at the 5th Ave. hostelry, Miss Wilson retains her classy chassis and somewhat lowdown lyrics at uppercrust prices to an uppercrust cast of customers. Proving that East 55th and West 52d St. are not too far apart in more ways than Gotham topography.

An arresting brunet looker, of the sexy or siren type as the film pressbooks would put it, she is canny in her deportment, her repertoire and in her stage presence. The clinging black beaded sartorial job sets off her best points, she almost doesn't need the plunging neckline, but who's complaining? Wisely, she eschews jewelry so that nothing distracts from her natural beauty.

With Phil Moore at the ivories she unreels a flock of good material which presumably is to the clever colored Coast pianist-composer-arranger's major credit. Her technique evidences intensive schooling and application to vocal coaching. She has developed that semi-harsh, broken catch in her voice to the degree that it's now something of a trademark, but should not be overdone beyond the point where it's now.

Her songs are versatile. Kickoff is an oblique accent on her London run but emphasizes her glad-to-be-back, etc. This is done as a parody to "I'm Late." Then follow ditties about "all 12 good men and true" (hillbilly overtone), "Man Over 35," "Shakespeare and TV" (clever ultra-modern closeup on the Bard and video), "Don't Take Your Love From Me" (done straight), "St. Louis," "Look Younger, Live Longer" (Gavelord Hauser travesty, replacing her previous "Kinsey Report"), "Man Could Be Such a Wonderful Thing" and a Gordon Jenkins excerpt, "New York's My Home." It was before the latter that she saluted Moore elaborately for his training and coaching.

Miss Wilson does not err on overdoing the s.a. overtones which, in her case, are nothing at all in the rumor stage since she gives evidence in plenty of positive physical appeal, any lyrical piling-it-on could brook trouble. Instead, she mixes it up well, and the end result will keep her in the class saloon circuits as long as she wants. (At her premiere, London producer Jack Hylton, who had come over for the Robinson-Turpin fight, was discussing re-importing Miss Wilson either for "Guys and Dolls" or "Gentlemen Prefer Blondes," both of which he may do in England).

Per always, the hard-working Milt Shaw band dispenses its special brand of dansapation. The violining maestro knows how to mix 'em up, and his sprightly hoofmingy music keeps the floor jammed as does the alternating Horace Diaz combo. Per usual, also, August is at the door and his staff of familiars attests to the "family" character that distinguishes the St. Regis' operation. That's true of every successful hotel, where familiar catering faces make for a generally happier customer relationship. *Abel.*

Clover Club, Miami

Miami, Sept. 15

Kirby Stone Quintet, Buddy Greco, Nick & Francine Zarra & Dancers (8), Tony Lopez Orch; minimum $3.50.

Back for a return engagement after scoring some months ago, the Kirby Stone Quintet can be added to the roster of acts that have become prime favorites in this area.

Attracting solid biz for this offish time of year, they are winning them again via an almost all-new session of specially tailored routinings that bring out their virtuosity on instruments (piano, accordion, drums, bass, trumpet, sax), on vocalistics (Stone and "Cowyes") and on handling of laugh biz.

Tee off with "It's Great To Be Back in Miami," a commercial piece that sells them in fast fashion. Keep pace with "Ballin' the Jack," then hit on the comedy slant with version of "Mammy." The wrapup comes with "Cowyes" version of "Jezebel" with the instrument approach sock and Stone's trumpetry adding to the overall impact. Still from then on with intro of first recording (MGM), "For Two Cents Plain." It's a funny and palm-bringing bit.

Satire on German U-boat operation, with the five working in and out, though in need of smoothing, adds to hilarity. "Cowyes" (Art Engler) comes on for takeoff on swooners with group winding up in scramble that looks rough but is actually well organized. Encore with pianist (Mike Gardner) socking with "El Cumbachero" and wind with Stone and "Cowyes" (called for) takeoffs on Jordan and Armstrong. Had to beg off.

Buddy Greco does okay with his baritoning. Personable lad essays the usual assortment of pops and ends well on the winning side. Offers up "Thou Swell," then turns to piano for "Because Of You." Pace change comes with "Deed I Do" to good effect. Standard "Sorrento" is well handled and own tune, "Ain't She Pretty," gets the final palming.

Nick & Francine Zarra in their solo terp spots display a youthful fervor and approach that wins the aud. Make up in zest what they lack in smoothness, with ideas in ballroomology also on the fresh side. Their group of gals (6) have been given some bright routines, most of them capably handled. In spots, though at show caught, some segments showed need for more rehearsal. Withal, tableholders were warm. Tony Lopez and his orch backs capably, as per usual. *Lary.*

Hotel Monteleone, N.O.

(SWAN ROOM)

New Orleans, Sept. 15

Margaret Phelan, Danny Dean Orch (7), $2 minimum.

Chanteuse Margaret Phelan can claim what business accrues in this swank rendezvous in the next two weeks as a personal tribute to her artistry. Few solo acts have packed the smart spot to its capacity. Tito Guizar did it on one occasion, but no customers were turned away as was the case this time. Spot reopened Wednesday (12) after summer recess.

Miss Phelan certainly deserved the packed room. That she's a top songstress is readily conceded before she's half way through her repertoire of stylized warbling. Her timing, poise, savvy and personality are so skillfully compounded that the sitters are drawn under her spell and snap out of it only to applaud enthusiastically for more.

Impeccably gowned, Miss Phelan wastes no time on patter during her half-hour stint. It's top-drawer thrushing all the way. She scores heavily with "You Do Something to Me," "My Darling Business Man," a sly ditty, "Love Is a Cheat," a Gypsy ballad, the torchy "Can't Help Lovin' That Man", "Guide for Wives," with amusing lyrics, and other pops and special material. She is called back for numerous encores and had to beg.

Miss Phelan is given excellent backing by Danny Deane and his versatile crew. Musicianship is of high standard and wins a mitt from dancers who pack the floor; It's a refreshing show all the way, with entertainment that leaves patrons in a happy mood. *Linz.*

Mocambo, Hollywood

Hollywood, Sept. 14.

Beverly Hudson, Chuy Reyes, Eddie Oliver Orch (7), Latin Aires (5), cover $1.50, $2

Southern California's smog marred Beverly Hudson's Coast bow to some extent but the throat trouble it produced didn't stop her from starting to build a coterie here. Hoydenish singer came off well in a fast 15-minute debut at Charlie Morrison's Sunset Strip swankery. She looks like an okay draw.

Unusual blue jeans-and-jersey garb and what appears to be a big voice win her attention immediately, her studiedly uninhibited air helps. She's best when she sticks to her bouncy arrangements of such standards as "Sunny Side," "Get Happy," "Lady's a Tramp" and "Alexander's Ragtime Band." She attacks each with a verve that earns good response. Casual manner in which she sheds shoes and kerchief as she works helps the free-and-easy impression, of course, and the stint benefits additionally from sure pacing. No time is wasted on patter.

Mocambo has an additional show offering currently, although not spotted in with Miss Hudson's stint. It's Chuy Reyes, longtime latune combo batoneer who's singing at the keyboard. It's a frenetic pianoffering that earns attention and gets a fine finale fillip, with an assist from the bandsmen, on a "Take Your Girl to the Mocambo" original.

Eddie Oliver's showbacking was not its usual best at the opening, but his dance chores, shared with Latin-Aires, still produce the desired floor-crowding results. *Kap.*

Chez Paree, Chi

Chicago, Sept. 13

Myron Cohen, Betty Reilly & Bill Russell, Blackburn Twins & Pam Cavan, Johnny Martin, Arden-Fletcher Dancers (10), Cee Davidson Orch (8), Pancho Band (4); minimum $3.50, cover $1.

While occasionally this midwest supper club may have two headliners, it's rare that the first or opening act, is more than just a filler for the rest of the revue. In this case, Blackburn Twins & Pam Cavan set the pace for the other two acts and the result is one of the best rounded bills that Chez has had in many months. When word of mouth gets around, bistro should do hefty business.

Twins and Myron Cohen are making their first appearance here and should draw new customers as well as hosts of others brought in by Betty Reilly, who's making her annual visit.

Twins capitalize on resemblances for opener and then score with precision terp mirror routine. Duo brings out petite blonde Pam Cavan, who chirps "Dancing Cheek to Cheek" before indulging in some tomfoolery with her partners and trio sells some slightly salty lyrics in "One Man Woman." There's some real work in satires on "Movies Are Better Than Ever," which gets big hand from seatholders. Room responds to some high class wiggling in "Shimmy Like My Sister Kate" and lads and miss get off nicely with "Once in Love with Amy."

Betty Reilly, following a singing act with a chore of her own, should be in a tough spot but blonde wraps up the stint with some fast and furious vocals for big palms. Irish senorita registers best with songs in the Latin idiom, backed by three men from the rhumba group, but also has some softer beat changes which she mixes up neatly. She heats up the premises with "Babalu" and has a fiery closer with "Cumbachero" with which she's so closely identified.

For encore, songstress gets big yocks from this crowd with Yiddish comedy tune and a ragtime "Come On-A My House." Bill Russell does a fine job on the piano accompaniment.

Myron Cohen, one of the best storytellers in the business, finds a readymade audience here with his tales of the trial and tribulations of men who inhabit the garment industry. There's no attempt to punch up the gags or make big productions out of them. It's just as he were telling these vignettes to a group of friends in the parlor, or over cards, and the comedian scores just as effectively with this large crowd as with a group of three or four.

Arden - Fletcher Dancers are working more in time to the music. Johnny Martin does well on the production vocals and Cee Davidson comes through with a fine job with his little crew of eight. Pancho continues to fill in for rhumba devotees. *Zahn.*

Bellevue Casino, Mont'l

(FOLLOWUP)

Montreal, Sept. 13

The worst summer weather in a decade may have brought out the crying towels in the Laurentian resorts, but to local benifaces it has just meant one thing—business and plenty of it. Over the Labor Day weekend, the Bellevue rang up an all-time record, with 6,400 paid admissions packing this saloon over the four-day session.

Catching the holiday with their best offering in months, the Bellevue has continued to do capacity biz with standees for all early shows and a good turnover for last.

Sparking current layout is a threesome called the Jaywalkers, fast-moving young guys with plenty of the visual kicks that please Bellevue payees. Moe Carson carries the comedy load with his fey manner mixing in neatly with partners Phil Prower and Jim Walker, who climax routine with a rousing duelling stanza that picks up a hefty reception.

Bob Hammond and his birds are the other new entry in the room. The well-trained cockatoos score with their gimmicked trick, topped off by the entire flock working together on a battle scene complete with shootings, rescues and firefighting. The Olguins continue for another session as headliners, working their precision tumbling and general acrobatics in spectacular fashion to full appreciation from patrons.

Remainder of revue stays as before; three big Kamarova productions are standout; baritone Charles Tyrell emcees and holds attention during his solo spot and the Bix Belair orch gives solid backing to performers, plus customer dancing. *Newt.*

Latin Quarter, N. Y.
(FOLLOWUP)

Only a couple of years ago singer Billy Daniels seemed destined to spend the rest of his career in the small, intimate cafes. They said he couldn't cope with a large room, because of the intimacy of his style.

The Riviera, on the Jersey side of the George Washington Bridge, took a chance with Daniels, and he smashed over in one of the largest spots in America. And now at the Latin Quarter, another large spot Daniels again proves that his s a baritone and showmanship can create excitement whatever the room.

The greying Daniels is socko all the way in a performance in which he demonstrates not just an ability to belt over a tune; it's the way he does it that counts. There is hardly anyone around today who sells a song the way Daniels does.

Some of his style is not what one might call conservative, as he projects into his romantic lyrics far more than the composer intended but there is no doubt of his ability to entertain and hold an audience. He's the kind of performer whom the males in the audience are inclined to hate—and the women adore. And the songs he's singing are of the genre—along with the physical maneuvers—that are obviously sold right at the dames.

If there's any question as to whether Daniels can sing another type tune that's easily dispelled when he does "Yiddishe Mama." He sings it with great feeling and good taste most of it in English, with the final lyrical passages in Yiddish. It's a show-stopper; even the men were applauding this one opening night.

Daniels goes through such tunes as "Who Cares?" (a good, rhythmic opener), "I'm a Fool to Love You," "Deed I Do" (standard with him), "Sunny Side of Street" (which he does in his recent Columbia pic of that name), "Lady of the Evening" (especially socko), "Love Is a Gambling Thing" (new Beasley Davis-Abner Silver tune) and, of course, his standby "Black Magic." He practically has to beg off.

Benny Payne, of course, is still at the Daniels, for piano and song accomp.

Rest of this Parisian-motif layout, excepting the Harvest Moon Ball winners, is holdover and includes the very-funny Char Chase in his routine of eating matches etc.; the Seonys, probably the outstanding ballroom - ballet combo around today; Jack Kilty, with his pleasant baritone production singing and emceeing; Mazzone and Abbott Dancers, in their Apache knockabout; Les Pablos, Parisian novelty, etc.

The Harvest Moon Ball dancers, winners of the annual contest sponsored by the New York Daily News, are making their first professional appearances in a cafe, after working in Broadway theatres for years as their pro-booking prize. The winners—Alfred Dowling and Susan Meyer, Sam Mergel and Eve Wassen, Caroline Kaczorowska and Walter Szczotka, Delma Nicholson and Margaret Bethea, Pat Griffin and Gene Peterson, Betty Gropnelli and Al Gropnelli—are booked in here for limited periods, doing the dances for which they won their awards. *Kahn.*

Charley Foy's
(SHERMAN OAKS, CAL.)

Hollywood, Sept. 12

Noonan & Marshall, Bedell & Mattson, Lois Ray, Cully Richard, Charley Foy, Mary Foy, Marguerite Padula, Abbey Browne Orch (4); no cover or minimum.

Out in San Fernando Valley, where the tall corn grows, film folk have made Charley Foy's Supper Club a habit. Unlike the usual spots of the Sunset Strip, the atmosphere is intimate and roadhouse, and the chief stock in trade is humor, broad and burlesque-like.

Latest in what Foy calls his "no talent revues" belies the name, as have the others. There's 65 minutes of good entertainment belted out twice nightly in a style that tickles the risibilities and jingles the cash register. From the singing-waiter-chorus opening to the finale with the "entire company," the emphasis is on fun.

If editing the current layout as Noonan & Marshall whose local following will be enhanced by this stint. Team has improved tremendously since it first bowed on the Coast more than a year ago, and while a little work still is indicated, the set now zips along. To such standbys as their "Chef Alberni" and "thoughts of a singer" routines, they've added some good new material. More important, the older stuff has been well edited and rearranged so that it has greater impact. Stuff now is punched over with savvy and a better sense of timing that clicks strongly.

Bedell & Mattson continue to please with their record pantomime act that has some zany highlights. They've dolled up the usual routine with gimmicks that garner strong laughs.

Save for Lois Ray's two fine tap turns, rest of the show is just brief spots. Cully Richards is on with one or two jokes that win him attention and Charles and Mary Foy team for a song-and-dance routine that always clicks. Between shows, Marguerite Padula, back after an absence of some 18 months, is on hand with songs at the keyboard that strike the proper nostalgic note. Abbey Browne combo provides the beat to keep the show rolling smoothly and keeps Foy's record postage stamp crowded at all times.

Tavern on Green, N. Y.

Ralph Font Orch (7), *with Coach Cortez, Louis Ortiz, Bill McCune Quartet; continuous; $2, Sat., $3.*

For leisurely dancing in pleasant atmosphere, Tavern on the Green continues as one of Gotham's top spots. Surrounded by the natural beauty of Central Park with the mauve-lit skyscrapers in clear view, it offers a romantic aura that appeals to oldsters and youngsters alike. Dining and dancing are still conducted on the spacious terrace; it's the nearest thing to a country tavern a New Yorker can get to for the price of a cab or a subway. The inside room, which will be used when cool weather sets in, is arranged so that there's plenty of area for diners and terpers.

Current layout is a neat blending of orchs that share the podium in dishing out Latino rhythms and American pops. Latter chore is handled adeptly by Bill McCune and his crew. Composed of a piano, bass, percussion, drums and sax, the combo works easily through a book that's styled for dancing. Accenting the old faves and standards, they keep the customers on the floor with neat, unpretentious arrangements. Paul Thompson baesist takes care of the vocal assignments nicely and the maestro occasionally offers some okay tenor sax licks.

Ralph Font's orch changes pace with a solid chile beat. Made up of three reed, two brass and two rhythm with maestro at the 88, orch socks across a solid session of mambo and rhumba rhythms. Crew's south-of-the-border styling is sock throughout, projecting plenty of podium savvy and enthusiasm. Singing stints are split between Candi Cortez and Louis Ortiz. Miss Cortez's piping is hypoed by an attractive frame and Ortiz works with animation through his songalog. Their duos display good showmanship and get warm aud response.

Mt. Royal Hotel, Mont'l
(NORMANDIE ROOM)

Montreal, Sept. 12

Stan Fisher, Blair & Dean, Max Chumitov Orch (8), *with Norma Hutton, Hal White Trio; $1, $1.50 cover.*

Following the record-breaking eight-week session established by Lucille & Eddie Roberts and the Four Lads, the Normandie kicked off the fall season last Monday (3) with a neat show package featuring harmonica player Stan Fisher plus terpsters Blair and Dean.

Current stint by Fisher is first in this room. Although this type performer is seldom tried on Normandie patrons, Fisher scores neatly, displaying plenty of savvy and a wealth of showmanship for a standout 35-minute offering. Fisher warms up payers with Enesco's "Rumanian Rhapsody No. 1" and a socko arrangement of "Slaughter on 10th Ave.," swerving into a big request set which breaks down any barrier there might be between artist and ringside. Winding up with a boogie number that develops into raucheest heard in this staid room for some months, Fisher has to beg off.

Manner throughout is smooth, patter between numbers keeps attention without going overboard. Overall harmonica ability establishes him solidly in this spot.

Blair & Dean, making their second appearance within the year, score heavily with their clever routines and general hoofing. Opening with a spritely interp of "I Love Louisa" duo break up the usual off-the-cob ballroom stanzas with a sequence on two young lovers during courtship and marriage, and then do a street scene number that draws plaudits. Some of their chatter during intros is a little forced and at times too pretty-pretty, having a tendency to close up what is otherwise trim cats. *Neely.*

Shamrock, Houston
(EMERALD ROOM)

Houston, Sept. 13.

Margaret Whiting, Marvin Roy, Hear King's Orch; $3.50 minimum.

Margaret Whiting proves in her Emerald Room engagement that she's a thrush who can warble as admirably in the spotlight as she can on wax. In this her fourth others date, and her first in any save intimate spots, the blonde singer scores both in the voice and showmanship departments.

After a sweet opening routine Miss Whiting really gives out first with a sock torch, "End of a Love Affair," then a collection of pops written by her father, Richard Whiting — "Louise," "My Ideal," "Japanese Sandman," "Sleepy Time Gal," etc. Interspersed with chatter about her family with special accompaniment by hubby Joe Busch—who handles the baton for rest of stint—it's a swell mixture of good music and nostalgia.

The duo have in fact built themselves quite an act. A little more smoothness and experience in handling the problems of rowdyous ringsiders, and they'll be terrific.

Maestro Marvin Roy's tricks, mostly with light bulbs, are amusing. He's an amiable guy, looks good on floor, and proves an attention-getting opener. *Frost.*

Unit Review

Cirque Medrano, Paris

Paris, Sept. 10.

Boulicot & Drena, Les Sheltons, (2), Nino & Charly, Otto Schumann, Tosca de Lac, Tramps-Loonerys (2), Les 3 Remarks, Bergmann & Borns, Gloria Gilbert, Vic & Adio, Rhum & Lara, Les Willings, Lorint & Billy Beck, Germaine Mordant Orch.

Jerome Medrano, who last season tried to use Medrano for a kind of floorshow, has reverted to traditional circus policy with this opening. A new kink is getting audience participation via votes to nominate talent to be encouraged among the budding clowns who will be presented on the various bills. Since there is a decided dearth of new buffoon talent in Paris, any circus introducing such entertainers (such as Footit and Chocolat or the Fratellinis once did) is sure to garner heavy returns.

Current bill in the way of clowns has Boulicot & Drena, old standbys plus another pair, Nino & Charly. Lorint & Billy Beck should also be considered as clowns, and Rhum & Lara's act, even if somewhat more elaborate, ditto. This makes the program somewhat long on the jokers, with no flying trapeze thrillers and only one animal act, an equestrian stint. But such as it, it got a hefty mitt at opening.

Les Sheltons, man and gal, do a roller skating act on a high circular table about five feet in diameter. The man pirouettes with the girl hanging from his neck. Their showmanship stands out.

Otto Schumann is one of the sock acts on the bill. He rides three well trained horses in succession, also introduces a couple of poodles, but latter do nothing spectacular. The ease with which he gets his riding horses to dance and do all sorts of steps on demand, gets the audience to clamor for more.

Tosca de Lac (with helpers), through good showmanship, impresses the unsophisticated with her rope hanging act, turning it into a thriller.

The Tramps-Loonerys, two men, do somersaults on a huge trampoline for fair returns.

After intermission, second half opens with the 3 Remarks, one couple and a young boy, acro-riding a bicycle and using a special attachment permitting one of them to get high up above the others.

Bergmann & Borns are one of the clicks of the evening. The pair take a pingpong match. Their expertness and antics get the audience to enjoy the game.

Gloria Gilbert, an American, has a dance act that consists mostly of pirouettes. But she makes them easy to look at, and score.

Vic & Adio, Brazilian acrobats, are another highlight. Their upside-down comedy juggling act brings the house down.

Les Willings come in for some humorous acro antics with the Lorint & Billy Beck clowning act closing the bill.

The music is nicely tailored by Germaine Mordant and Rol et Cano's lighting is effective. *Mazi.*

Dunham Dancers to Paris

The Katherine Dunham Dancers have been booked for an indefinite run at the Champs-Elysees Theatre, Paris, starting Oct. 18.

Sh'll follow with other Continental stops.

New Acts

ELLA MAE MORSE
Songs
9 Mins.
Oasis, Los Angeles

Ella Mae Morse is on a comeback kick. She's the gal who put herself and a record company in the big time a decade or so ago with one song, "Cow Cow Boogie." This is her first date since quitting show biz five years ago to raise a family.

Singer has shed some weight and looks well but her pipes were weak at the opener, obviously a result of the long layoff. There's nothing wrong, however, that more times up at bat won't cure. In addition to tuning up the volume, Miss Morse needs to correct the business of teasing the mike for all its worth, a habit indulged in by too many recording artists.

Keyboard accompanied by Norris Dunham and backgrounded by Vido Musso's new but combo very Band Reviews, the ex-canary for the Freddie Slack and Jimmy Dorsey aggregations leads off her segment of the Oasis' new show with "Sunny Side of the Street" and offers nostalgia with her old Capitol Records hit, "Mr. Five-by-Five." Next a blues, "Buzz Me, Baby." Another wax smash of the early '40s, "House of Blue Lights," is spotted next-to-closing. Miss Morse winds up strong with her now-standard "Cow Cow Boogie." First song she ever put on wax and the one that helped make Capitol a threat in platterdom. *Mike.*

CLAIRETTE
Songs
20 Mins.
Montmartre, Montreal

Hailing originally from Marseilles, Clairette is making her second appearance within a year in this room. Attractive chanteuse shows much improvement.

Of medium height, blonde and well-rounded, Clairette works in the brisk sort of rowdy manner of Lady Patachou and scores heavily with a diversified songalog which includes "Domino," "Mon Village" and a number called "Chanite" her mount.

Manner throughout is on the boisterous side with plenty of broad gestures, rolling of the eyes and the usual vocal dramatics that seem to be standard with this type singer. Enough is limited and on current revue, she plays directly on a French kick which is only natural in this particular room. Inclusion of an English language bit here and there would make this act a cinch for any hotel, and overall appearance should register. *Neely.*

JOANNE BAKER
Songs
400 Casino, Albany

Negro girl, who recently returned to the U. S. after touring France, England and Canada, offers ballads smoothly but needs to polish floor showmanship. She displays a deep, pleasing tone and good vocal projection, though she hugs the mike too closely, frequently warbles with her eyes closed, and sometimes flaws on gestures and body movement.

Habit of turning her back to audience, when the instrumentalists (Billy Sayles Trio) take a spot should be corrected. She includes selections in French. Manner is gracious. Rather tall she makes a nice appearance in light blue gown. Outlet rooms would be most adapted to her style. *Jacq.*

HARLEMONICAS (2)
Harmonica
9 Mins.; One
Palace, N. Y.

Harlemonicas (2) are what the name implies, a pair of Negro harmonica players. Both are expert at the instruments. They have fine arrangements, good routines and a bright delivery that makes for applause-winning hands.

But they're influenced too much by the rain hats they're wearing in trying to establish themselves as a comedy pair. Act would be better off if they concentrated on class values. Their playing of classics and more established tunes makes them a [illegible] act. They should work along the lines that music is their forte, which it is. *Jose.*

FALO & MUSETTE
Ballroom
8 Mins.; Three
Palace, N. Y.

Falo & Musette booked into this house at the last minute, have been around but haven't hit the New Arts circuit as yet. They're a well-dressed pair of ballroomers and at times show some applause-winning stunts.

They still must acquire the polish making them eligible for club spots. In fact, they are some complicated series of their routine that seem to baffle both of them. *Jose.*

JEAN RAFA
Songs-comedy
25 Mins.
Montmartre, Montreal

Following a two-month summer layoff, Jean Rafa returns to the Montmartre to convey present layout and further his rep as one of the most thorough and amusing comics to play this hostelry.

Born in Paris, Rafa came to this country a couple of years ago, filled a few casual dates in clubs and on the French networks and finally settled down as a regular at Montmartre.

Biggest crack with patrons is his participation song wherein he collects a dozen or so phrases from the audience and wends them all up in a number usually risque and always funny. Rafa has the innate showmanship and bounce of a true Parisian performer. His natural enthusiasm and drive account more than a little for the success of the Montmartre offerings.

His amorous sessions covering Trenet, Chevalier and even Mistinguett clean plaudits. Despite the predominantly French atmosphere of this cafe, Rafa throwed in an occasional bit in English and could easily handle stints anywhere on this side of the Atlantic. *Neely.*

BOB COPLER FOUR
Songs
9 Mins.; Two
Palace, N. Y.

The Bob Copler Four, vocal group featuring one Negro singer, is a good act from the harmony standpoint. They look and work like a candidate who have been around for some time. Arrangements are styled along the lines reminiscent of the vaude heyday, and costume changes heighten their work.

Group's comedy is weak. One chance of costume transforms them into a beer-hall foursome, with one of the members working in drag and the change into ancient bathing suits provides some further laughs. Okay for the family trade. *Jose.*

ARTHUR DUNCAN
Song-and-dance
8 Mins.
Oasis, Los Angeles

Arthur Duncan, only a pia turn booked by the Oasis this session, provides a classy interlude in the usual or all-star vocal and instrumental layout with some fine taps to "Hoops Feet" and idiom. He also slows "Tenderly" and "It's a Grand Feeling."

Duncan's pipes have something of the quality of Billy Eckstine's. His hooting, fast and furious, leaves little to be desired and it's something of a miracle that he can [illegible] all of the way he knocks himself out in the [illegible] department. He has all the makings for top bookings. *Jose.*

WALTON & SIMON
Acrobatics
7 Mins.; Three
Palace, N. Y.

Walton & Simon, European standard, are a fast-moving standard. They knock off a large quota of standard tricks and [illegible] and a [illegible] [illegible] and tumbling. They can work in a comparatively small space, making them eligible to [illegible] all the [illegible].

Duo has a good comedy line which doesn't detract the [illegible] of their turn. They're okay for any audit [illegible]. *Jose.*

TWO SPEED KINGS
Dance
6 Mins.
Apollo, N. Y.

[illegible] good impression as they [illegible] off with fast stepping. They work [illegible] to [illegible] [illegible] of jive.

A modern version of [illegible] off to a good [illegible] [illegible] do also in similar vaude [illegible]. *Jose.*

Trayne Vs. De Marco On Tempo Dance Pact

A week before the dance concession at the Roney Plaza Hotel, Miami Beach, was to be taken over, a member from Dorothy [illegible] called off the deal. So [illegible] dancers Carlton and Jackie Wilson, who last week formed a company based at [illegible] and in N. Y. sued the Court against D. [illegible].

In Orlando [illegible] the Wilsons assert they had an agreement with Dorothy Charity, the couple were to handle the hotel's dance concession from December 1950, through May, 1951, for 60% of the gross.

Borscht Circuit Comes to B'way; 'Capades' Has Nod Over 'Bagels'

Within the space of a week, two Yiddish-American revues, prospecting for the gold generally spent at New York State mountain resorts, hit Broadway which suddenly became an offshoot of Route 17 in the presentation of the type of entertainment generally found in the borscht circuit.

Coming on the heels of each other, both revues, "Bagels & Yox," first to preem here, and "Borscht Capades," which opened Monday (17) inevitably invite comparison. As revue efforts, both work similarly, with band on stage and a retinue of vaude turns and production following. Here the similarity ends. "Borscht" attempts quality entertainment, while "Bagels" is frequently embarrassing, with vulgar references scattered throughout the show.

"Borscht" is the older of the two, having been incepted on the Coast three years ago as a weekend show and enlarged as its popularity grew. Producer Hal Zeiger then toured it and hit prosperous grosses in Chicago and at the Roosevelt Theatre, Miami Beach, a house operated by the Brandt circuit. At that point the trouble started. There was a quarrel over percentages and as a result, Al Beckman & Johnny Pransky, major bookers of club dates and mountain resorts, stepped in and produced "Bagels," which followed into the Roosevelt, and then went to the Million Dollar Pier, Atlantic City, for 10 weeks.

The Broadway openings offer another sidelight. "Borscht" set its teaoff for Sept. 17 and stayed with that date. "Bagels" originally advertised its preem for Sept. 24. On the theory that the show opening first would have a head start, the "Bagels" bow was changed to last Wednesday (12).

The rivalry is continuing, especially in the pitch to benefit organizations. "Borscht" opened with more than $100,000 in benefit sales. "Bagels" advance is reported to be considerably smaller. At any rate, it appears that both productions are completely amortized. It's now a question of meeting running expenses.

Borscht Capades

Broadway's second taste of Yiddish-American revues within a week proves the feasibility of language revues for the Stem. Some of the talent and production is worthy. There are many enjoyable moments, particularly those afforded by the comics and a femme singer called Raasche, who does folk tunes tastefully.

"Borscht Capades" comes to New York as a well-polished show with production that is generally on a good level. The dances, while only adequate, are at least expressive of Jewish life.

The strongest points are a pair of comics who have long been around in vaude and cafes. Phil Foster's meanderings on home life hit the crowd excellently. On first appearance in a legit house, he works with authority and a knowing mien. Foster speaks of home life in a picturesque manner. He can change routines at will and still have enough material to round out a stage session of respectable length.

Other comic, Dave Barry, employs familiar routines. Except for the Yiddish items, which incidentally get howls, most of his work is in English. Incidentally, his impression of a Bar Mitzvah boy making his speech is parallel to that of Larry Alpert in the competing "Bagels and Yox." Barry said he's been doing this routine for at least seven years. One of them is a material goniff.

The proceedings attempt to give the impression of a gay time on the Bar Mitzvah ranch. Mickey Katz' kosher cowboys provide a good atmospheric impression. Katz comes to Broadway with a rep in Yiddish circles via his recordings satirizing "Wild Goose," "Mule Train" and other top hits. Although his stuff is w.k. to the Jewish community, it doesn't stack up as well on Broadway.

The most appealing moment in the show is provided by Raasche with delicate renditions of Yiddish songs. There's style and class in her tunes. Although possessing a small voice, it's loaded with charm.

Other specialties are by the Barry Sisters, also well known in Yiddish circles. This duo originally started out as the Bagelman Sisters, but with their change of nomenclature have achieved a more stylish stature. They do well in the quieter numbers. Their rhythm tunes are in the niche of most other sister teams.

Alan Schackner does a harmonica specialty. Although well played, it has little bearing on the proceedings and doesn't seem to fit Stem requirements.

The femme comic is Patsy Abbott, an overdressed and brash young lady, who punches across her material in a manner that throws some of the show off balance.

The Ted Adair Dancers show

(Continued on page 67)

Bagels and Yox

"Bagels and Yox" is first in of the shows transplanting Route 17 entertainment to New York, preceding "Borscht Capades" by a few days. It returned the Holiday to the act standard after a 10-year absence. But having started on this display, the Brandt Theatres, who own the house and produced the show in conjunction with Beckman & Pransky, should have stayed with films.

"Bagels and Yox" is by no means worthy of a Broadway showing. The majority of the acts, and the manner of presentation and production aren't of Stem calibre. As a matter of fact, there are some turns here that couldn't buy their way into a representative vaude house or cafe at this point.

The house isn't for legit or anything resembling it. The band pit disappeared some years ago to make way for more seats. As a consequence, the Irv Carroll band was onstage and the platform lack's depth for production that would still leave room for the acts. When a turn worked in one, band was behind the curtain. It didn't make for overall cohesion.

Beckman & Pransky book some of the largest spots in the mountain resort area, but it's doubtful that they would send this aggregation to one of the top spots. Most of the performers have the idea that any Yiddish word should produce laughs. In many cases it did, but they were words that shouldn't be repeated in polite company or after meals. Some of the talent went considerably below the standard of good taste.

A couple of tunes by Sholom Secunda and Hy Jacobson constituted the only original song work. There wasn't any production to speak of. Two backdrops, one for each act, served as the entire scenery.

There's lots of comedy on this show, but little humor or wit. Many of the punch lines and jokes are wholly in Yiddish, and it should be noted here that there are other words in that tongue than oaths and imprecations, a fact that most of the performers were caused to forget.

Conferencier on this layout is Lou Saxon, a familiar figure in the mountains and on club dates. Except for his own spot, during which he did some dialect stories, there's nothing to warrant his presence on the Stem.

The Barton Bros. (3) some years ago got some attention with two risque novelties, "Joe and Paul" and "Cockeyed Jenny," recorded on the Apollo label in the Yiddish-American vein and have been able to get some good bookings on the strength of those disks. Again, they're not of Broadway strength. Some of their material is actually offensive.

Another comic, Larry Alpert, is strictly for the mountains. He's got a commercial style, but material he used got nowhere. His racial caricatures are in gross taste.

Ventriloquist Rickie Layne, with a dummy Velvel that spouts Yiddish, has a basically funny idea. But his preoccupation with body functions dissipates any humorous content that he might have.

In the singing contingent, Marty Drake does a nice job with tunes in various languages. His pipes aren't too forte, but he has a pleasing mien. Mary Forrest is similarly strong lyrically, but her choice of tunes wasn't too good. Her cantorial roundup has some authentic moments.

On the dance end, both acts were clicko. The Johnny Conrad Dancers (5) and Helene & Howard are standard cafe and vaude turns. Conrad, strongly hit by the Jack Cole influence, has a well-precisioned set of routines. His solo spot is also tops. Helene & Howard do two numbers in the burlesque ballroom style and hit it handsomely.

This style of revue sets race relations years back. There's little folk quality, only caricatures that must embarrass both Yiddish and non-Yiddish elements. *Jose.*

Hal Zeiger production, with Mickey Katz, Phil Foster, Dave Barry, Barry Sisters, Raasche, Jack Hilliard, Patsy Abbott, Alan Schackner, Ted Adair Dancers. Direction Mickey Katz; set and lighting, Charles Elson; special music for dances, Joseph Rumshinsky; special choreography, Belle Didjah. Opened at Royale Theatre, N. Y., Sept. 17; $4.80 top.

At Beckman & John Pransky in association with Brandt Theatres present a Yiddish-American revue in two acts, with Barton Bros. (3), Lou Saxon, Marty Drake, Larry Alpert, Rickie Layne & Velvel, Mary Forrest, Helene & Howard, Johnny Conrad Dancers (5), Irv Carroll Orch with Curt Bell at piano. Songs, Sholom Secunda and Hy Jacobson; lighting, Bruno Maine. Opened at Holiday Theatre, N. Y., Sept. 12, '51, at $4.80 top.

Palladium, London

London, Sept. 13.

Gypsy Rose Lee with Four American Beauties, Hazel Scott, Ted Ray, Les Compagnons De La Chanson (9), Leslie Welch, Warren, Latona & Sparks, Dick Henderson, Jr., Two Arvings, Three Lederers, Benson Dulay, Palladium Girls (16), Woolf Phillips' Skyrockets Orch.

Palladium bill for the next fortnight reads like a UN session. Program has Gypsy Rose Lee (U. S.), Hazel Scott (West Indies), Ted Ray (English) and Les Compagnons de la Chanson (French). The supporting acts are Warren, Latona & Sparks (Australian), The Two Arvings (Austrian) and the Lederers (German).

This is about the most diversified assembly this house has had in some time, and is certainly entertaining and satisfying even to the most fastidious.

Further evidence of appeal was a capacity opening performance, with second also a sellout and advance bookings about best in months.

Proceedings start with the 16 Palladium Girls in cowboy regalia and fast routine of step dancing. They give way to Benson Dulay, British magic offering with couple good-looking femmes used for disappearing box tricks. Dulay asks for some youthful helpers, with a retinue of youngsters arriving from all parts of the house, mostly stooges. Colored youth grabs the laughs with his funny pan and rolling optics. Some hot seats provide good giggles, with offering funny but overlong.

Dick Henderson, Jr., offers some new gags well told, a few fair numbers, and climaxes with some dancing to good reception.

The Two Arvings, man-woman, perform some comedy antics, with male a good stew on a unicycle. His best trick is on a high unicycle, with gal on top legged around his shoulders.

Miss Lee, on to reception, has no trouble holding the crowd with line of ribbing chatter, during which time she discards some of her attire, throwing most of the knick-knacks into the orchestra pit. She then departs behind a silhouette, further revealing her anatomy. Back to the front, she brings on a quartet of lookers, one at a time, with gab describing each one's qualities for plenty laughs.

As anti-climax, gals, in semi-nude attire, are beautifully dressed by Miss Lee, a la Alphonse Berg of a couple of decades ago, using yards and yards of colored satin detached from her own gown. Off to big reception, which proves that Miss Lee still offers a novelty not yet excelled here.

Warren Latona & Sparks, doubling from Bernard Delfont's "Folies" at the London Hippodrome, are still novel in their knockabout comedy acrobatics. Highlight is Les Warren's high leap from the circle box onto the stage.

Closing first half, the nine Les Compagnons de la Chanson are favorites in England. Brought over three years ago by Bernard Delfont, when he was operating vaude at the London Casino, boys immediately endeared themselves to sophisticated Londoners with their fine harmony singing. They have since cemented their rep in other shows.

Their outstanding renditions are "Galley Slave," with plenty of facial expressions, "Sweet Marie," "Clair de la Lune," and the sure applause-getter, "Jimmy Brown," to show-stopping dimensions.

Second half the house troupe of gals again on for a flash, in nifty

(Continued on page 67)

Music Hall, N. Y.

"Golden Harvest," Leon Leonidoff production with Eric Hutson, Hal Norman, Colleen O'Connor, Dick Stewart, Helen Dodge, Adrian Wager, Choral Ensemble (24), The Albins (2), William Meun, Rockettes (36), The Dassies (2), Bettina Rosay, Robert De Voye, John George, Corps de Ballet (36), Norman Wyatt, Raymond Paige Symphony Orch, "Capt. Horatio Hornblower" (WB), reviewed in VARIETY April 18, '51.

Music Hall's current production is an eyeful of dazzle mated with the tinted and swashbuckling film fare for a plenitude of orb appeal. The stage-screen tandem appears to lack the solid staying power of preceding eight-week "Show Boat" and 10-stanza "Great Caruso," but should earn a good ride just the same.

Leon Leonidoff's overall invention has a topical "Golden Harvest" motif that's set off by "The Neighborhood Mikado." Latter is a well-knit, colorful and sprightly parody on the Gilbert & Sullivan classic that's been fashioned by orchestr Raymond Paige and staff lyricist Albert Stillman. The mood is struck by the Glee Club on a stage inset and then develops in full panoply across the whole breadth, with the familiar characters taking their vocal turns at the mike. To close listeners, it's a cynical spree in which references to the Japanese Andrews Sisters, the poor man's Tony Martin, James Caesar Petrillo and the Brooklyn Dodgers (with their "willows") would undoubtedly be enjoyed even by diehard Savoyards.

There's nothing special about "The College Special" save the rah-rah number by the Rockettes, whose unerring-do precision tapstry merely brings down the house as per custom. Collegiate costumes spur the atmosphere. A prop train looks like the prop it is.

"Golden Harvest" itself features the Florence Rogge-choreographed ballet corps and a section of huntresses, and spotlighting the balletic trio of Bettina Rosay, Robert De Voye and John George. The autumnal setting fits characteristic decor to the onstage action and its bright accoutrements.

The between-productions acts are hypoed beautifully by two novelty turns. The Albins, mixed duo, operate as comedy adaptoists with some helpings of ballet buffoonery. The extra-tall male is attired in coattails that scream red, with his diminutive mate in ballet skirt. He tosses her around something horrible, climaxing with a sizzling shoulder revolve stint that draws a near-thunderous mitting.

The Dassies, two guys in sailor's rig, bring unusual timing and by-play to eccentric tumbling and knockabouts in which a table and a chair are deployed. Their antics hold the huge house steadily for a high score.

Raymond Paige overtures the symphony orch in Gypsy tunes and backs the production deftly. *Trau.*

Earle, Philly

Philadelphia, Sept. 15.

Erskine Hawkins' Orch (14), with Lou Elliott, Nellie Lutcher, Tommy Edwards, Derby Wilson, "Big Gusher" (Col) and Robinson-Turpin Fight (RKO).

Erskine Hawkins and his orch make a presentation out of the new Earle show, which offers such contrasting acts as Nellie Lutcher, newcomer Tommy Edwards and veteran Derby Wilson.

Hawkins and his 13 men (five reeds, five brass, three rhythm) kick things off with a solo-filled, off-the-melody arrangement of "St Louis Blues," in which at least six step out front to take a chorus before the mike, not to mention the run by maestro's own superbly screeching trumpet. Jimmy Mitchell doubles at the tenor-sax and vocals in an effectively delivered "Song of the Wanderer." Lou Elliott, the band's canary, does nicely with "I've Got it Bad and That Ain't Good," but she blew a gasket on the close of her encore number, "Black Eyed Blues."

Derby Wilson, a carbon of the late Bill Robinson whose hoofing style he does his best to emulate, is received very well. Wilson makes sure of his reception by virtually begging for mitt music from the customers, but he does it amusingly and earns the reward. His heel-and-toe work is tried and tested and sure to win both laughs and approval. His stepping holds up much better than his patter.

"Morning Side of the Mountain," which kited Tommy Edwards into attention via jukes and deejays, is the strongest of four songs, although Hawkins' backing of the folk item left something to be desired. Edwards works much better with the band in the jumpy novelty, "Mr. Jackson Was I." A real surprise was his resurrection of "It's All in the Game," a composition by the late former Vice President Charles G. Dawes.

Nellie Lutcher gets the top billing and the closing spot, and appears in front of the band with her own bass player and drummer. The pianist-singer teed off with a very fast "That's a-Plenty" and follows with "Birth of the Blues" and "Fine Brown Frame." At the insistence of the customers, she swings into "Hurry on Down" and her other recording triumph, "Real Gone Guy." Miss Lutcher's reception is good, although far from solid. In this she resembled the rest of the show, which is diverting and generally entertaining but without a standout.

Hard to tell how much of packed house at first Saturday night show was due to Robinson-Turpin fight films, which were also on bill. *Gagh.*

Capitol, Wash.

Washington, Sept. 15.

Fifi D'Orsay, Guy Raymond, Dolinoff & Raya Sisters (4), Gaynor & Ross; "Meet Me After Show" (20th).

This type of layout has little bo lure, though it's pleasant enough for those on hand. General pace is less varied and slower than usual setup here.

Headliner Fifi D'Orsay deserves A for effort, but rates far lower on the scale for actual results. French chantoosey of yesteryear still has plenty appeal in the visual department, and works with verve and typical native thoroughness to put herself and her tunes across.

Except for the oldsters who may have nostalgic affection for the onetime film star, she lacks the colloquial pitch for most of Capitol payees. Her constant gagging midway in a song, as well as between numbers, is on the jittery side and somewhat wearing. Constant harping on her age is a bit embarrassing after the initial chuckle. On the credit side, gal's Continental innuendos come over effectively in a few numbers. "La Vie Est Belle" and "If You Want to See Paris Look Into My Eye" garner audible praise. "Fightin' Feudin'," in a French hillbilly version, has merit, but seems to have appeal for only the language-wise. "C'Est Si Bon," too, has pleasing results. All in all, if the "new" D'Orsay, complete with sleek blonde hair-do, sticks to song rather than comedy, there's hope for the act.

Comic Guy Raymond fares better with his hillbilly brand of humor. His cadaverous homeliness in itself wins sympathy, and his intimate, folksy style clicks throughout. Best bet is a takeoff on stock softshoe terp pattern.

Dolinoff & Raya Sisters continue to milk their "blackout" gimmick to the hilt. Though terpers of only average stature, staging and production of act bring it to standout proportions. Opening doll shop routine is flashily costumed and executed. Mainstay is still, however, aforementioned gimmick, consisting of blacking out all or parts of terpers' bodies against a velvet backdrop. Effect of disembodied heads, gals dangling mid-air, etc., is rib-tickling and novel.

Gaynor & Ross do fine job of curtain-raising in a fast exhibition of skating skill confined to a small platform. *Lowe.*

Olympia, Miami

Miami, Sept. 16.

Irene Ryan, Eddie Peabody, Dick Hall, Wyse & Adams, Wynters & Angeline, Les Rhode House Orch; "Two Gals And A Guy" (UA).

Good measure of entertainment is contained in current fare with aud reaction on the healthy side most of the way.

Topliners Irene Ryan and Eddie Peabody score handily in their slots. Miss Ryan is an assured and versatile comedienne with a wide assortment of special song-comedy material to buttress her vet-versed way with a line or a gag. Works them artfully throughout to gain steady bowls and resultant begoff reaction.

Peabody is a master of the banjo, and with that pleasant and self-effacing style keeps them on his side and builds his plaudits throughout.

Local lad, Dick Hall, shows possibilities. Needs plenty of work to improve his delivery and approach. As is, gets by with a well-rounded collection of tunes, though rerouting could well be applied as well as elimination of one or two numbers that don't fit his youthful looks.

Ross Wyse, Jr., & Jane Adams handle their standard comedy ideas with usual assured and palm-earning delivery. Terps of Wynters & Angeline go well, with their cakewalk a standout. Les Rhode orch handles backgroundings in solid style. *Lary.*

Palace, N. Y.

The Bartons (4), Harlemonicas (3), Coco, Steve & Eddy, Sarah Ann McCabe, Jackie Bright, Bob Copfer Four, Chris Cross, Lalo & Musette, Steve Evans, Walton & Simon; "The Basketball Fix" (Realart). reviewed in current issue of VARIETY.

Booking the Palace is probably one of the toughest jobs in the vaude industry. Lining up 10 acts weekly into a bill that will carry balanced entertainment is one of the more harrowing assignments.

Indicative of the difficulties involved is the fact that Fred & Susan Barry, booked to open Thursday (13), couldn't make the spot in time. Another ballroom act was immediately set and was cancelled after the first show. Lalo & Musette was lined up subsequently and they're staying. They're under New Acts.

Some of the turns couldn't be set until the last minute, but the program turned out nicely, despite the fact that there were a couple of obvious conflicts, with Coco, Steve & Eddy doing knockabouts in the trey and Walton & Simon (New Acts) doing similar bit to close the show. Inasmuch as there was a decent lapse of time between both acts, it's forgivable. Other new turns on this session are the Harlemonicas, in deuce, and the Bob Copfer Four.

Openers are the Bartons, a family tap foursome, comprising two girls billed as daughters and a vet stage mama and papa. The girls do an extremely oldtimey turn, but the elders put some pep into the act which gives them a good send-off.

Coco, Steve & Eddy do their familiar comedy knockabout turn. They mix a good comedy line between tricks and get a winning mitt. Also in the novelty line is Chris Cross, who does a capable and imaginative ventriloquial turn with a variety of dolls. His cowboy puppet produces some laughs and the life-sized Mae Westish-looking mannequin has some borderline dialog, but it's well received.

Another novelty turn is by Jackie Bright, who does the familiar give-away act. Bright has a fast line of chatter and doles out a variety of articles with restrained lavishness. He gets laughs via the familiar hat game and has a baby-diapering contest that produces its quota of comedy. Goes over well.

Singer Sarah Ann McCabe displays an excellent song technique. She's familiar with musical comedy tunes, hits a good stride with a ballad and gets off handsomely.

The next-to-closing slot is held by Steve Evans, who has parlayed two sock bits into a huge mitt. His impression of the Polish drunk and the various types of laughers make for surefire audience acceptance. *Jose.*

Shea's, Buffalo

Buffalo, Sept. 13.

Frankie Laine, Marian Morgan, Gary Morton, Wells & 4 Fays, Clark Bros., Richard Bono House Orch, "New Mexico" (UA).

This loosely wrapped package is obviously framed as a showcase for Frankie Laine. As such, it is a strictly routine setup.

At a time when the industry is touting pictures as better than ever, it might be a master stroke for someone to conjure up something new in stageshow format as a shot in the arm for the deluxe first-run flagships.

The proceedings are backgrounded by the local standby orch onstage, crew of 15 being all brass except piano, bass and drums.

Gary Morton, on furlough from the niteries, emcees the runoff with his standard gags and antics in which the customers seem to rejoice. Wells & the 4 Fays open with a fast acrobatic stint.

Marian Morgan is a fresh and striking chantoosey with a pleasantly diversified rep. Unfortunately, either the p.a. system or her delivery flatted her melodies to the point of distraction. Her slow-paced opening "Debbil Moon" was followed by a snappy "Crush on You," and "Stop the Music," a novelty number in her own metier. Nothing could blunt the lovely "Hello Young Lovers," although it is just over Miss Morgan's capabilities. Her "Can't Get Him Off My Mind" was smacko, followed by a lively roundup with "In Love With a Wonderful Guy."

Clark Bros. are hardworking, accurate tapsters who deliver a peak terping performance, but their comedy is anti-climactic.

Laine, with Carl Fischer at the ivories, is pie in the sky for the heppies. There is only one Laine extant and you take him or leave him as is. Although he squeezes his lyrics and stylizes his delivery until any resemblance to the original is accidental, his showmanship makes everything bullseye with the sendees.

Opening with a personalized "See You After the Show," Laine segues into "Rose, I Love You" and follows with an ecstatically received "My Desire." "Girl in the Wood," with its haunting "Remember - Me - For - The - Rest - Of - Your - Life," is in his idiomatic best, although "The Day Isn't Long Enough" in more melodic line proves a runnerup. Encore "Jezebel" is tailored to Laine's delivery, and it slays the litterooos for a curtain-closer.

Attendance lean opening-day supper show, but seats filled rapidly before bowoff time. *Burt.*

Casino, Toronto

Toronto, Sept. 14.

Marilyn Maxwell, Lee Davis Wright Bros., Tubby & Spats, The Workmans, Jimmy Cameron, Archie Stone House Orch, "That Hagen Girl" (WB).

Marilyn Maxwell of pix and recent Bob Hope tours is the marquee lure of current Casino 67-minute package. In a white strapless gown the well stacked songstress strikes enthusiastic customers as a luscious dish who draws admiration on entrance. Unknown to the palm-pounders was that she was suffering from a heavy cold that accented her husky and sexy delivery and that she will return to the Coast after this engagement for a needed rest.

In first half of act, Miss Maxwell goes over well as a polite personality and ladylike chanteuse on looks and gently undulating delivery, notably for her "Shanghai," "Why Did I Tell You," "Come Rain" and "Come On-a My House," but she should drop the gag of inviting some down-front male onstage to clown "Embraceable You." It's pointless and tasteless after pre-selling of values of intrinsic ladylike qualities, plus her own singing talents that hold the entranced customers. On talent and delivery, together with appearance, Miss Maxwell can play her stint alone on audience appreciation and applause.

Rest of bill is satisfying routine with Wright Bros. on for taps, cross-stage slides, splits and challenges, Tubby & Spats, boy and girl, for ill-spotted eccentric acrobatics and mutual mayhem, including face-slapping. Dave & Dotty Workman for their Swiss bellringing and musical glasses; Lee Davis for his politico patter and hypochrondia symptoms. Jimmy Cameron valiantly attempts to knit and sell a pleasant but unstartling package redeemed, of course, by Miss Maxwell's presence. *McStay.*

Palladium, London

(Continued from page 66)

Spanish attire to good hand. Followed by Leslie Welch, famous for his radio appearances on Ted Ray's program. Act, despite comprising the answering of questions pertaining to dates of famous sporting events, is put over with speed and alertness, with never a dull moment. Not ideal vaude fare, but still novel and well liked.

The Three Lederers, two men and femme, offer fast club juggling with added novelty of tossing lighted clubs on darkened stage. For encore, one of the men lights a cigarret with match tossed in the air.

Ted Ray, radio fave, is best raconteur in vaude, with most of his yarns slightly indigenous and told at top speed. His fiddle playing is worthy, but his impreshes of Charles Laughton, Winston Churchill and Jimmy Durante are below standard.

Hazel Scott, closing show, sets 'em agog with her fine pianoing of Rachmaninoff's "Prelude," all jazzed up; "Over in the Corner" and fast tempo boogie-woogie held crowd without a single walkout.

Woolf Phillips, besides maestroing, also emcees the show, introing all newcomers. *Rege.*

Borscht Capades

(Continued from page 66)

good choreography and do hit a folksy quality, but there's little class in the execution. Jackie Hilliard does the production singing chores nicely and his own spot is well received.

On budget and entertainment "Borscht Capades" is some notches below the calibre of usual Broadway revues. But it's a step in the right direction as far as language entertainment is concerned. There's a common denominator of folk humor and songs that appeal to all groups. "Borscht Capades" brings out some of it. *Jose.*

Apollo, N. Y.

Johnny Hodges' Band (11), Two Speed Kings, Bette McLaurin, Pigmeat & Co. (3), Roy Benson, The Orioles (5), "Squared Circle" (Mono).

Sparked by the marquee pull of the Orioles, one of Harlem's favorite singing quintets, and the initial N. Y. appearance of Johnny Hodges' new band the current mesh at the Apollo offers an attractive, neatly paced bill that should please the house regulars.

The Orioles wrap up the show in the closing niche with their interesting vocal arrangements and top song salesmanship. Combo's appeal is directed at the bobby-sox crowd who respond after each song rendition with plenty of appreciative howls and hefty suitting. They work with assurance and know how to get a double entendre out of the most innocent lyric. All this is to their advantage. Group opens nicely with "Happy Go Lucky Local" and progresses steadily with each succeeding number. "Tell Me So," "A Fool in Love" and "I Need You So" get warm reaction.

Johnny Hodges, who left Duke Ellington's orch about six months ago to form this unit, displays some okay musicianship but band as a whole doesn't seem to get off the ground until its rendition of "Castle Rock." Number comes across with tremendous drive with Al Sears, another former Ellington sideman, delivering some torrid sax licks. The maestro also gets across a solid tenor sax workover of a pleasant tune entitled "Gentle Breeze."

Stage layout of band helps dissipate overall effect. Working with three rhythm, four brass and three reed besides himself, on a band podium that's been used for 15 men or more, Johnny Hodges and his sidemen give the appearance of being a sparsely populated aggregation. Management should devise better seating arrangements for the smaller bands because the empty spaces on the podium are too distracting and destroy any illusion of musical fullness that a 10 or 11-man band can create.

Bette McLaurin, an Apollo amateur night winner, returns for her second pro turn here with a flock of sock song interpretations. Gal's assets, good looks and a powerful set of pipes show to advantage. She belts across "Lover, Come Back to Me" and "Cottage for Sale" with impact. Best, however, is windup number, "Masquerade Is Over," a showstopper.

Roy Benson, okay magico, displays okay legerdemain in the next-to-closing. His wry interpolated comments help build the turn. Benson rips the audience himself, and his tricks in an affable manner that projects. Gets good mitt throughout.

Pigmeat & Co. handle the session's comedies in their usual rough and tumble styling. Sketch pleases despite vintage. The two Speed Kings, Negro dance team, are listed in New Acts.

Changing of Guard

Continued from page 3

the steps, flanked by their staffs. The Russian band plays their Shostakovitch national anthem while their MPs lower the hammer and sickle flag over the building. All salute at rigid attention. Then it's the Star Spangled Banner always good for a spine tingle under the circumstances like this so far from home while the Stars and Stripes slowly mounts the central flagpole above.

Finally the troops march past. First the Soviets in their modified goosestep, stiff and curiously savage with bayonets. The Russian band, bright in the purple and olive uniforms of the MVD field troops, is the nearest thing to a display of gayety the Soviets allow themselves. After the Reds the Americans, led by their smaller but plenty loud 49th Army Band, brought from U. S. headquarters in Salzburg for the occasion, swing past, white gaiters flashing in the easy U. S. marching cadence in sharp contrast to stiff Russian drilling. The band will be whomping out "Washing Post" or some other Sousa stalwart that is good for another Yankee thrill on the banks of the Danube.

The whole show is over in 20 minutes. The troops pile into busses (for the Americans) and ancient trucks (for the Russians who are always careful not to bring their U. S.-made lend-lease trucks and jeeps to this show); the crowds disperse, the U. S. dependents laughing and chatting on the sidewalk comparing notes and pictures long afterwards. Just like the Fourth of July parade in Fallen Arches, Wis.

VARIETY BILLS

WEEK OF SEPTEMBER 19

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; I Independent; L Loew, (M) Mess; (P) Paramount; (R) RKO (S Shell; T Tivoli; W Warner WB Walter Reade

NEW YORK CITY

Music Hall (T) 20
Ben Hudson
Hal Norman
Colleen O'Connor
Marshall Stewart
Helen Dodge
Antonia Wager
Bettina Rhodes
Robert De Cora
John George
Corps de Ballet
Sam Dee
Rockettes

Paloce (R) 20
Russell Merritt
John Gorton
Archie Robbins
Hazel Shaw & Ollie
Ballet
(8 to 6)

Paramount (P) 19
Lucy Piana the Bird South
Vandivoort Boys
Tony Pastor

Roxy (T) 21
Latin Quarter Show
Billy Daniels
Benny Payne
Latin Quarter Reception
Archie Dancers
Jack Kelly
Gloria Le Roy

BLOOMFIELD N J
Royal (W) 23 Only
Asylum of Horrors

CHICAGO

Chicago (P) 21
Frank Lee
Alan Carney
Rosine Lamb
Duke Art Jr & Co

Oriental (P) 20
Jane Powell
Joe Termini
I Rockets
Sherman Hayes (I)

GREENSBURG PA
Manos (W) 21 Only
Asylum of Horrors

JOHNSTOWN
Majestic (W)
21 Only
Asylum of Horrors

LITTLE FALLS NJ
Oxford (W) 20 Only
Asylum of Horrors

MIAMI

Olympia (P) 19
Don Cheeks
Nibal Roman
Walsh Ward & Mitri
Leonardo & Anita
Bernhard Bros

PITTSBURGH

Penn (L) 20
Pepito Lane
Wells & 4 Fays
Clark Bros
Marion Morgan
Gary Morton

ROCHESTER

Loews (L) 20
Patti Page
Cass Mitchell
Cal Lawrence
Don Henry 3
B & M Carroll

WASHINGTON

Capitol (L) 20
Hector & Bird
Leon Navarro
Irene Ryan
Rigoletto Bros

Howard (R) 21
Boyd Raeburn Orc
5 Keys
Chris Powell & Blue Flames
John Mason Co
Baby Scruggs
Eddie Arnold
Billy Thornburg
Lea Demetrius
A & L Gomez

GRIMSBY

Palace (L) 17
Shirk Ron Sis
Hazel
Rajna & Raba
Hatch Shows

HACKNEY

Empire (L) 17
Deep River Boys
Carroll & Morris
Dick Philippo & Marta
Kennedys
Stuart & Gray
Cecilia Antonio
Tom Walsh

LINCOLN

Royal (L) 17
George Doree
Jesse Harris
Rita Carson
Dennis Edmundson
August Co
Carroll Levis Co

LIVERPOOL

Empire (M) 17
Morgan & Gray
Dorothy Squires
Renee Paul & Claude
H & A Pearson
Maurice Colbourne Co
Dennis James Co
Rose Rosser

LONDON

Palladium (M) 17
Gene Rose Lee
Hazel Scott
Tod Rio
Les Compagnons
De La Cherois
Irene Welch
Dick Henderson Jr & Sammy
I Rockettes

NEWCASTLE

Empire (M) 17
Les Spencers
Arthur Askey
Lorrain 3
Rustic Bros
Roger Carne
J Jakers
Ian King
Beryl Gilpin & Family
Heather Sis

NORWICH

Hippodrome (D) 17
Jimmy Day
Bonnie Rose
Jimmy Gardner
Gollmans

NOTTINGHAM

Empire (M) 17
Ray Bloom
Hayes & Sutton
Victor Seaforth
Arthur Askey
Richman & Jackson
B Wolfe Gipson
Peggy Walling
Penelope & Cedric
John Dover Girls
Gaspar de Ballet

PORTSMOUTH

Royal (M) 17
Rubio & Raven
Jewell & Warren
Leslie Adams
Moore Strange
Ross & May

SHEFFIELD

Empire (M) 17
George Robey
Denis Bung
Albert Whelan
Simon Gabriele
P & M Hunt
Dick Henderson
Peter Bernard
Jack Pilge
T & C Durante
Eugene Leslie

SHEPHERDS BUSH

Empire (M) 17
Max Wall
Radio Revellers
Dick James
Ken Morley
Fred Lowell
2 Valmeks
Tubbie & Inga
Tyne & Lochloy

SUNDERLAND

Empire (M) 17
Cheverte
Sam Costa
V & B Russell
Wilmots
Mongadors
Chas Warren & Jean
Philips Bros
Berg Reid

WOLVERHAMPTON

Hippodrome (D) 17
Sandy Dow
V & M Norman
Margit Morris
Johnnie Marsh
Beautigals
Morris
4 K Pulers
George Fairbairn
Brian Fowler
Kenton Williams

WOOD GREEN

Empire (M) 17
Blanche & Lane
Segl & Kensington
A & A Grant
Thomas Dee
Caroline & Richards

AUSTRALIA

AUCKLAND

His Majesty's (T) 17
Julius Greene
Alison Lee
Lynne Gedeing
Denis Denton
Ken Reid
Leon Kellaway
Cocco de Ballet

BRISBANE

His Majesty's (T) 17
Wally Ross
Louis Ross & Orons
Morrison & Family
2 Skating Norrons
Irene Sutton
Pan Sue Jen Tp
Dolores
Nan Donald
Celebrity Singers
Dodo Ballet

MELBOURNE

Tivoli (T) 17
Jim Ferraro
Alan Clare
3 Lou Friends
Pepita
Carmen Bros
Tipps & Dorin
Bev & Dorin
Bobo Mackinnon
Mary Chase
Lou Ritenie
Horace Burgin & Celebrity Singers
3 Les Maxies
Les Debonaires
Tivoli Ballet

SYDNEY

Tivoli (T) 17
Armand Denton
Marion Dawson
Tom Paxton
Devine & King
Gerti Burkhard
Cirbil
Marika Sears
Philip Tappin
Wim de Jong
Jacques Carlaux
Jimmy Rider
Joe Whitehouse
Cissy Davidson
Terry Scanlon

BRITAIN

ASTON

Hippodrome (D) 17
Lauri Lupino Lane
Brad Twins
Vera McLean
George Truzzi
Ann Wilson
Pop White & Maggie
Welcome Singers

BLACKPOOL

Opera House (D) 17
D & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke

Palace (D) 17
Carroll Levis Co
Christine Marden
Peter Sinclair
3 Venaris
J & B Buxham
M & J Ford

Tower Circus (D) 17
Charlie Cairoli & 3 Smiths
Rajee French Horses
Oscar Konyots
Lions
Gt Alexander Tp
Victor Julian & Pets
Four Animals
4 Richots
3 Lorandos
Hare Tp
Arrigonis
3 Moons
Jimmy Scott
Flying Constellation
Little Jimmy
Aquatics
Cirquettes

WINTER GARDEN (D) 17
Norman Evans
Jenny Carlton
Cannold Smith & Houdgrass
12 Whitelaw Girls
2 Xio Angels
Dalbia Dogs
Joy Beattie
Alina Mae
Gareth Lancelloe

BOURNEMOUTH

Hippodrome (D) 17
H & B Ben
4 Adagio Devils
3 Lumbos
Mayer Anthia
Ryan Sis
Varietta Girls

BRIGHTON

Hippodrome (M) 17
Georges & Lenneton
Florence Desmond
Frances Duncan
Arthur English
Lorando & Van
Eddie Gordon & Nancy
Harry Jacobson
Moon & Stanell
Donald B Stuart

BRISTOL

Empire (D) 17
Billy Whittaker
Paul Lay
R & I Clayton
Hall Lucier
Fire Marsh
Cliff Harvey
Jack Leonard
Gardiner & Baxter
Hi Diddle Diddle Duo
Terry & Joyce

BRIXTON

Empress (D) 17
Winnifred Atwell
Peter Sellers
Jimmy Wheeler
Joyce Gedding
Cox Twins
Miles Twins
Stan Jay & Joan Trixie
Anton & Joan

CARDIFF

Hippodrome (D) 17
Lazy Bean
Gabi Gall
Nicholls & Merrin
Kitty Burtt
Jimmy Elliott
4 Redheads
Cottrell Bros & Percival
Nixon & Dixon

CHELSEA

Palace (D) 17
Tommy Fields
Max Bacon
Mooney & King
Cafunda
Indiaire
Beth Lewis
Doris & Emerson
Shiela Mandy & Jerry
Dump Harris & Stan

CHISWICK

Empire (M) 17
Derek Roy
Sam Browne Singers
Ann Rae Glen
3 Angelos
Jess Seymour
Peggy Cavell
H & A Ross

EAST HAMPTON

Palace (D) 17
Frank Randle
Lou Aubrey
Rita Shearer
Jimmy Clitheroe
Hal Mark Co
I Palmers
Stan Stafford
A J Powell
Johnny Peters
Dagenham Girl Pipers

EDINBURGH

Empire (M) 17
Sugar Chile Robinson
Mayer & Manet
Amazing Briton
Arthur Dauber
Dennis & Lane
Alex James & Irene
Terry Hall
Lee Mathis

FINSBURY PARK

Empire (M) 17
Hal Monty
5 & 2 Harrions
William Keppel & Betty
Tanner Sis
Canjou Bros & Juanita
Betty Hobbs Girls

GLASGOW

Empire (M) 17
Renee Dennett
Delta Rhythm Boys
Flying Comets
Dave Willis

CANADA

EAST HAMPTON

Granada (D) 17
Hetsons
Manet & Manet
Leon Pierre Puppets
Lance King & Horse
Jimmy Elliott
Venable Harris & Christine

Cabaret Bills

NEW YORK CITY

Birdland
Arnett Cobb Orc
Roy Eldridge Orc
Tommy Tristano
Blanche Ramsden

Blue Angel
Odette Myrtil
Dorothea & Sander
Barbara Cook
Harold Cook
Simon Rose

Bon Soir
Alberta Hunter
Eugene Fields 3

Chateau Madrid
Gail Durston
Anita Alvarez
Sarita Herera
Catalina Orc

Copacabana
Joe E Lewis
Constance Moore
Ryan & MacDonald
Mel Jeffrey & Suzanne
Ted Nielsen
Dale Nannelly
M Duran Orc
J Alvarez Orc

El Chico
Rosita Rios
Rumschisky & Leon
Victoria Borrelo
Isabel Campo
Fernando Sirvent
Rodriguez & Ana
Ramon Torres Orc

Embers
Red Norvo 3
Bobby Hackett Orc

Glass Cage
Ben Blue
Edith Fellows
Clara Cadrone
Lemon Sarasino

Hickory House
Irving Grossman
Isaah Goldberg
Zamira Gon
Jimmy Born

Havana-Madrid
Bobby Rosete

Leon & Eddie's
Eddie Davis
Libby Dean
Al Talley
Carmen Montoya
The Rogers

Little Club
Renie Warren Orc

Mr. 1 FIFTH Ave
Downey & Fontelle
Hazel Webster

Old Roumanian
Sadie Banks
Leon Seiler
Irene Carroll
Carol Linser
Joe LaPorte Orc
D'Agosta Orc

Park Sheraton
Cy Coleman 3
Mimi Warren
Dorothy Holmes

Hotel Ambassador
Jules Tember Orc

Hotel Biltmore
Mischa Borinsky O

Hotel Bryant
Henry Jerome Orc

Hotel New Yorker
Bernie Cummins
Bernie Cummins Orc
Bernie Cummins Orc
Hayes & Sutton
Victor Seaforth
Arthur Askey
Richman & Jackson
B Wolfe Gipson
Peggy Walling
Penelope & Cedric
John Dover Girls
Gaspar de Ballet

PORTSMOUTH

Royal (M) 17
Rubio & Raven
Jewell & Warren
Leslie Adams
Moore Strange
Ross & May

SHEFFIELD

Empire (M) 17
George Robey
Denis Bung
Albert Whelan
Simon Gabriele
P & M Hunt
Dick Henderson
Peter Bernard
Jack Pilge
T & C Durante
Eugene Leslie

SHEPHERDS BUSH

Empire (M) 17
Max Wall
Radio Revellers
Dick James
Ken Morley
Fred Lowell
2 Valmeks
Tubbie & Inga
Tyne & Lochloy

SUNDERLAND

Empire (M) 17
Cheverte
Sam Costa
V & B Russell
Wilmots
Mongadors
Chas Warren & Jean
Philips Bros
Berg Reid

WOLVERHAMPTON

Hippodrome (D) 17
Sandy Dow
V & M Norman
Margit Morris
Johnnie Marsh
Beautigals
Morris
4 K Pulers
George Fairbairn
Brian Fowler
Kenton Williams

WOOD GREEN

Empire (M) 17
Blanche & Lane
Segl & Kensington
A & A Grant
Thomas Dee
Caroline & Richards

(Continued on page 72)

Legit Bits

New scene by **Jan de Hartog** was inserted for Friday night's (14) performance of his "Fourposter," at the Bucks County Playhouse, New Hope, Pa., but was yanked the next day. It will be revised and put back, however, during the show's return engagement this week at Olney, Md., with **Jessica Tandy** and **Hume Cronyn** co-starred . . . . **Robert Whitehead** took time off from his duties as managing director of the ANTA Play Series to go to Chicago for Monday night's (17) opening of his "Member of the Wedding" production . . . . **Peggy Cass** joined the cast of the straw-hat revival of "Pal Joey" for the final three weeks of its tour, at Miami Beach . . . . Sudden return of hot weather last Friday caught the management of the Broadway, N. Y., off base, so the house was uncomfortably warm for the opening of **Mae West's** return stand in "Diamond Lil." Also, the theatre's amplification system was improperly adjusted, so some of the cast, particularly the star, were inaudible.

Truscott Ripley, back in town after summering as a member of the resident company at Elitch's Gardens, Denver, has changed her name to **Patricia Ripley** . . . **Hartley Power**, who withdrew this week from the leading role in "Biggest Thief in Town," currently a hit in London, will play the part of Captain Brackett in "South Pacific," due to open Nov. 1 at the Drury Lane there . . . . **Hilton Edwards**, last seen in New York two seasons ago with his Dublin Gate Theatre company, will stage "Clandestine Marriage" this fall at the Old Vic . . . . **Helen Hoerle** will presagent the tour of "Autumn Garden," starring **Fredric March** and **Florence Eldridge** . . . . Producer **William R. Katzell** and his associate, **George R. Diamond**, were tapped with another judgment last week, this time for $5,785.25, brought by Kings Mercantile Co. Katzell Associates was also ticketed for another judgment for $26.95 brought by the Great Bear Spring Co. . . . "Summer Motley," new play by **Robert E. McKnoe**, author of "Silver Whistle," is being circulated by agent **Carl Cowl**. The same author's "Mulligan's Snug" has been announced for production this season by **Viola Robber** and **Nancy Carroll**.

Producer **Leland Hayward** moved his offices last week into the just-completed building opposite the new Carlton House, N. Y., where he'll make his town residence. However, he's retaining his same cable address: Haywire New York . . . . New Stages, which two seasons ago presented shows in the Bleecker Street Playhouse, in Greenwich Village, N. Y., plans a Broadway production of **Edward Caulfield's** "The Idea," which the Playwrights' Co. formerly had scheduled for this fall . . . **George Jean Nathan**, generally scornful of Broadway's commercial approach, showed in his Sept. 10 column in the N. Y. Journal-American that he can deal in that idiom if he wants, at least with some plays. His piece on the recent "Lace on Her Petticoat" opening was in two parts, the first being what he called a "practical" estimate that the Lindy's and Bardi's denizens could "understand without going to the dictionary." The concluding portion was his usual slant for those who, "having no stake in the production, obviously don't give a rap what its financial chances are or aren't and are interested solely in its quality." In both cases Nathan rated the show pretty mild . . . **Samuel J. Friedman**, already presagenting **Mae West's** return Broadway engagement, succeeds **Bernard Simon** this week on "Lace on Her Petticoat" and will also handle the forthcoming "Glad Tidings."

Jocelyn designer-wife of producer **Alexander H. Cohen**, moves from television into legit with tomorrow night's (Thurs.) premiere of "Out West of Eighth," for which she has done the costumes. She's also designing the togs for the incoming "The Number" . . . . **Sandy Kennedy** returned this week to his role of **Gertrude Lawrence's** son in "King and I," after a two-month absence on doctor's orders. **Rex Thompson** substituted . . . **Cy Feuer** left Monday (17) for the Coast to stay with the touring edition of his and Ernest H. Martin's "Guys and Dolls" production until after the Dallas opening . . . **Bert McCord**, who covered last week's "Bagels and Yox" opening for the N. Y. Herald Tribune, captioned his pan notice "Better Lox Next Time" . . . . The New Dramatists Committee and N. Y. City Center announced last week plans for a workshop at the Center this fall, as reported by VARIETY last spring . . . **Vera Ferguson**, actress-daughter of Jewish Theatrical Guild exec-sec **Dave Ferguson**, is touring in "Sailor, Beware" with **Mickey Rooney** . . . **Burgess Meredith** took over last week as stager of "Out West of Eighth," succeeding **Marc Connelly**, who withdrew because of the death of his mother . . . **Roddy McDowall**, who's made a string of films for Monogram release is in N. Y. to look for a play. Actor has appeared in stock but not on Broadway before . . . **David Stewart**, understudy to **Eli Wallach** in "The Rose Tattoo," into **Maxwell Anderson's** "Bazefoot in Athens."

Ramsey Burch, of New York, will serve as director of Dallas Theatre '52 for the coming season. He will be the group's first full-fledged director . . . **Rand Smith**, former director of the Dallas Lyric Theatre, will be administrative assistant for the New England Opera Theatre in Boston . . . **Betty Green Little** back in Houston to open the Little School of the Theatre . . . **John Kellogg** and **Maria Palmer** will costar in **Alfred Hayes'** "Girl on the Via Flaminia," slated for an October bow at the Circle Theatre, Hollywood . . . **Gregory Tallas** will direct for producer **George Boroff** . . . **Terry Kilburn** signed to play Marchbanks in the **Olivia De Havilland** "Candida" company . . . **Jacob A. Weiser** will again give courses in playwriting and dramatics at City College, N. Y. . . . **Prof. Napier Wilt**, of the U. of Chicago an authority on American drama, has been appointed dean of the humanities division. Wilt is compiling a history of the Chicago theatre . . . **Bob Heid** has taken over from **Robert Whitlow** as Lt. Cable in the Chi "South Pacific," with Whitlow bedded with virus. **Tausi** subs for **Norma Caldron** as Liat in the same company as the latter vacations.

Legit-film actor **Jed Prouty** a patient in St. Luke's Hospital, N. Y. . . . Character actor **Ivan Simpson** a patient in Lenox Hill Hospital, N. Y. . . . Producer-director **Margo Jones** planed to Dallas last week to visit her father, who underwent surgery. She's due back this week . . . **Alan Gilbert**, understudy for **Johnny Johnston**, co-star of "Tree Grows in Brooklyn" has expanded his motor-tinkering hobby by selling a Jaguar sports roadster to **Johnston** and a station wagon to **Roger Rico**, co-star of "South Pacific."

B'way Legit Stand Mulled For Drama Quartet's 'Don'; Oxy Studes' Private Peek

Hollywood, Sept. 18.

Second national tour of the First Drama Quartet, in Shaw's "Don Juan in Hell," kicks off Sunday (23) in Amarillo, Tex. But producer Paul Gregory is sending the "cast" of Charles Boyer, Charles Laughton, Agnes Moorehead and Sir Cedric Hardwicke on a special one-night performance tonight (Tues.) at Occidental College here. It's strictly for publicity purposes. Arrangements have been made to stage a regular performance to permit Look mag photogs to lens the presentation for a layout.

The "Don Juan" show, a "philosophical debate," skedded for a one-nighter at Carnegie Hall, N. Y., Oct. 22, was sold out eight hours after the announcement, and a second performance has been skedded for Dec. 10. Negotiations now are under way for a Broadway stand, to open early in December. Limited engagement, would be in a regular legit house.

After the Amarillo bow, "Don Juan" plays successive one-nighters in Denver, Lincoln, Neb., Omaha and Duluth before hitting Minneapolis, where a three-day stand is scheduled. Winnipeg, Fargo, Burlington, Kansas City, Oklahoma City, Emporia, Peoria, Chicago and Lafayette follow, with other dates set at Des Moines, Milwaukee, Madison, Beloit and a Chicago repeat slated before the New York stand.

Longest stand on the tour will be six days in Montreal. Other cities on the schedule include Brooklyn, Newark, Hartford, Boston, Columbus, Philadelphia, White Plains, Greenwich, Buffalo, Rochester, Cincinnati, Huntington, W. Va., Pittsburgh, Louisville, Greensboro and Greenville, N. C., where the tour winds on Nov. 29.

Quartet's first tour last year hit a gross of approximately $250,000.

Roberta Peters, Met soprano back from London, where she sang the title role in "The Bohemian Girl,"

Over-Anxious?

P. W. (Bill) Manchester, femme editor of London mag, Ballet Today, who is in N. Y. this season as guest associate editor of Dance News, was at City Center, N. Y. last week to see a performance of the Jerome Robbins-Leonard Bernstein "Age of Anxiety" by the N. Y. City Ballet Co.

Miss Manchester, when asked her opinion on the ballet, was a little guarded. "We're not as anxious as you Americans," she said.

Heavy Show Biz Lineup For 'Remains' Backers; Capitalized at $75,000

Leland Hayward, who usually has an impressive list of show biz names among the backers of his shows, has another such lineup for his production of "Remains to Be Seen," Howard Lindsay-Russel Crouse farce due Oct. 3 at the Morosco, N. Y. The venture is capitalized at $75,000, with no provision for overcall. General partners, besides the producer, are Anna Erskine Crouse and actress Dorothy Stickney, respective wives of the authors.

Investors include Boris Karloff, $750; Edward S. Ely, husband of actress Jean Dixon, $1,500; Leo Freedman, presagent of the show, $3,000; theatrical printer Harold Friedlander, $750; company manager Carl Fisher, $750; Herman Bernstein, the producer's general manager, $1,500; Hilda S. Kook, wife of lighting technician Eddie Kook, $1,500; writer Frank Sullivan, $750; Crouse, in trust for his two children, $1,500; Nedda Harrigan (Mrs. Joshua) Logan, $750; the latter's daughter, former showgirl Ann Connelly Lester, $750; Ralph F. Warren, husband of author's agent Miriam Howell, $1,500; Author's League Fund, two slices of $3,000 and $750, respectively; Mrs. Howard Reinheimer, wife of the theatrical attorney, $750.

Also, theatrical attorney Henry

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Albany Playhouse to Bow Fifth Season With 'Time'

Albany, Sept. 18.

Malcolm Atterbury will open his fifth season of stock at the Playhouse Oct. 23, with "The Happy Time." Atterbury operates setup with his actress-wife, Ellen Hardies. Eleven productions will be offered during a 24-week span (the weeks before Christmas and Easter will be dark).

"Lady in the Dark" will be the Christmas offering, for three weeks. Atterbury also will probably try out a farce in which Jose Ferrer is interested. The Playhouse presented one tryout in 1949-50 and two in 1950-51.

Dalton Dearborn, who appeared in the two final plays of last season and in "Yellow Jack" the previous year, is to be the juvenile. All others in the resident company will be newcomers. Harry L. Young, director for the past three seasons and operator of the Brattleboro, Vt., Summer Theatre (Atterbury, Miss Hardies and several additional members of last season's Playhouse group appeared there), will probably go into television.

A 28-foot revolving stage, used by Orson Welles in "Five Kings," has been installed by the stage crew. An 18-inch rise from the former level will increase audience visibility.

'Darkness' Will Light Up Late Balto Legit Season

Baltimore, Sept. 18.

Legit is getting a belated start here, with Edward G. Robinson in "Darkness at Noon" slated for an Oct. 1 getaway under American Theatre Society—Theatre Guild subscription at Ferds. "Peter Pan," starring Veronica Lake and Lawrence Tibbett, is slated for a four-day booking Oct. 10, at the Lyric, local concert hall, which is also announcing the Metropolitan Opera production of "Fledermaus," for a three-day run beginning Oct. 19.

Don Swann, Jr., will get his season of theatre-in-the-round under way at the Sheraton Belvedere, Oct. 16, with David Lewis set to direct. Swann's strawhat Hilltop winds up this week after a profitable summer.

Inside Stuff—Legit

Helen Hayes picks the "10 most memorable stage performances" in the Sept. 22 issue of Collier's mag. Miss Hayes' choices are Frank Fay in "Harvey", Pauline Lord, "They Knew What They Wanted", Laurence Olivier, "Oedipus", Mary Martin, "South Pacific"; W. C. Fields, "Poppy", Jane Cowl, "Romeo and Juliet", Marlon Brando, "Streetcar Named Desire", Shirley Booth, "Come Back, Little Sheba", Laurette Taylor, "Glass Menagerie," and John Barrymore, "Hamlet." In an editorial note, Collier's spots "one flaw" in Miss Hayes' list: it doesn't include Helen Hayes. Mag cites her performance in "Victoria Regina" and adds its own compilation of the "10 most memorable plays in the repertoire of Helen Hayes."

"Love and Let Love," Anthony Brady Farrell production of Louis Verneuil's comedy, which opens Sept. 25 at the Plymouth, N. Y., has only six backers, of whom the star, Ginger Rogers, and the producer himself supplied 93% of the financing. The project is capitalized at $50,000, with no provision for overcall. Farrell himself put up $34,000 of the bankroll, with Miss Rogers contributing $22,500, the author's secretary, Florence Ryan, supplying $1,000, and the star's business representative, Morgan Maree, Jr., coming through with $750. Two remaining backers are not in show business.

Backers of "Out West of Eighth," Courtney Burr-Malcolm Pearson production of Kenyon Nicholson's comedy opening tomorrow night (Thurs.) at the Morosco, N. Y., include Pearson, $26,875; Burr, $8,750; the show's manager, Richard E. (Dixie) French, $5,375; George J. Pearson, brother of the co-producer, $8,000; producer-financier Mary K. Frank, $3,000; Actor's Fund president Walter Vincent, $3,000; actress Nancy Kelly, $1,500; Jean W. Pearson, the co-producer's wife, $1,500, and the show's stage manager Charles Durand, $750. Venture is capitalized at $75,000 with no provision for overcall.

Producer Max Gordon's current excursion into television production—as producer of the Frank Sinatra show for CBS—is in the nature of an experiment. There is no contract between CBS and Gordon; the latter wants to try his hand at it for seven or eight weeks, after which he will make up his mind whether he wants to stay in the field. At any rate, he has no intention of withdrawing from the theatre.

Producer Leland Hayward has been using a typical Charles Addams weird-characters cartoon for his ads on the incoming "Remains To Be Seen," in blowups at the Morosco, N. Y., which will house the comedy; at the Imperial, where his "Call Me Madam" is playing, and in three-sheets, etc., around town. Deal with the New Yorker mag, which features Addams' work, however, forbids use of the cartoon in any newspaper or magazine ads, even in the New Yorker.

N.Y. City Ballet Co. Adds Two Works in 2d Stanza

N. Y. City Ballet Co., in its second stanza at City Center, N. Y., last week, presented one premiere and a revival as additions to its roster, the two combined not having the powerful effect of the single new work of the opening week, "The Miraculous Mandarin."

Tuesday's (11) work, "A La Francaix," with choreography by George Balanchine to music by Jean Francaix, is a charming trifle in a spoof on ballet enlisting the fine talents of Andre Eglevsky, Maria Tallchief, Janet Reed and two others. Ballet concerns a handsome tennis player stealing a femme from her two immature boyfriends and in turn being wooed away by a visiting ballerina from out of nowhere. The dance line is simple, but with some tricky variations, and the gifted dancers carry it off in style.

Thursday's (13) revival, "Concerto Barocco," also choreographed by Balanchine to music of Bach, is a boring bit of business, more geometric than balletic, with much more attention paid to involved formations and positions than to dancing. Maria Tallchief and Diana Adams stand out in this one.

Troupe garnered an estimated gross of $37,000 in its second week at the Center, to equal the boff 37G take of the first. Similar biz this (the final) week would give the company the most successful home stand it's ever had, and put it into the black for the engagement, a rare achievement in the ballet industry. *Bron.*

D.C. Arena Preps 2d Year; First Season in Black

Washington, Sept. 18.

Arena Stage, town's theatre-in-the-round, reopens Oct. 2 after being shut down a month to give the company a rest, after 53 consecutive weeks of operation. House, which scales at a flat $1.50 for matinees and $1.90 for all seats nightly, wound up its first year of repertory in the black and with a considerable scrapbook of local critical acclaim.

The Arena tees off the fall season with a five-play subscription series, including "Julius Caesar," "School for Scandal," "Man With a Load of Mischief," "Ladder to the Moon" and "Summer and Smoke." Theatre is operated by Edward Mangum, former drama department head at George Washington U., Zelda Fichandler, who was his assistant at the university. Permanent company consists mainly of graduates of the local college drama course.

Bigley's 'Guys' Billing Adds More Confusion To Star List Muddle

Elevation of Isabel Bigley to name billing in "Guys and Dolls," at the 46th Street, N. Y., has created another muddled situation as to what constitutes "star" and "feature" listing. In this instance the program and ABC ads in the dailies list Miss Bigley as "starring," with Robert Alda, Martha Stewart (the latter currently subbing for Vivian Blaine) and Sam Levene. However, her name appears below the show title, which is actually feature billing, according to theatrical tradition.

Another recent, more or less similar case involved Charlotte Greenwood in last season's "Out of This World," at the Century, N. Y. In that instance, too, the program and ads used the word "starring" with the player's name, although it appeared below the title of the production. However, in that case the management was unable to give Miss Greenwood billing above the title, as composer Cole Porter's contract specified that he should have sole listing (except the usual small-type mention of the presenters) over the name of the show.

In the case of the "Guys and Dolls" leads, there is apparently no such contractual complication requiring the management to list the players below the show title. Producers' reasoning appears to be simply that the "Guys and Dolls" tag itself is more important as a boxoffice draw than are the performers' names. With the touring company of the show, however, Allan Jones and Jan Clayton have true star billing above the show title, perhaps because producers Cy Feuer and Ernest H. Martin consider their names better business come-ons or their agents were able to obtain the edge.

In Miss Bigley's case, when the management announced the upped billing, the various N. Y. dailies printed the statement at face value.

Frisco 'Christ' Pageant Curtailed to One Week

San Francisco, Sept. 18.

"Life Of Christ," the 30-scene pageant with a cast of 52, originally set for a four-week run at the 1,950-seat Oakland Auditorium, will be cut down to a one-week showing, due to inadequate opening (14) and advance sale.

Rave reviews welcomed the production, based on an all-faith appeal, with prices ranging from $1.20 to $3.60. Production is by Galard Sionsker.

Board Okays ANTA Reorganization Plan; Broadens Nat'l Structure

Revision of the organizational structure of the American National Theatre & Academy, in line with recommendations of the National Theatre Assembly held last winter in New York, were accepted last week by the ANTA board and will be submitted to the organization's corporate membership for ratification at the annual meeting in October. In general, the changes are aimed at expanding the membership and broaden the basis for election of board members.

The new setup will establish membership groups according to geographic location, branch of the profession, etc., with each member having a vote within his group for representation on the board. The various groups and their numerical representation on the board will be regional (15 reps), professional theatre (18), educational theatre (9), community theatre (9), public (12), plus six representatives-at-large to be elected by the 63 board members. The board will meet twice a year.

Between policy-making meetings of the board, the organization will be run by an executive committee of 14 (and the president) representing the various groups on the following basis: regional (2), professional (4), educational (2), community (2) and public (4). There will also be a finance committee of 10 to be elected initially by the board and to serve 10 years. Thereafter, it will elect its own replacements.

The new by-laws will eliminate all non-voting memberships and lower the dues for individual memberships to $8 a year. Other types of membership will include contributing, $25; sustaining, $50, and life, $1,000. Basic dues for organizations will be $25; contributing group, $50; sustaining group, $100, and life group, $1,000. A membership drive will be started immediately and elections will be held when a membership of 1,500 is obtained.

The new setup was drafted by a committee, elected by the National Theatre Assembly, under the chairmanship of Louis M. Simon, executive-secretary of Actors Equity, working with a committee appointed by the ANTA board, headed by Roger L. Stevens. The Assembly meeting, attended by representatives of various theatre groups throughout the country, was sponsored by ANTA. Its recommendations and the reorganization plan adopted last week by the ANTA board had the approval of Robert Breen, who recently resigned as executive-secretary.

'King' Xmas Eve Layoff Is Compromise; Closedown For Week Would Cost 35G

Scheduled Christmas Eve layoff of "King and I," at the St. James, N. Y., apparently represents a compromise between the cast and producers Richard Rodgers and Oscar Hammerstein 2d. Company is understood to have wanted to close for the entire pre-Christmas week, reopening Dec. 24, but the management came through with the modified plan.

Cast, particularly Gertrude Lawrence, reportedly found it tough going to play through the summer without a letup, and figured a week's pre-Christmas vacation would provide a physical and morale boost. However, the producers estimate that a dark week would involve about $25,000 expense, not including the anticipated $40,500 operating profit the show would miss for that stanza. So the one-night shuttering was decreed.

Explaining that this summer was the first she had ever played through in New York, Miss Lawrence has said privately that she would never again agree to such an arrangement. She did so this time because the $330,000 production largely depends on her performance and boxoffice draw. The actress usually spends the summer quietly at her and producer-husband Richard Aldrich's home near the beach, at East Dennis, Mass. She generally, but not always, breaks the summer with a guest-star appearance at Aldrich's Cape Playhouse, Dennis.

Hylton Dickers 'Guys,' 'Blondes' for West End

Jack Hylton, who flew over from London for the Sugar Ray Robinson-Ben Turpin fight, is dickering for "Gentlemen Prefer Blondes" and "Guys and Dolls" for the West End. He wants Julie Wilson, who recently closed for him in "Kiss Me, Kate," to return to London for either musical. Miss Wilson just opened at the Hotel St. Regis, N. Y.

Hylton is charged this year with the Command Performance show for benefit of the VABF (Variety Artists Benevolent Fund) which he'll stage at his Victoria Palace. Last year Val Parnell did it at his Coliseum.

Hylton returned to England over the weekend but is due back shortly.

Trans-Can. Tent Chain Set for '52

Toronto, Sept. 18.

With an unexpected first season's operating profit of close to $15,000 on Canada's introduction to theatre-in-the-round under canvas, the Toronto syndicate bankrolling Leighton K. Brill, producer, and Ben Kamsler, director, on the initial venture of this new type of entertainment here this summer, will back the managerial team on setup of six similar tent shows across Canada, plus the contract renewal of the parent Toronto venture, for the summer of '52.

Brill-Kamsler duo, who left over the weekend for their Hollywood homes, will return to the Toronto headquarters of the projected trans-Canada tent chain in February to get the six-situation plan under way. They're not yet ready to announce the specific locations, because of possible real estate upping of site prices.

Toronto venture was set up in midtown Dufferin Park, with 1,640 arm-rest chairs under the blue and gold tent, and gross for the 11 weeks of the initial summer season was just over $175,000 for an attendance of some 90,000 payers at $3.40 top and $1.15 minimum.

First four weeks of musicomedy production was dented by rain, plus fact that in-the-round was new to Toronto theatregoers. Some pressure was brought to bear to lower the scale to $3 top, but the Brill-Kamsler team refused; ditto their decision on no introduction of twofers. Scale will remain the same next season, but a subscription plan will be launched whereby subscribers will receive a 10% discount. The '52 season will open June 22 with "The Great Waltz."

Introduction of tent shows to Canada got under way last spring in New York when Leighton Brill, Oscar Hammerstein associate, met R. S. Lampard, Toronto broker.

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Indpls. Civic to Be Feted As Tarkington Memorial

Indianapolis, Sept. 18.

Rebuilt Indianapolis Civic Theatre will be rededicated as the Booth Tarkington Civic Theatre at the first performance of the late Hoosier playwright and novelist's legit play, "Seventeen," opening the 37th season, Oct. 3.

Reception in honor of Mrs. Tarkington will follow the performance. Tarkington made his last public appearance at the Civic in March, 1946, when it presented the dramatization of his novel, "Alice Adams," by Elizabeth Trotter, his secretary.

A profile of Tarkington as a young man (1904), in white Italian marble, his portrait by Wayman Adams, and a white marble statue of Ophelia from the Tarkington art collection, will be on permanent display in the Civic's lounge.

Improvements, made in the past two years at a cost of $150,000, include a complete new stagehouse, foyer, lounge and marquee, and enlarged auditorium. The project was planned as a Tarkington memorial.

Slow Growth

Theme of "Paint Your Wagon," the Gold Rush days in California, requires he-man types for chorus boys. Lads to get real authentic touch have been growing beards and fringes. Producer Cheryl Crawford is enthusiastic about the "new look" plus the publicity values.

Jack Yorke, company manager, is not as excited, however. "If one of these characters gives two-week notice," he asks, "where do I get a dancer with full beard to replace him?"

Merry Montreal Hassle As Bump-and-Grind Patrons Find Gayety Gone Legit

Montreal, Sept. 18.

The legit hassle at the Gayety Theatre here which started Aug. 25 when Mae West opened in "Diamond Lil," has become more snarled since to the bewilderment of the public, with manager-owner Phil Belanger and Broadway producers George Brandt and William Levine sharing the blame.

Mickey Rooney held the stage last week in "Sailor, Beware" which opened Monday (10) to luke warm reviews and a poor house. Last-minute decisions and telephone data in the French Canadian vs. Broadway versions of English didn't help to straighten out the Gayety management any (Belanger is an ex-burley impresario).

Localites are still getting yorks out of the lobby displays resulting in such garbled calls which led to the announcement that the next production would be Constance Bennett starring in "Shylock" instead of "Skylark," and "Gene" Parker to follow as the femme lead in "Detective Story."

A flack was brought in from New York during the "Diamond Lil" set to try and unravel the hassle. He left after two weeks, to be followed by a Montreal counterpart who spent sleepless nights and long hours waiting for someone or some people to make up their minds. His career as Gayety publicist was cut short, however, when Brandt arrived from New York, and the two came to verbal blows over exploitation, or the lack of it.

So it has gone since the opening, with confusing ads, unsatisfactory supporting casts and apparent theatrical condescension on the part of the producers unaware that the

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WESTPORT'S 134G TAKE BETTERS '50 BY $5,100

Total gross for the season just closed at the Westport (Conn.) Country Playhouse was $5,100 better than for the previous summer, according to a final check on the strawhat's figures. The converted barn, seating 695, played a 13-week schedule for a total take of $134,209. Biggest week, a new house record, was $12,819 drawn by Claudette Colbert in a repeat appearance in Noel Coward's "Island Fling."

Philip Langner, son of Theatre Guild co-director Lawrence Langner, who has long been partnered with producer John C. Wilson in the operation of the spot, was in active charge this summer. With the shuttering of the strawhatter he is readying a legit season at the Center, Hartford, and will also be associated with legit-TV director Martin Manulis in the operation of twin stock theatres at Nassau, Bahamas, and Palm Beach.

Shumlin Using Tele To Give 'Petticoat' Whirl

Producer Herman Shumlin has bought TV time on WNBT, N. Y., for his "Lace On Her Petticoat" production at the Booth, N. Y. Chainbreak spot announcements are being utilized as well as participation in some daytime programs.

Shumlin declined to reveal the size of his TV ad budget. He couldn't say yet whether the video campaign is producing results. The house was sold out Saturday night (15), he said, but how much TV had to do with it is difficult to determine, since the announcements had been used for only a few days.

Vamping 'Blondes' One of B'way's Top Shows; 440G Profits Paid to Date

"Gentlemen Prefer Blondes," which closed Saturday night (15) at the Ziegfeld, N. Y., after a run of 740 performances, was one of the top money musicals of recent Broadway history. The Herman Levin-Oliver Smith presentation, financed at $200,000 and produced for $206,000 (excluding bond), has thus far paid off $440,000 in profits. It has additional assets of about $75,000 in the form of undistributed profits, cash reserve and union bonds and deposits.

The musical version of the Anita Loos original novel and play, adapted by the authoress and Joseph Fields, and with music by Jule Styne and lyrics by Leo Robin, opened Dec. 8, 1949 after a Philly tryout. It drew rave notices from the first-stringers with the exception of a sharp dissent by Richard Watts, Jr. of the N. Y. Post.

Financing of the production was tough almost as drawn-out as the Theatre Guild went through some years before in raising the necessary coin for "Oklahoma." For months, producers Levin and Smith held auditions, wrote and phoned prospects and virtually buttonholed strangers on the street. On one occasion they planned to charter a plane and take a group of performers to Houston to audition for oil Croesus Glenn McCarthy. However, that project was dropped after producer-authors Richard Rodgers and Oscar Hammerstein 2d invested in the project, and various other angels quickly followed their lead.

The show made a star of Carol Channing, who as the shrewd nitwit, Lorelei Lee, drew enthusiastic reviews and three votes for the season's best femme performance in a musical in VARIETY's annual poll of the critics. Comedienne, who had clicked the previous season in "Lend an Ear," was unbilled when the musical smash opened and for many months thereafter, but was boosted to star rating last spring, when she signed an extended contract covering the road.

The tour, opening tomorrow night (Thurs.) at the converted-to-legit Palace, Chicago will probably include other stands at theatres controlled by the RKO film circuit, as well as regular legit stands booked by the United Booking Office.

Proser Hit by Judgment In 'Heaven on Earth' Suit

Ned C. Litwak, who was associated with Monte Proser in producing the 1948 Broadway musical, "Heaven on Earth," last week was granted summary judgment against Proser for $3,722.35.

Litwak had sued Proser in N. Y. Supreme Court on the claim that the latter had failed to pay off on a promissory note entered into in 1948. Judgment was ordered by Justice Charles Breitel.

Guild Road Meets For Tix Buildup

As part of its campaign to build up its road subscription setup, the Theatre Guild-American Theatre Society will hold a series of subscription committee meetings in various cities, with stars, authors and directors of its touring shows as guest speakers. Since local subscription committees generally include 1,000 or more members in key towns, the sessions will be major undertakings and will be held in regular legit theatres.

First such meeting will be today (Wed.) at the Plymouth, Boston, where the Guild revival of "Saint Joan" is currently playing a tryout stand. Uta Hagen, star, and Margaret Webster, stager of the production, will address the session, which will be chairmaned by Mrs. Harold Hodgkinson, director of the Massachusetts Theatre Guild Committee. Latter group numbers over 1,200.

Another such meeting is slated for Oct. 2 at Ford's, Baltimore, where the Playwrights Co. production of "Darkness at Noon," a Guild subscription offering, will be playing at that time. Edward G. Robinson, star, and Sidney Kingsley, author-director of the Critics' Circle Award drama, will be guest speakers, and Harry Bender, head of the local committee, will be chairman.

Although the Guild-ATS subscription setup has been in existence for years, the expanded local committee idea is a new development. Lawrence Langner, Guild co-director, has had great success with a somewhat similar arrangement at his Westport (Conn.) Country Playhouse, where subscription patronage in recent seasons has comprised about 75% of the strawhat's total attendance.

Warren Caro, Guild executive-secretary, is in charge of the road subscription setup.

Fry's 'Sleep' Is Set For N.Y. Premiere in Church

Christopher Fry's "A Sleep of Prisoners," current critical success in London, where it is being presented in a church, has been acquired by Luther Greene for production in St. James Church, N. Y. The cast and production at St. Thomas Church, London, will be imported for the New York engagement, and the original director, Michael Macowan, will repeat the assignment here. The play is to open Oct. 16 and tour after the local run.

The Fry drama, written for performance in a church, deals with a group of prisoners of war confined in such a spot. Except for four bunks and lighting effects, the play is done without scenery. The London cast coming for the engagement comprises Leonard White, Stanley Baker, Hugh Pryse and Denholm Elliott, the latter having been seen here last season in "Ring Round the Moon" and "Green Bay Tree."

Greene's previous Broadway productions have included "Tower Beyond Tragedy," starring his wife, Judith Anderson, and "Ghosts," with Alla Nazimova, and "Walk Into My Parlor." Profits and the church's share of the gross from the engagement will be donated to religious and cultural organizations.

J. J. Shubert Raps Tuners And Grins for 'Fictitious' Services in Cincy Tiff

Cincinnati, Sept. 18.

Status of Cincy's legitimate theatre for the new season continues muddled, with no bookings to date, in the wrangle between the Shuberts and unions over pay increase demands. Musicians, stagehands and ticket sellers asked J. J. Shubert, during his recent visit here, for a 10% boost. Shubert countered by offering to sell his interests' Cox and Shubert Theatres here.

Latest gripe by Shubert came last week in a letter to Noah Schechter, resident manager. He said the musicians and stagehands "always received the lion's share of whatever came into the boxoffice and left very little for the theatre to carry on." Shubert contended that "in most cases, receipts seldom covered carrying charges" and blamed musicians and stagehands for exacting "well over $1,000 weekly for labor that is not required."

His ultimatum stated that "we have carried on for over 25 years and have borne all the expenses and run all the risks. The time has come for the theatre owner to be protected from these taxations for entirely fictitious and unnecessary services."

Bob Sidell and Raymond Fabing, officials of the musicians' and stagehands' locals, said their men have not received raises since 1948 and expressed willingness to make a deal with the Shuberts on a long season, rather than for only about 11 weeks' work a year.

Maslow on 'Dybbuk'

Modern dancer Sophie Maslow is joining the N. Y. City Opera Co. to do the dances for David Tamkin's "The Dybbuk."

Plays Out of Town

Top Banana

Boston, Sept. 18.

Poola Stone & Mike Sloane production of musical comedy in two acts (20 scenes) with book by Hy Kraft, words and music by Johnny Mercer. Stars Phil Silvers. Featured Rose Marie, Jack Albertson, Linda Doherty, Judy Lynn, Bob Scheerer, Joey Faye, Zachary A. Charles, Herbie Faye, Eddie Hanley, Hal Loman, Walter Dare Wahl, Joan Fields, Bradford Hutton, Johnny Trama. Staged by Jack Donohue; dances by Ron Fletcher; sets and lighting, Jo Mielziner; costumes, Alvin Colt; musical director, Harold Hastings; orchestrations, Hans Don Walker; vocal arrangements and direction, Hugh Martin; production associate, Harry Zevin. At Shubert, Boston, Sept. 17, '51.

Danny ..... Eddie Hanley
Vic Dante ..... Jack Albertson
Tommy ..... Bob Scheerer
Walter ..... Walter Dare Wahl
Jerry Biffle ..... Phil Silvers
Cliff Lane ..... Linda Doherty
Nur ..... Herbie Faye
Pinky ..... Joey Faye
Betty Dillon ..... Rose Marie
Sally Peters ..... Judy Lynn
Man ..... Johnny Trama
Rita Winwell ..... Zachary A. Charles
Mr. Parker ..... Bradford Hutton
A Model ..... Sheila Bell
Featured Dancers Hal Loman, Joan Fields, Yvi Gomez, Gordon Dean, Jay Hobert, Vera Smith, Joy Skyler, Gloria Smith, Thelma Tadlock, Polly Ward, Nikki Del Rio, Bill Joyce, John Loverde, George Moore, Walter Sigro, Bill Somerville, Ken Lemmon.

Singers: Marion Burke, Sara Dillon, Mary Hennon, Betty Holland, R. J. Kealing, Lionel Shelle, Judy Sinclair, Beverly Weston, Don Campbell, Don Covert, Herb Fields, Ken Harvey, Claude Hunter, Bob Kale, Doug Luther, Don McKay.

It seems obvious that "Top Banana," the Hub's first musical this season, is slated for hitdom especially for Broadway audiences, but it is also obvious that plenty of cutting and pruning are in order.

However, this shouldn't be too difficult, for there's a wealth of material, talent and six weeks' leeway for polishing before hitting Broadway. As it stands now, most of the trimming is needed in the first act, specifically the business where Phil Silvers, the supreme egoist TV funnyman, autographs his ghost-written book in a department store. This bogs down in the laugh department and surely needs scissoring. Another overlong stint is the checkbook ballet depicting a department store salesgirl's dream. Although expertly and imaginatively staged and danced, it fails to click. However, these are minor faults that can and undoubtedly will be doctored before the musical leaves here.

On the other side of the ledger, Silvers as a thinly veiled carbon of a well-known TV comic, whose initials are Milton Berle, scores solidly in several hilarious burley bits aided at various times by Herbie Fay, Joey Faye, Walter Dare Wahl, Johnny Trama and Eddie Handley. Notable among these is a sketch with Wahl and Trama involving a ladder in an attempt at elopement. Another sketch with Silvers and the Grenadiers vocalizing "A Dog Is A Man's Best Friend" to the yowling accompaniment of a huge airedale is a show-stopper. Topper, however, is the burlesque of a burlesque complete with a stripper, bored chorus gals and smug juvenile, as depicted by Silvers.

Rose Marie gets a solo spot in each act, with the second act opener, a vivid and colorful Latino dance, giving her a big moment following a not too solid "I Fought Every Step Of The Way" in the first act. Judy Lynn is adequate as the salesgal in love with Lindy Doherty, a local product making his first legit appearance here, who scores in a well-tailored role. Ballet stints by Hal Loman, Joan Fields and the ensemble are top-drawer, albeit lengthy in the first act. Johnny Mercer's score contributes several tuneful ballads, "That's For Sure" and "You're So Beautiful," with the remainder relying on the cleffer's clever lyrics. However, the show could use a couple more substantial tunes.

The resplendent costumes of contemporary musicals are much in evidence throughout. Calvin Colt having contributed a wide variety of amusing creations both for the scenes with the models and the comics. Jo Mielziner's sets are obviously designed for extreme mobility, and are shifted with such finesse that not a single dead spot appears in the whole show so far as moving along is concerned.

In fact, speed is the thing throughout the show with Silvers' split-second timing setting the pace.

Where the material fails to sustain the level, however, the contrast is very unfavorable, and this offers the toughest problem in the rewrite.

As for Silvers, this is one of the best things he's ever done. A master of timing, change of pace, rapid-fire delivery, ingenious business and all-around mimicry, he is the heart of the show. When he and his comic supports are on stage, this is a solid attraction. When he is off, the trouble generally begins.

This trouble, however, is clearly temporary. When they get through with "Top Banana," it'll be top entertainment in the current rowdy style of musical shows. *Ehr.*

Paint Your Wagon

Philadelphia, Sept. 18.

(Inner) Crawford production of musical in two acts (16 scenes), with book and lyrics by Alan Jay Lerner, music by Frederick Loewe. Stars James Barton; features Olga San Juan, Tony Bavaar, James Mitchell. Directed by Daniel Mann; dances and musical ensembles, Agnes de Mille; scenery, Oliver Smith; costumes, Motley; lighting, Peggy Clark; musical director, Franz Allera; orchestrations, Ted Royal; production associate, Ben Lawrence. At Shubert, Philadelphia, Sept. 17, '51.

Ben Rumson ..... James Barton
Jennifer ..... Olga San Juan
Salem Trumbull ..... Ralph Bunker
Steve Ballmark ..... Rufus Smith
Pete Billings ..... James Mitchell
Lake Whipple ..... Robert Penn
Chaney Jourdet ..... Ken Medford
Mike Mooney ..... John Randolph
Dan Newcomb ..... David Thomas
Sunny Vine ..... Tom Ai
Lee Zon ..... Chun Tao Chen
Edgar Crocker ..... Richard Aherne
Sandy Twist ..... Jared Reed
Reuben Sloane ..... Gordon Dilworth
John Valentes ..... Tony Bavaar
John Witherspoon ..... Daniel Reed
Sarah Woodling ..... Jan Sherwood
Jacob Woodling ..... Jack Wheeler
Elizabeth Woodling ..... Marilane Marlele
Butchie ..... Bert Matthews
Yvonne ..... Gemze de Lappe
Suzanne Duval ..... Mary Burr
Carmelita ..... Lorraine Havercroft
Ray Sanders ..... Gordon Dilworth
Coachman ..... Bert Matthews

Singers: Edward Becker, Jack Dabdoub, DeBoat Anderson, John Anderson, John Faulkner, Robert Playello, John Schick, Dave, John Schmidt, John Smith, Newton Sullivan, Vendor Tedick, Edgar Thompson, Ted Thurston, Norman Weise, David Thomas.

Dancers: Paul Dean, Tamara Chamberlin, Jim Dunup, Katia Gelenoff, Dorothy Hill, Stewart Hodes, Robert Morrow, Dick Price, Charlotte Rae, Mavis Ray, John Sandal, Giselle Scottick, James Tarbutton, Dona Murat, Gemze de Lappe, Jean Houlihane, Mary Burr, Carmelita Lunza, Lorraine Havercroft, Frederick Schaefer.

The yeoman work of that veteran trouper James Barton is the outstanding feature of "Paint Your Wagon," Philly's first musical of the season. Barton, just returned from Hollywood and absent from local footlights since O'Neill's "Iceman Cometh," does just about everything an actor can be called on to do in this Cheryl Crawford production, including singing, dancing and giving a sound and authentic dramatic impersonation of a salty old prospector back in California, circa 1853-54.

When the new tuner is good, Barton sparkles so much the more. When it falters, as it does in both acts he holds it up in heroic style. He has the first singing of the show's topnotch song possibility—"I Still See Eliza"—and engages, either via hoofing or vocalizing, in two other well-liked numbers, "In Between" and "What Do Other Folks Do," and even in the libretto's most banal moments. And it has some in act two that cause wonder as to what has happened to the author of "Brigadoon." Barton flashes with consummate ease and nonchalance and manages to create and hold the illusion of a real flesh-and-blood character.

As far as the aforesaid libretto is concerned, let it be said that Alan Jay Lerner, author of both book and lyrics, has completely reversed his field of "Brigadoon" by exchanging light and gossamer fantasy for lusty, gusty realism.

Here is unusual material for musicals, with first-nighters comparing it only to the Stallings-Youmans-Hammerstein "Rainbow" of two decades back. That one, of course, was a flop although possessed of some sterling qualities. "Wagon" has some of those same sterling qualities but keeping the metaphor in line with the show, it's going to take a heap of digging to ever get this lode out of the ground and into the bank. Pay-dirt isn't too clearly emphasized as of now.

In addition to Barton's electrifying performance as old Ben Rumson who founds a town, buys a wife (his second), sends his glamorous daughter to an exclusive eastern school, sees his town go broke and stagnant, and then is still around when a big "strike" is made "Wagon" has other moderately favorable aspects.

Cast, on the whole, is good, with several including James Mitchell, remembered from "Brigadoon," not getting his chances as a great dancer. Olga San Juan, also of Hollywood, is attractive and for the most part able as the heroine old Ben's daughter whose presence as the only female in the place until the arrival of a coach-load of "fandangus" has all the men plumb worried. Tony Bavaar, As the hero, is possessed of a fine baritone voice and it's a shame his part doesn't give him better chances.

Marianne Marcle has the role of the gal sold to Rumson by her Mormon husband, when latter is told that if he wants a freehold property he'll have to be content with a single spouse. She's okay as far as chances go. So are Robert Penn and Rufus Smith among the actors and Mary Burr among the dancers.

Speaking of dancing, Agnes de Mille has a much too long ballet in act two which doesn't seem in keeping with more recent trends. The Frederick Loewe score, while a long way from "Brigadoon," has plenty on the ball. From this corner, "I Talk To The Winds," "I Still See Eliza" and possibly "How Can I Wait" are top lyric possibilities, with such comedy, and essentially production, numbers as "They Call The Wind Maria," "In Between," "Hand Me Down That Can O' Beans" and "What Do Other Folks Do" outstanding. The lyrics are excellent—better in fact than most of the book's spoken dialog.

The scenic background of the musical is both artistic and authentic, with Peggy Clark's lighting again a feature. Oliver Smith deserves a hand on those mountain and sky backgrounds, and Motley's costumes are properly colorful and also plausible, with members of the chorus wearing bonafide beards.

However, Miss Crawford and Daniel Mann, director, and others concerned must go into an immediate huddle, and what they do to get the gold from them that hills will have to be drastic. *Waters.*

The Beaustone Affair

Hollywood, Sept. 11.

French Productions (by arrangement with Wallace R. Parnell) presentation of mystery in three acts (four scenes) by L. Len Rap. Produced by Floyd Christy. Directed by William Jarvis. Setting by Rita Glover. At Las Palmas, Hollywood, Sept. 11, '51. $3.60 top.

Mary Wright ..... Dorian Bruce
Alice Weaver ..... Molly Glessing
Lucy Devitt ..... Felippa Rock
Janet Grange ..... Lee Dane
Maisie Lloyd ..... Muriel Sweet
Angus Bourne ..... Edward Stidder
Sheila Clarkson ..... Gloria Eaton
Arthur Squires ..... Gilbert Tallman
Detective Insp. Brooks ..... Matthew Boulton

Pre-opening warnings that "The Beaustone Affair" was a "sensational shocker" serve only to prove once more that the British are extremely patient people. American audiences are more apt to be bored than shocked. This L. Len Rap script is slow and talky. It might, however, be re-written into a fairly good road offering.

Supposedly based on fact (a la "The Winslow Boy"), drama is set in a fin-du-siecle English girls' school. The mysterious death of a pregnant student touches off an investigation that reveals scandalous circumstances and leads to a not-too-surprising "surprise" climax. Play never attains any real pace until the third act, when Scotland Yard takes over, but the first two stanzas could be speeded without too much difficulty.

Chief drawback in the current production is the almost documentary realism with which the script is handled. The rigid adherence to reality loses some of the dramatic properties of the script, and the device of having the play narrated heightens the too realistic air.

William Jarvis' evenly-paced direction extracts competent, though not standout, performances from the cast. Best is Filippa Rock as the emcentie stude, but the plot gets her offstage too soon. Three males seen onstage all earn attention, with Matthew Boulton expertly typifying the Scotland Yard man, Edward Stidder winning applause for his characterization of the elderly watchman, and Gilbert Tallman (who stepped into the role virtually at the last moment) scoring as the family lawyer. Femmes who make their verbiage count are Lee Dane as the headmistress and Dorian Bruce and Molly Glessing as teachers.

Rita Glover has contributed a handsome single set and the production has been expertly dressed. Effort involved is far better than the material. *Kap.*

Saint Joan

New Haven, Sept. 13.

Theatre Guild presentation of Margaret Webster production of drama in two acts (six scenes) and epilog by Bernard Shaw. Stars Uta Hagen; features John Buckmaster, Andrew Cruickshank, Alexander Scourby, Robert Pastene, Frederic Warlock. Sets by Richard Harrison; costumes by Elmer Robbins; original music by Lehman Engel; production under supervision of Theresa Helburn and Lawrence Langner. At Shubert Theatre, New Haven, Sept. 13, '51. $3.60 top.

Robert de Baudricourt ..... James Daly
Howard ..... Will Davis
Joan ..... Uta Hagen
Bertrand de Poulengey ..... Preston Hanson
Archbishop of Rheims ..... Frederic Warlock
Duke de la Tremouille ..... Norman Roland
Page ..... Joseph Dooley
Gilles de Rais ..... Frederic Warriner
Captain La Hire ..... Paul Ballantyne
Dauphin ..... John Buckmaster
Duchess de la Tremouille ..... Sylvia Farnham
Dunois ..... Robert Pastene
Page to Dunois ..... Terry Green
Earl of Warwick ..... Andrew Cruickshank
John de Stogumber ..... Dion Allen
Pierre Cauchon ..... Alexander Scourby
Page to Warwick ..... Tom Hughes Sand
Inquisitor ..... Frederick Rolf
Canon D'Estivet ..... John Straub
Thomas de Courcelles ..... Frederic Warriner
Brother Martin ..... Kendall Clark
Executioner ..... Preston Hanson
A Gentleman ..... Paul Ballantyne
Ladies, Courtiers, Monks, Doctors, Assessors: Martine Bartlett, Joseph Dooley, Hilt Bedford, Martin Fallroy, Nancy Wickwire, Van Williams, Sylvia Farnham, John Straub, Norman Roland, Jon Dawson.

If there is a crack in the armor of the almost exclusively escapist entertainment trend that has hit Broadway playgoing, this Theatre Guild offering of the Shavian version of the Maid of Orleans should break through for a comfortable margin of acceptance.

Colorfully presented, brilliantly directed and superlatively acted, "Saint Joan" should catch on with legit fans who relish high quality in their stage fare. It's a costume play, a term which automatically turns aside a certain proportion of theatregoers, but its many fine features should help to overcome that obstacle. If they won't accept this one, maybe serious-minded producers better just fold up their tents and put them in mothballs.

Major problem at the moment is to cut the three-hour playing stretch. Despite its interesting assets, an 8.20 to 11.30 span, with only a single break, is a long period of concentration necessary to glean the full substance from the production.

Presented somewhat in the nature of a series of vignettes, certain scenes could readily be plucked from the overall content.

Punctuated by Shaw's incisive dialog and piercing observation, and acted by a stellar group of thespians, scenes depict the emersion of Joan from the simple village girl, through her appointment by the Dauphin as head of the French armies, and on to her lifting of the siege at Orleans. Subsequent scenes show the word battle between the Bishop of Beauvais and the Earl of Warwick relative to the disposal of Joan, once she is imprisoned; the renunciation of the Maid at Rheims Cathedral; the trial at Rouen; and an imaginative epilog in the king's bedroom 25 years after the burning of the girl.

Heading the troupe, Uta Hagen's interpretation of the Maid justifies her star billing. She sparkles in every facet of her portrayal. From the exuberant enthusiast of the play's early moments, she slips faultlessly into the emotions of courage, despair, inspiration, challenge, tolerance and hope, according to the role's demands.

Other standout performances are offered by John Buckmaster in a classic version of the Dauphin, Andrew Cruickshank, whose Earl of Warwick is histrionics par excellence, Alexander Scourby adding a telling portrait of the Bishop of Beauvais, Robert Pastene making much of the role of the warrior Dunois, and Frederic Worlock giving complete understanding to the character of the Archbishop of Rheims.

Additional good support is furnished by James Daly, as de Baudricourt, Norman Roland, as Duke de la Tremouille, Frederic Warriner, as de Rais, Paul Ballantyne as Capt. La Hire, Dion Allen as John de Stogumber, Frederick Rolf, the Inquisitor, Kendall Clark as Brother Martin, Preston Hanson, the executioner, and John Straub, Canon D'Estivet.

Margaret Webster's direction of this revival reflects an intensive study of her subject. The metamorphosis from laughter to tragedy to fantasy is beautifully staged. It all adds up to dextrous guidance.

Settings and costumes, while not overly elaborate, faithfully express the pageantry of their period within the limits of a wartime era. Lehman Engel's background score is properly mood-setting. *Bone.*

The Mug

North Hollywood, Sept. 10.

Chapel Theatre production of drama in three acts (four scenes) by Steve Warren and Richard Morrelli. Directed by Wes Steadman. Settings by Joseph J. Keane. At Chapel Theatre, North Hollywood, Cal., Sept. 10, '51. $1.00 top.

Juan Gomez ..... Steve Warren
Bandito Lopez ..... Guy Chonkourian
Lupe Garcia ..... Timothy Carey
Fernando Gutierrez ..... G. L. Barrera
Julio Jimenez ..... Emil Hanosh
Carmelita Jimenez ..... Rita Conde
Ramon Torres ..... Bob Bradshaw
Joe Roberts ..... Clyde Trumbull
Candy Kane ..... Lynne Moss
Mike Kenyon ..... Col Gerrera
Carlos Gomez ..... Bobby Castro

Unskilled writing robs this fight drama of whatever interest the basic idea may have contained. Even inclusion of a couple of rounds of boxing fails to lend any spirit or pace to the seamy story of a fighter with a killer instinct and his double-crossing manager.

Action takes place in a small Mexican town and the pace is what might be expected from such a setting. There's a lot of talk with psychological overtones, about what made the fighter what he is, but writers Steve Warren and Richard Morrelli are way over their depths and the lines lack substance. First-act fight scene and a barroom brawl in the second act suffer from cautious staging.

Even a more experienced cast probably would be unable to make the characters credible and thesps get no help from Wes Steadman's unsure direction. *Kap.*

Burch to Be Co-Director At Dallas Theatre '52

Ramsey Burch, resident director the past summer at the Casino Theatre, Newport, will be co-director with Margo Jones this season at the latter's Theatre '52, Dallas. He will stage four of the season's eight productions, the first time anyone else has handled that many. Last season, Spencer James directed two of the arena-style shows with Miss Jones handling the balance.

Set thus far for the Theatre '52 schedule are tryouts of Edwin Justus Mayer's "I Am Laughing" and Edward Caulfield's "Blind Spot."

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Buffalo's Lean Legit Days Pinned On Local Mgt., Newspapers; Few Shows In

Buffalo, once a favored spot for tryouts and road shows, has fallen on lean days so far the legitimate theatre is concerned. Time was when this second largest city in New York State supported two legit houses 40 weeks out of every year. Today the only available theatre for stage shows has been shuttered for over six months and, if the last few seasons furnish a pattern, the coming year will see less than 20 bookings, few or none of them musicals, and the great majority of which will show for only three or four days.

The first booking is "Glad Tidings" Sept. 27 for three days, with the only other productions so far penciled in up to Thanksgiving being "Death of a Salesman" Oct. 1 and "Darkness at Noon" Nov. 12.

Many reasons are assigned for loss of patron interest, but two closely co-related matters are seen which directly affect the situation. The first has to do with the attitude of the local legit management, which allegedly through the past few years has alienated a large body of potential playgoers. Situation is reportedly known to a majority of managers of traveling companies, and has been given as one of the reasons for many touring shows passing up this city. In addition, legit management there, it's claimed, makes little attempt to promote either attendance or any increased number of bookings.

Other big reason for lack of local interest is believed to lie in the

(Continued on page 74)

'REMAINS' OKAY $17,500 IN FIRST BOSTON WEEK

Boston, Sept. 18.

Legit season got off to a nifty start last week, with "Remains to Be Seen," at the 1,500-seat Colonial, grabbing a healthy $17,500 for the first week. Spell of hot weather hurt the initial week, but advance sale for the remaining two weeks is solid, with very close to capacity biz expected. House is scaled at $1.20 to $3.60.

Boston Summer Theatre wound its 12th and best (financially) season with the return of Eve Arden, in "Here Today," grabbing another sock $12,500 to equal the take of her first week here, in July.

"Billy Budd" continues in its seventh week at the 480-seat Brattle Theatre, with a nice $4,000.

Preem of "Top Banana," starring Phil Silvers, at the Shubert last night (Mon.) is causing plenty of boxoffice activity, with capacity biz expected during the three-week trial run here. Theatre Guild's presentation of "Saint Joan" with Uta Hagan, also opening last night, is also causing a stir at the Plymouth.

"Kiss Me, Kate," at pop prices, is scheduled for the Opera House next Monday (24).

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Barefoot in Athens" (D)—Playwrights Co., prod.; Alan Anderson, dir.

"Buy Me Blue Ribbons" (CD) — Jay Robinson, prod.; Cyril Ritchard, dir.

"Candida" (road—Thomas Hammond, prod.; Norris Houghton, dir.; Olivia de Havilland, star.

"Darkness at Noon" (D) (road)—Playwrights Co., prod.; Sidney Kingsley, dir.; Edward G. Robinson, star.

"Faithfully Yours" (C)—Richard Krakeur, prod.; Richard Whorf, dir.; Ann Sothern, Robert Cummings, stars.

"Glad Tidings" (C) — Harald Bromley, prod.; Melvyn Douglas, dir.; Douglas, Signe Hasso, stars.

"Moon Is Blue" (C) (3d co.)—Aldrich & Myers, Fleischmann, Preminger, prods.; Otto Preminger, dir.

"Music in the Air" (MC)—Reginald Hammerstein, prod.; Oscar Hammerstein, 2d, dir.; Dennis King, Jane Pickens, Charles Winninger, stars.

"The Number" (D)—Paul Vroom, Irving Cooper, prods.; George Abbott, dir.

"Twilight Walk" (D)—Richard Krakeur, prod.; Paul Stewart, dir.; Nancy Kelly, star.

HOLLYWOOD

"Girl on the Via Flaminia" (D)—George Boroff, prod., Gregory Tallas, dir.; John Kellogg, Maria Palmer, stars.

Current Road Shows

(Sept. 17-30)

"Darkness at Noon" (Edward G. Robinson) — McCarter, Princeton (28-29).

"Death of a Salesman"—His Majesty's, Montreal (17-22); Royal Alexandra, Toronto (24-29).

"Faithfully Yours" (Ann Sothern, Robert Cummings) (tryout)—Shubert, New Haven (26-29).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (20-29).

"Glad Tidings" (Melvyn Douglas, Signe Hasso) (tryout) — Erlanger, Buffalo (27-29) ("strawhat production" reviewed in VARIETY, June 13, '51).

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (17-29).

"Happy Time" — Nixon, Pittsburgh (24-29).

"Kiss Me, Kate"—Shubert, New Haven (17-22); Opera House, Boston (24-29).

"Love and Let Love" (Ginger Rogers) (tryout) — Gayety, Washington (17-23) (Reviewed in VARIETY, Aug. 29, '51).

"Member of the Wedding" (Ethel Waters)—Erlanger, Chicago (17-29).

"Mister Roberts" (Tod Andrews) American, Pittston, Pa. (17-18); Capitol, Pottsville, Pa. (19); Lyric, Allentown, Pa. (20); McCarter, Princeton (21-22); WHVA Theatre, Richmond (24-26); Playhouse, Wilmington (27-29).

"Moon Is Blue"—Harris, Chicago (17-29).

"Oklahoma" — Community, Hershey, Pa. (27-29).

"Paint Your Wagon" (James Barton) (tryout)—Shubert, Phila. (17-29) (reviewed in VARIETY this week).

"Remains to be Seen" (tryout)—Colonial, Boston (24-29) (reviewed in VARIETY, Sept. 12, '51).

"Saint Joan" (Uta Hagen) (tryout)—Plymouth, Boston (17-29) (reviewed in VARIETY this week).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (17-29).

"Top Banana" (Phil Silvers) (tryout)—Shubert, Boston (17-29) (reviewed in VARIETY this week).

Legit Follow-Up

Diamond Lil
(BROADWAY, N. Y.)

After two seasons on the road, the subway circuit and a couple of strawhat dates, Mae West and "Diamond Lil" have returned to Broadway for a limited engagement at pop prices. This time the management is George Brandt. It seems unlikely that the run will be extended much.

Even when it was first produced on Broadway, in 1928, "Lil" was a dated novelty. When it was revived in 1949 the old melter had become a curious farce which was saved as a boxoffice bet only by the star's vocals in the Bowery floorshow finale. But even a freak show can stand just so much seeing, and this time around both "Lil" and Miss West seem tiresome.

The play was always trash, of course. But Miss West, a personality once regarded as the ultra of sinful sex, has gotten no younger, slimmer or more subtle. The supporting performance, always pretty much incidental in this opus, vary from admirably and surprisingly direct on the part of Dan Matthews, Sheila Trent and Walter Petrie, to downright hokum in other cases. In general, the evening is a toughie. *Hobe.*

'Wedding' 26½G, Detroit

Detroit, Sept. 18.

"Member of the Wedding" did a fine $26,500 in its second week at the Cass. Theatre now goes dark until Oct. 1, when it will present "Glad Tidings," starring Melvyn Douglas and Signe Hasso.

There still are no signs of life around the Shubert.

'Roberts' $7,700 in Bdgpt.

Bridgeport, Sept. 18.

"Mr. Roberts" played to $7,700 in four performances last week (13-15) at the Klein Memorial, at a $3 top.

Mrs. Katherine Shea, booking the Klein, said business was good, considering the weather. Last show Saturday night was SRO.

'Salesman' Fair $10,600 In Split-Week Stands

Schenectady, N. Y., Sept. 18.

"Death of a Salesman," with Duncan Baldwin as the doomed Willy Loman, drew a moderate $10,600 last week in a series of short stands, winding up with three performances Friday and Saturday (14-15) at the Erie here. Previously, the Kermit Bloomgarden production played Monday (10) at the Victory, Providence, Tuesday (11) at the Auditorium, Worcester, Wednesday (12) at Bushnell Auditorium, Hartford, and Thursday (13) at the Academy of Music, Northampton, Mass.

The Arthur Miller drama is at His Majesty's, Montreal, this week and goes to the Royal Alexandra, Toronto, next.

'Annie' $28,500, 'Guys' $52,300, L.A.

Los Angeles, Sept. 18.

Boxoffice downbeat continued last week with hot weather bearing the brunt of the blame. Greek Theatre wound its 11-week season Saturday (15) with an estimated gross of $375,000. It was the orchestra's worst season, and the loss to backers for the combined San Francisco and local operation is expected to be over $200,000 when the audit is completed. Season's finalist was "Annie Get Your Gun," which grabbed a slow $38,500 for the final week to give it an $82,000 total for the three-inning run.

"Guys and Dolls" slipped a trifle for the second consecutive frame, hitting $52,300 at the 2,670-seat Philharmonic. Tally was still comfortably on the right side of the ledger, although unsold lower-price seats cut the take.

Last week's only newcomer, "Beaustone Affair," got off to a pleasant start at the 388-seat Las Palmas Theatre. Gross for the first five days approached $4,800, neatly over the operating break-even point.

"Ice Follies of 1952" racked up a smashing $80,000 in its first full week at the 6,000 seat Pan Pacific Aud.

Future B'way Schedule

"Twilight Walk," Fulton, Sept. 24 (rehearsing).

"Love and Let Love," Plymouth, Sept. 25 (trying out) (reviewed in VARIETY, Aug. 29, '51).

"Remains to Be Seen," Morosco, Oct. 3 (trying out) (reviewed in VARIETY, Sept. 12, '51).

"Saint Joan," Cort, Oct. 4 (rehearsing) (original Theatre Guild production reviewed in VARIETY this week).

"Music in the Air," Ziegfeld, Oct. 8 (rehearsing) (original production reviewed in VARIETY, Nov. 15, '32).

"Glad Tidings," Lyceum, Oct. 10 (strawhat tryout reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Paint Your Wagon," Winter Garden, Oct. 15 (trying out) (reviewed in VARIETY this week).

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 18 (rehearsing).

First Drama Quartet, Carnegie Hall, Oct. 22 (touring) (reviewed in VARIETY, March 14, '51).

"Fourposter," unspecified theatre, week of Oct. 22 (touring strawhats) (reviewed in VARIETY, July 11, '51).

"The Number," Biltmore, Oct. 25 (rehearsing).

"Barefoot in Athens," Beck, week of Oct. 29 (rehearsing).

"Top Banana," Shubert, Nov. 1 (rehearsing).

"Gigi," Fulton, Nov. 21.

"Brass Ring," unspecified theatre, week of Nov. 26.

"Nina," Royale, week of Dec. 3.

"Point of No Return," unspecified theatre, Dec. 13.

"Cocoa" - "Antony," Ziegfeld, Dec. 19 (current in London).

"Pal Joey," unspecified theatre, Dec. 25 (original production reviewed in VARIETY, Jan. 1, '41).

Strawhat Tryouts

(Sept. 17-30)

"Fourposter" (Jessica Tandy, Hume Cronyn)—Olney (Md.) Summer Theatre (18-23) (reviewed in VARIETY, July 11, '51).

"Home at Seven" (Leo G. Carroll)—Bucks County Playhouse, New Hope, Pa. (17-22) (reviewed in VARIETY, Sept. 12, '51).

"Music in the Air" (Dennis King, Jane Pickens, Charles Winninger)—Olney (Md.) Theatre (25-30) (original production reviewed in VARIETY, Nov. 15, '50).

Fall Bonfire Sizzles B'way B. O.; 'Madam' Tops List With SRO $52,300, 'Aisle' Hits $45,500, Mae $7,200 in 3

With the arrival of the fall boom period, Broadway took a sharp boxoffice spurt last week. Virtually all shows felt the upsurge. In at least two instances new highs were registered. Some of the moderate draws made spectacular gains, while weaker entries also benefitted possibly to some extent via overflow patronage from sellouts. Even the solid capacity hits felt the b.o. pressure in the form of advance sales.

The total gross for all 14 shows last week was $440,900, or 87% of capacity (for the corresponding week last year, the 17 current shows grossed $402,000, or 73%). The previous week's total gross for 13 shows was $403,990, or 82%. Last week, five representative moderate draws played to 72% of capacity, a jump of 10% from the week before.

Last week's only closing was "Gentlemen Prefer Blondes." The week also brought the return of Mae West in "Diamond Lil." This week's only legit opening is "Out West of Eighth." The only scheduled closing due Oct. 27 is "Rose Tattoo."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, ("indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

"Affairs of State," Music Box (51st wk) (C-$4.80, 1,012, $20,874). Nearly $22,500 (previous week, $18,300).

"Call Me Madam," Imperial (49th wk) (MC-$7.20, 1,400, $51,847). Over $52,300 (previous week, $52,000).

"Diamond Lil," Broadway (1st wk) (CD-$3.60-$3, 1,900, $32,737). Opened return engagement Friday night (14); first three performances topped $7,200, plus $2,700 on tow shows Sunday (16), which will be included in the current week's total.

"Gentlemen Prefer Blondes," Ziegfeld (93d wk) (MC-$6, 1,628, $48,244). Nearly $41,100 (previous week, $35,000); closed Saturday night (15) after 740 performances, for a profit of over $500,000; opens tomorrow night (Thurs.) tour in Chicago.

"Guys and Dolls," 46th Street (43d wk) (MC-$6.60, 1,319, $43,904). As always, $44,400.

"King and I," St. James (25th wk) (MD-$7.20, 1,571, $51,717). As usual, about $51,700.

"Lace on Her Petticoat," Booth (2d wk) (C-$4.80, 766, $20,235). First full week almost $7,200 (previous week, $7,800 for first seven performances).

"Moon Is Blue," Miller (28th wk) (C-$4.80, 920, $21,585). Over $21,400; best so far (previous week, $20,600).

"Rose Tattoo," Beck (33d wk) (CD-$4.80*, 1,124, $28,000). Nearly $17,400 (previous week, $15,500); closing Oct. 27, to tour.

"Seventeen," Broadhurst (13th wk) (MC-$6, 1,160, $37,000). Almost $29,500 (previous week, $27,500).

"South Pacific," Majestic (126th wk) (MD-$6, 1,659, $50,186). Again consistently SRO at about $50,700.

"Stalag 17," 48th St. (19th wk) (CD-$4.80, 921, $21,547). Over $16,800 (previous week, $15,300).

"Tree Grows in Brooklyn," Alvin (22d wk) (MC-$7.20, 1,331, $47,167). Nearly $33,400 (previous week, $25,500).

"Two on the Aisle," Hellinger (9th wk) (R-$6, 1,527, $48,500). New high at over $45,500 (previous week, $39,600).

Vaude-Revue

"Bagels and Yox," Holiday ($4.80). Opened last Wednesday (12).

"Borscht Capades," Royale ($4.80). Opened Monday night (17).

OPENING THIS WEEK

"Out West of Eighth," Barrymore (C-$4.80, 1,064, $28,080). Play by Kenyon Nicholson, presented by Courtney Burr and Malcolm Pearson; capitalized at $75,000, production cost about $49,000 (plus $10,000 bonds) and can break even at around $11,200; opens tomorrow night (Thur.).

'Love' Hits Near $29,300 In 2d Philly Stanza

Philadelphia, Sept. 18.

"Paint Your Wagon," Philly's first tuner of the 1951-52 legit season, opened last night (17) at the Shubert. New musical was greeted by a packed house, with a big delegation of New Yorkers. Show's first two weeks are on Guild-ATS subscription, which will naturally cut down the take to some extent, but third and final week will be on its own.

"Love and Let Love" ended its two weeks' stay at the Forrest last week, upping its previous session's gross by a substantial margin to a near $29,300. Lukewarm notices and considerable adverse word-of-mouth didn't wreck chances of this one because of personal draw of star Ginger Rogers.

Walnut will open its season Oct. 1 with George Abbott's new production, "The Number." Same evening, "Faithfully Yours," with Ann Sothern and Robert Cummings, will re-light the Forrest after two dark weeks.

'Moon' $22,400, 'SP' 50G, Chi

Chicago, Sept. 18.

Dearth of legit bookings for the past six months here is ended, with the sock opening of "Member of the Wedding" last night (Mon.) at the Erlanger. Drama has a $50,000 advance, including Theatre Guild subscription, for the eight-week stand. Also opening this week is "Gentlemen Prefer Blondes" at the Palace tomorrow (Thur.) with advance reaching a lush $150,000. "Wedding" drew unanimous praise in today's (Tues.) dailies.

In the meantime the newcomers don't seem to have greatly affected "South Pacific," which reports over $150,000 in advance sale and, unless everything falls apart, seems set until March. "Moon Is Blue" continues to pace its New York sister with no signs of abating.

Estimates for Last Week

"Moon Is Blue," Harris (20th wk) ($4.40, 1,000). Even Sunday and Monday were great, lush $22,400.

"South Pacific," Shubert (44th wk) ($5, 2,100). Just a few more weeks until the year mark, and still going strong with sock $49,500.

'PAL JOEY' SMART 9G IN WEEK AT OLNEY, MD.

Washington, Sept. 18.

Carol Bruce in revival of "Pal Joey" got off to a mild start at the Olney (Md.) Theatre near here but wound up with a smart $9,000 after selling out the final three days including two matinees. The Schirmer version of the Rodgers & Hart musical scored 100% with critics of both Baltimore and Washington, and started booming as soon as the verdict was noted. Show plays a final week in Miami and then calls it quits for the season.

Return of Jessica Tandy and Hume Cronyn in "Fourposter" which opens tonight (Tues.) is arousing plenty b.o. interest. Jose Ferrer, who will direct it for Broadway, and playwright Jan de Hartog are on hand to continue revisions, which already include a new ending, the third one since the show opened.

'Joan' $8,700 in 4, N. H.

New Haven, Sept. 18.

Big was only fair at the preem of "Saint Joan" at the Shubert last weekend (13-15), despite favorable word-of-mouth. On four performances at a $3.60 top, the gross hit an approximate figure of $8,700.

This week has a full stanza of "Kiss Me, Kate" (17-22). Next week gets the break-in of "Faithfully Yours" (Ann Sothern-Robert Cummings) (26-29) and the following last half (Oct. 4-6) gets another preem, "The Number."

JOHNSON CHOIR IN EUROPE

The Hall Johnson Choir, including director Johnson, which flew Saturday (15) to Germany, was to appear at the Berlin Arts Festival last night (Tues.), at the Waldbuehne Theatre.

Literati

N. Y. Times' Costs

Meyer (Mike) Berger's news story on the N. Y. Times' 100th anniversary yesterday (Tuesday) concludes with a comparison of printing and payroll costs in 1851 and now. Coincidentally, the Times reviewed the two Simon & Schuster books on the "100 Years of Famous Pages from the N. Y. Times" and "The Story of the N. Y. Times," and concluded that star reporter Berger failed to include some of his own best work in the latter work.

The Pulitzer prizewinning reporter did an objective job in capsuling, in news story form, the paper's career, and he ends his yarn by comparing the first Times publisher's staff with now.

"Henry Raymond's Times covered the world with fewer than 25 reporters in the beginning. The Times today has 1,350 men and women on its editorial payroll, with 33 men and women handling photography. It keeps between 17 and 20 men in Washington alone and the output from that single source is greater each day than all print news assembled by Raymond's staff every 24 hours.

"In its first year of operation The Times spend a total of about $80,000 for every phase of production, including payroll, newsprint and circulation. Today it spends more than $36,000,000 a year for payroll and paper alone, and its annual circulation cost is above $6,000,000. It spends more in 18 hours' operation than Raymond spent in the first 12 months."

"An special ceremony was arranged for The Times' 100th anniversary because the management decided that it would not be fitting in a period when there is international sorrow and distress. As messages of congratulations flowed in, the owners and the staff were scheduled to continue without interruption the endless task of keeping the world's day-book."

"The insertion on The Times' lobby wall in West 43d Street virtually dictates this attitude. It says:

"Every day is a fresh beginning—
"Every morn is the world made new."

School's Literati Booking

Jimmy Durante plays the Literati Circuit as part of the promotion pitch in connection with "Schnozzola," the Gene Fowler blog on him, which Viking just published, by personating at the first Book & Author luncheon this season. He will pop Oct. 16 at the Hotel Astor. N. Y. U. S. Ambassador to Israel James G. McDonald, author of "My Mission in Israel," and Rachel L. Carson, author of the bestselling "The Sea Around Us," will be on the same "bill."

Irita Van Doren, literary ed of the N. Y. Herald Tribune, will preside at the six luncheons in the series which are non-profit affairs co-sponsored by the Trib and the American Booksellers Assn.

Paz's Off-Record Talk

Alberto Gainza Paz, former publisher of La Prensa, noted Buenos Aires daily which the Peron regime forced to close by a series of repressive measures early this year, will be guest of the Overseas Press Club at a cocktail party in its New York headquarters today (Wed.). Gainza Paz has promised to give an off-the-record version of pressures he underwent.

John Daly, Jr., American Broadcast Co. commentator and prexy of the club, will be host.

Screenland's Readership Hike

Hollywood's improvement at the boxoffice over the past few months is reflected in a readership jump chalked up by the Screenland Unit's Silver Screen and Screenland. All single copy newsstand sales records for the two mags, according to publisher J. Fred Henry, were broken with the September issue.

Sales of the Unit's September publication are estimated at near the 1,180,000 mark, reportedly a new high in the mag's history. This month's issue, which hit the stands Aug. 10, is claimed to be 14,506 copies ahead of the same period last year and 233,300 above the 1949 figure. Unit's advertising revenue is said to be 39% over Oct. 1950.

Montreal Standard Expands

The Standard, a leading Canadian weekly (Montreal) for the past 46 years, broke away from its usual format Sept. 8 and introduced Weekend Picture Magazine, a supplement on the lines of This Week, stated to go into the Saturday editions of eight Canadian dailies. The combined circulations of these papers is more than 850,000. The new book combines the former magazine and photonews sections of The Standard, and averages 56 tabloid-size pages on special rotogravure paper.

The sports, entertainment and film review columns and features formerly carried in The Standard's special Saturday news section, which was solely a Montreal deal and had no national distribution, are now carried in the Montreal Star's Weekend supplement, and parent of the Standard Publishing Co.

In January '52 at least six other Canadian dailies will join the list bringing the total to well over 1,000,000.

Little, Brown's Statement

Little, Brown & Co. took the unusual step Monday (17) of releasing a four-page printed statement answering "the highly misleading summary" of its activities which appeared in Counterattack, anti-Communist newsletter, Aug. 31. LB document appeared at the same time that resignation of D. Angus Cameron as editor in chief, v.p. and director of the firm was reported.

Stanley Salmen, LB exec v.p., stated that Cameron gave as his reason for resigning "differences of opinion on editorial and administrative policies." Salmen declined further comment to Frederick Woltman, New York World-Telegram & Sun anti-Communist reporter, which had reprinted Counterattack's charges. Salmen stressed that the resignation "did not involve political policies particularly."

Counterattack had centered its fire on 31 LB authors. In its answer, LB replied that one of these was not its author. Four of them, LB said, had only "remote" connections with the firm. Of these four, two (Albert E. Hahn and Michael Sayers) collaborated on the alleged pro-Soviet "Great Conspiracy" in 1946 which LB found "not suitable" after two months and cancelled, with the writers then arranging to have the tome brought out by another publisher. LB added that three of the remaining 26 on the list have not yet been published and cited Counterattack for "intolerance by judging the works before they have been written."

Thirteen of the remaining 23, LB said, are represented by only one book. LB said these writers have on its current list eight books which are "excellent," and "not one of them is pro-Communist." It added that the in-print books of the active authors which are objectionable to Counterattack total 22, or 3% of the in-print titles on LB's list.

"No author of spirit would tolerate a publisher's inquisition into his private views," LB declared. "The publisher must make his judgment on what is in the book itself if the tradition and right of freedom to publish are to remain bulwarks of freedom in America."

100 Famous N. Y. Times Pages

As Simon & Schuster's foreword states, the $1 pamphlet-form publication of "100 Years of Famous Pages from the New York Times" is living disproof of a time-honored adage about nothing deader than yesterday's newspaper. These well-selected 100 pages are virtually a panorama of American history in the making, ever vibrant and topical.

The first issue of the New-York Daily Times Sept. 18, 1851, was a six-column format and remained as dull in typography as today's London Daily Mail impresses Americans. The hyphenization of New-York and the inclusion of Daily in the masthead remained until 1860 when the "Daily" was dropped but at which point the makeup was beginning to assume a semblance of today's Times. The Lincoln assassination edition April 15, 1865 had heavy columnar rules distinguishing P. 1.

A year later the size expanded to seven columns, and the Titanic sinking story April 16, 4912, saw the Times present 8-col. format and makeup that has been more or less constant since.

The sinking-of-the-Maine edition Feb. 16, 1898, witnessed the elimination of the hyphened New-York and the masthead as it is today.

The first issue of the Times sold for 1c and went to its present nickel price through a succession of tilts and newsstand price cuts as circulation mounted.

Columbia University Professor of History Henry Steele Commager's brief foreword discloses that over 300 years ago the first newspapers—the Antwerp Nieuwe Tijdingen and the London Weekly News—were founded—200 years after the invention of the printing press. Prof. Commager accents the obligation of a free press and observes as everybody who can spell also knows that the N. Y. Times has met this responsibility fully.

S&S have brought out a companion "The Story of the N. Y. Times," at $5, also illustrated with famous pages to supplement Meyer Berger's text. *Abel.*

Times Miffed at Life

New York Times toppers are miffed at the editors of Life mag for inserting words into an article on the Times by a member of the latter's staff, Pulitzer prize-winning Meyer Berger.

Memo to the staff by Times publisher Arthur Hays Sulzberger was posted on the daily's bulletin board. It reads, in part: "Meyer Berger has advised me that he is not the author of the statement that the Times is the indispensible source of knowledge 'not because it is slickly written (which it isn't) or brilliantly edited (which it isn't).' These words within single quotes were inserted in his article without his knowledge. In fairness to Mike (Berger) I am posting this notice."

Berger reportedly saw galleys on only a portion of the article and did not see that section in which the slighting references to his paper were made.

Dutton's Centennial

Coincidental with the birthday of Edward Payson Dutton, founder of the publishing house bearing his name, E. P. Dutton & Co., Inc., will celebrate its 100th anniversary with the publication, on Jan. 4, 1952, of Van Wyck Brooks' "The Confident Years: 1885-1915." This brings to a close the series of historical volumes by Brooks that bears the general title, "Makers and Finders: A History of the Writer in America, 1800-1915."

Seven other books will be published by Dutton's the same month to see off the centennial of the firm's founding.

Agnes de Mille's Jackpot

Agnes de Mille thought she was merely doing a magazine piece for Atlantic Monthly but the latter's Ted Weeks liked it so well he signed her for a book for Little, Brown. It's titled "Dance to the Piper," and it is a February Literary Guild selection.

The magazine version is in three parts, condensed from the book.

S-H Ups Mary Fraser

Mary Fraser, columnist, feature writer and reporter on the Scripps-Howard Houston Post, and VARIETY correspondent in Houston, has been upped by S-H to New York correspondent for 19 papers of the chain. She starts Oct. 1.

Miss Fraser will headquarter in New York in the offices of S-H's World-Telegram. She'll write a weekly column for the out-of-town papers, as she did for the Press, do special features of interest to all the papers, and stories of regional interest to the various sheets on assignment from them.

Miss Baker's 'Siamese Cat'

Hettie Gray Baker, censor rep of 20th-Fox, will have a book, "Your Siamese Cat," published Oct. 19 by Farrar, Straus & Young.

Miss Baker, who is celebrating her 35th year with the film company, has written numerous magazine articles on the care and training of cats. Book includes survey of the history of the breed, its origination in Siam and subsequent introduction to the western world.

Expose Monthly Tab

New monthly tabloid, Expose, will hit stands in N. Y. on Oct. 3 at 10c per copy. Purpose will be to print articles "too hot to handle" for other publications. Among contributors will be James A. Farley, Arthur Garfield Hays, Sidney Margolies.

Managing ed is Joseph Whalen.

Blog at $6.60

Lawrence (Theatre Guild) Langner's autobiog, "The Magic Curtain," has a show biz b.o. tag; it will be retailed at $6.60. Dutton is publishing it in October.

Co-founder of the Theatre Guild was originally a patent attorney.

Actress Rene Ray's Novel

Putnam's will publish on Sept. 20 Rene Ray's "Emma Conquest." English actress-novelist has appeared opposite Walter Pidgeon, Conrad Veidt, John Mills, Anton Walbrook and Laurence Olivier in pix and legit.

Dutton's Duo

Cartoonist hoff (who spells it lowercase, the same way fred allen writes his personal letters) has a new anthology of his sketches due via E. P. Dutton's in November. It's titled "Oops! Wrong Party!"

Same pub also bringing out "Great Composers (Through the Eyes of Their Contemporaries)" edited by Otto Zoff, also a November item.

CHATTER

Dolly Reed in Hollywood on her annual visit to round up material for McCall's mag.

Mary Tierney, Boston Traveller columnist, planed to Ireland for vacation with relatives.

Louis Seltzer in Hollywood for a month to gander the film situation for the Cleveland Press.

Gene Fowler's "Schnozzola," biography of Jimmy Durante, will be published Sept. 24 by Viking.

Art White has joined Hal A. Salzman Buckery as account exec for Kaywoodie pipes and Personna blades.

Frank (VARIETY) Scully east for 10 days, having escorted daughter Sylvia into matriculation at Smith College.

Paul Denis is book reviewer for the new weekly, N. Y. Review, edited by Michael Young and out this week.

H. Allen Smith's tourist postcards from London are written on picture views of his home town, Mt. Kisco, N. Y.

Norman Chancis, Broadway columnist for the Brooklyn Daily, now drama editor and critic for the sheet as well.

Robert Farrenn, deputy-director of Radio Eireann, leading Irish delegation to International Poetry Congress at Knokke, Belgium.

McGraw-Hill and Parents Institute will jointly publish a series of tomes for parents. First, due in Fall 1952, will be on baby care.

Werner Krug rounded up interviews with Alan Ladd and George Stevens for his home publication Die Welt, in Hamburg, Germany.

Arthur J. Vandenberg, Jr., working on "The Vandenberg Papers" for Houghton, Mifflin. Blog of the late U. S. Senator due next spring.

Songwriter Jimmy McHugh's tribute to Dr. Edgar F. Magnin, Coast rabbi and writer, is being circularized around the country by Prentice-Hall.

In a National Labor Relations Board election held last week, employees of Il Progresso, Italian language daily, voted 40 to 12 for the Newspaper Guild of N. Y.

Harcourt, Brace will publish "The (Robert) Vogeler Story," Leigh White, who did the Tito of Yugoslavia story for Scribner's magazine, is assisting on the mss.

C. W. Van Loon, son of Hendrik Willem Van Loon, putting finishing touches on his novel. He was temporarily sidetracked by adding six chapters to his father's "Story of Mankind," which was reissued by Liveright this May.

Maxwell Hamilton has been appointed editor-in-chief of Blue Book mag, succeeding Donald Kennicott who retires next year after 38 years as editor. Hamilton leaves editorial chair of Motion Picture Magazine on Oct. 1 to join the men's adventure book.

Fleur Cowles, associate ed of Look and Quick, has written a tome, "Bloody Precedent," on the Rosas dictatorship in Argentina 100 years ago, together with an expose of the present Peron dictatorship which parallels it. Random House will publish next Spring.

Sheilah Graham, Bell Syndicate Hollywood columnist, will be guest speaker for The Dallas News in its "Movietime U. S. A." drive Sept. 20-21. She is due in New York next week for a television show and to discuss a new contract with the Bell Syndicate.

Merry Mont'l

Continued from page 60

town is closer to New York than they think.

The Gayety has been a vaude house featuring strippers, et al., for several decades. First glaring error was made by the producers when they decided to go "straight" and offered "Diamond Lil" as a breakaway. They still haven't announced their new policy in a definite manner or with the proper fanfare, and people still come down looking for the bump-and-grind stuff and wonder about the present switcheroo.

With the proper shows there is no reason why the Gayety can't click in the legit field. Their only competition in the pro setup comes from His Majesty's, which is in a different part of town and is strictly on the roadshow line.

Angna Enters to give five performances of her one-woman theatre Sept. 24, 27, 28, 29 and 30 at Tribuene Theatre, Berlin, after which she'll tour western Germany.

'Remains' Lineup

Continued from page 6

Jaffe, $2,250; company manager Abe Cohen, $750; the shows stagers, Bretaigne Windust, $750; film executive Joseph Hazen, $1,500, theatre owner-financier Howard S. Cullman, $7,500; CBS vice-president Daniel T. O'Shea, $3,000; Hedda Hopper, $750, attorney Morris Schrier, representing Music Corp. of America, $3,000; former actress Millicent Green Osborn, wife of playwright Paul Osborn, $750, author Irwin Shaw, $750, designer Jo Mielziner, $1,500; Jackie Cooper, featured in the play, $1,500; film producer-director Billy Wilder $1,500, film producer Arthur Hornblow, $1,500.

Also, agents William Liebling and Audrey Wood (Mrs. Liebling), $750 each; theatre manager Louis A. Lotito, $1,500; Scandinavian producer Lars Schmidt, $750; Florence Gordon, co-author Lindsay's secretary, $1,500; stage manager Walter Wagner, $750; Ann (Mrs. Daniel) Golenpaul, wife of the "Information, Please" producer, $750, film executive John Byram, $750; producer-theatre owner Anthony Brady Farrell, $3,000; house manager Warren O'Hara, $750; recording executive Manie Sacks, $2,250; RCA president Frank M. Folsom, $2,250, and Linda, Elizabeth and Mary Ellen Berlin, daughters of Irving Berlin, $750 each.

Cherokee 'Hills' Increase Draw in Second Season

Greensboro, N. C., Sept. 18.

Kermitt Hunter's Cherokee drama, "Unto These Hills," concluded its second season Sept. 3 at Cherokee Mountainside Theatre with total paid audience in excess of 150,000.

Playing many nights to capacity audiences, and in some cases with more than 1,000 persons standing, the outdoor drama smashed its own record of 107,000 persons last year.

In comparison, Paul Green's "The Lost Colony," at Manteo, N. C., played its 11th season this year to a paid audience of 53,255 persons.

Another drama by Hunter, "Forever This Land," at New Salem, Ill., had a season's audience of 50,000 in its first year.

Variety Bills

Continued from page 61

MIAMI-MIAMI BEACH

Clover Club
Kirby Stone 3
Buddy Greco
J. & F. Zarra Dcrs
Tony Lopez Orc
Woody Woodbury

Delano Hotel
Zina Reyes
Sy Rosner Orc

Gaiety Club
Zorita
Little Egypt
Jackie Jenkins
Marie Blone
Gibb Rogers
Dusty Rhodes
Gaiety Girls

Johnins Hotel
Michael Strange
Tony Matos
Helene Vance
Frances Colwell

Leon & Eddie's
Eddie Guertin
Tubby Boots
Gaby DeLeon
Billy Austin

Martinique Hotel
Manolo & Ethel
Danny Yates Orc

Mayfair Casino Doeville
Rollo Laylan 3

Nautilus Hotel
Hal Winters
Bill Ross
Melodiaires 3
J. & S. Reves

Poinciana Hotel
Phil Napoleon 3
Robert Hughes MC
Don Lennin
Roberta Sherwood
Charles Castel 3

Roney Plaza Hotel
George Hines Orc

Sans Souci Hotel
Jimmy Byrnes
Magner & Bernard
Arne Barrett 3
Barnum Orc

Sapphire Room
Irv Rosenbelt
Mark Hall
Lou Gentile Orc

Seaway Hotel
Phyllis Arnold
Chaves
Tano & Dee
J. Carter Orc

Sea Spell Hotel
Diane Duncan
Terry Shands
Wanda & Rudolf
Rafael's Orc

Sir John Hotel
Frances Lager
Seymour Hoffman O

Shelborne Hotel
Joan & Marilyn
Alan Kale Orc

Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Lita
Leonora & Evans
San Claver Orc

Sorrento Hotel
Hal Malkin Orc

CHICAGO

Blackhawk
Norma Lee Duggett
Hope Zee
Ray Arnett
Connie Baxter
Ken Remo
Bobo Lewis & Bobby Berry
Joel Friend
Henry Brandon Orc

Blackstone Hotel
Connolo and Melba
Leo Reisman Orc

Chez Paree
Myron Cohen
Betty Reilly
Blackburn Twins
& Pam Cavan
Arden Fletcher
Dancers
Coe Davidson Orc
Pancho Orc

Palmer House
Louise Hoff
Bambi Linn & Rod Alexander
Jody Miller
Cabots (2)
Songsmiths (2)
Tommy Wonder
Margaret Banks
Cliff Norton
Eddie O'Neal Orc

Edgewater Beach
Eric Thorsen
Hurricanes (4)
Dorothy Dodd Dcrs
Phylice Myles
Frankie Masters O

Hotel Stevens
Scarecrows (2)
Romayne & Brent
Jo Bernson
Elinor
Jerry Mapes
Jack Roffner
Harper Flaherty
Bob Fitzgerald
Buddy Bregy
Olle Clarke
Boulevar Dears (4)
Marlene Fitzgerald
Scottos March
Orrin Tucker Orc

LOS ANGELES

Ambassador Hotel
Frankie Carle Orc
Larry White
Joan House
Peggy Barrett
Evelyn Farney

Biltmore Hotel
Harry James & Fisher
Marlenie Garrettson
June Edwards
Hal Derwin Orc

Clover Club
Katherine Denhoff & Co
Dick Stabile Orc
Dante Varola Orc

Encounter
Beverly Hudson
Chay Reyes
Latin Aires

Broadway

John Joseph, Metro publicity manager, to Paris for two-week vacation.

Publicist Spencer Hare starts teaching a class in publicity at Brooklyn College Oct. 18.

Alexis Smith, who has a top spot in Par's "Here Comes the Groom," here to help ballyhoo the film.

Judy Holliday in from the Coast for location work on Columbia's "The Marrying Kind," in which she stars.

Dutch soprano Toos Baas making her N. Y. bow at Town Hall Oct. 7 under Victor Clement's management.

Actress Patricia Hitchcock, daughter of film director Alfred Hitchcock, engaged to Joseph E. O'Connell, of Boston.

Armand Deutsch, M-G producer, planes into New York this week to confer with Dr. Emily Barringer on her book "Dr. Emily."

Film actress Diana Lynn in town to do two TV shots, on the Ken Murray and James Melton shows. Husband John Lindsey is along for the ride.

Goldwyn salesmanager Alfred Cohen planed to the Coast Monday (17) to view producer's latest, "I Want You." He'll be back later this week.

Dedication ceremony and unveiling of a memorial shrine to the late Al Jolson scheduled to be held Sunday (23) at Hillside Memorial Park, Los Angeles.

Gil Boag inadvertently referred to in a chatter item last week as "the late" advises he's very much alive and is now operating the Bedford Park Film Studio in the Bronx.

Boriah Minevitch expected over from his Paris residence for the Sept. 23 wedding of his daughter, Lydia Ellen, to James Maxwell Fendel, a GI, at the Bel-Air Hotel in Beverly Hills.

Fred of John-Frederics, who broke his gam just as he was about to do a Ronson guest-shot (he went through with the radio stint regardless of the pain), now heralds his heroism with a red felt bootie over the cast.

Steve Broidy, Monogram-Allied Artists prez, and ad-pub chief John C. Flinn, Jr., trained to the Coast Friday (14) after a week's huddles here on the company's 1952 product with sales veepee Morey Goldstein.

Harry Brandt, chairman of the Motion Picture Pioneers entertainment committee, called a meeting for today (Wed.) to formulate plans for the first public benefit—a midnight frolic—to be held at the Roxy.

Copa headliner Joe E. Lewis, thanking reviewers for the kind words by sending out a series of losing parimutuel tickets from the Hialeah track. "Things being what they are," he says, "it's the best he can do at this time."

Ed and Pegeen Fitzgerald are re-discovering the citified country life for the first time in years, of weekends, from their 5th Ave. penthouse—they've come back to the Big Town 100% by subletting their Hay Island (Conn.) manse until the spring.

Alfred Palca, scripter and associate producer on Columbia's as-yet-unreleased "Harlem Globetrotters," returned to New York last week from six months in England and France. He'll probably return to London in about a month on a deal to write and produce there.

Mildred Jocelyn, musicomedy singer and wife of presagent Dick Weaver, was injured in a car crash Friday (15) on her way to an engagement at the Flagler Hotel, South Fallsburg, N. Y. She played date despite seven stitches and is now resting under medico's care in Monticello, N. Y.

Chicago

Drury Lane strawhatter closed season last week with Willie Shore in "School for Brides."

Robert Whitehead, "Member of Wedding" producer, in for opening of Erlanger Monday (17).

Actress Eleanor Parker and hubby Bert Friedlob back in Chi after tour through Ohio last week.

Leon Ames, current in "Moon Is Blue" company, has three flicks playing Chi in which he's featured.

Maggie McNamara, co-lead in "Moon Is Blue," does guest shot this week on "Quiz Kids" tele show.

John Fernley, Rodgers & Hammerstein casting director, left after breaking in David Burns in Arthur Billis role in "South Pacific."

Special screening of "Whistle at Eaton Falls" was given last week for "Moon Is Blue" company. Lead Murray Hamilton has featured part in film.

Audrey Lindgren, publicity director for Stevens Hotel, ankles post this month to wed Franklin Reinwald, Chi building contractor. She'll be replaced by Dick White.

Tenthouse strawhatter finished fourth season in the black with "Light Up Sky." Producer Herb Rogers takes off for Europe this month, returning in January to set up site's winter quarters in Palm Springs. Actress Christy Palmer, and Ed Matousek, join him abroad.

Bucks County, Pa.

By Alan Ward

Actor Walter Slezak at his Ottsville farm.

N. Y. Times' Cyrus Sulzberger has bought a 90-acre farm at Lahaska.

Actor Philip Bourneuf and actress-wife Frances Reid camping in the Church Road house they helped build.

Howard Hoyt here to see wife Betty Bartley play Meg in "Brigadoon," which drew season's largest crowds to Music Circus. St. John Terrell played male comedy lead.

Elmer Rice, of the Playwrights Co., at Bucks County Playhouse last week to eye the incoming "Fourposter." Also agent Sara Enright and company manager Milton Baron.

Music Circus paid cast and staff with more than $5,000 in silver dollars week before last. Trick was to impress Lambertville (N.J.) city commissioners, who slapped $1,500 property tax on enterprise this summer.

Keith Winter ("Rats of Norway" and film "Red Shoes") has completed film script tentatively titled "Sunrise for Me," based on story by Helene Forteacue Reynolds. Winter's neighbor, Monte Proser, has 60-day option and hopes to produce it.

Washington

By Florence S. Lowe

Jerome Baker, veteran RKO staffer, has checked into Keith's here as new manager.

Xavier Cugat preems new season at Hotel Statler's Embassy Room beginning tomorrow (Thurs.).

Catholic U Theatre, headed by Father Gilbert Hartke, preems its season Oct. 26 with "The Tempest."

Alan Zee, ex-producer for Loew's Capitol, N. Y., switched to the Washington company showcase to handle staging and special civic chores.

Four hour tub-thumping tour of Vanessa Brown, Marshall Thompson and Bill Bishop, of "The Basketball Fix" cast, handled with split-second timing by Trans-Lux manager Vincent Iorio.

Maj. General Fred L. Walker (Ret.), who was c.o. of the 36th Infantry Division during action in Italy depicted in film, was guest of honor at Warner's preem of "Force of Arms" past week.

Miami Beach

By Lary Solloway

Diane Duncan back at Sea Gull after being out for two weeks, thanks to an auto crash.

Molly (Lord Tarleton) Jacobs back in town after New Hampshire summer at the Lake.

City Council studying every bar and nitery license application (okays due Nov. 1) for owners with criminal records and/or fronts for them.

Mark Hall, former Ben Yost singer, new addition to Sapphire (Belmar Hotel) Room lineup, with Irv Rosenholtz, Hammond artist, featured.

The Bernie Kahns (he's public relations director and booker for Shell-I-Mar Room of the Saxony) to N. Y. for week's stay and biz deals anent bookings.

Business way off for most spots with current lull finding majority of hotels almost empty. Pickup expected next weekend when several conventions hit town.

With click of "Detective Story" starring Robert Preston, the Roosevelt (Brandt) Playhouse will continue booking names. Current is Carol Bruce in "Pal Joey" with Constance Bennett set to follow in "Skylark."

Ireland

By Maxwell Sweeney

"Fabiola" (UA) opened to sock biz at Savoy, Dublin.

Longford Productions will start Irish tour in November.

Sydney Russell, opera producer, will be feted at concert in Gaiety, Dublin, Sept. 23, marking his retirement.

Larus Sigurbjornsson, of the Icelandic National Theatre in Reykjavik, in to gander Abbey and other Irish companies.

Emmet Dalton, Goldwyn's personal rep in London, planed in to look over "Stronger Than Fear" opening at Metropole, Dublin.

London

Gino Arbib, exec of the Jack Hylton office, on rush trip to Germany for talent.

Gypsy Markoff, now appearing in cabaret in Paris, is due in London early in October for a string of Moss Empires and Stoll Theatre dates.

Jack Hylton signed Barry Lupino to play "Dame" in his pantomime "Aladdin," which he is producing at the New Theatre, Oxford, after Xmas season opening Dec. 25.

Sophie Tucker expected to return here next year. She is expected to play four weeks at the Bagatelle. While here, she is likely to put in a few weeks at the Palladium.

Lisbeth Webb, currently starring in Tom Arnold's "Gay's the Word," musical at the Saville, wants to get hold of any new American ballads for her broadcasts and recording sessions.

H. M. Harwood's comedy, "The Man in Possession," revived at the Embassy, Swiss Cottage, after 20 years. Greta Gynt and Hector Ross fill the roles created by Isabel Jeans and Raymond Massey.

James Donald took over the lead in the Jay Lewis production, "The Gift Horse," for which Robert Stack was brought over from Hollywood. Because of trouble with Equity he was obliged to return.

Robertson Hare is starring in his original stage role in the new Eros Film "One Wild Oat," the farce by Vernon Sylvaine. In support are Stanley Holloway, Sam Costa, Andrew Crawford and Vera Pearce.

New Kenneth Horne comedy, "And This Was Odd," will be presented by John Clements and Lord Vivian at the Criterion, Sept. 26. It is a revised version of "Wasn't It Odd," tried out during the war at a small private theatre.

Margaret Johnston and Robert Donat, stars of "The Magic Box" Festival Film, both absent from its gala preem Sept. 18 because both on sick list. Miss Johnston had emergency appendectomy while Donat is undergoing treatment for his asthma.

Paris

By Maxime de Brix

(33 Bd. Montparnasse; Littre 7564)

Geraldine (Diamond) Carter singing at the Mars Club.

The Bernard Kreislers back from Venice through Paris on their way to London.

Jean Yeaye-Bouchel announced the next shows at the Empire will be Ballets de Paris and the Cuevas ballets.

Rosario and Antonio, booked by Fernand Lumbroso for Herve Dugardin's Theatre des Champs Elysees starting Sept. 25.

Henri Teitgen suggested that the current Square de l'Opera, facing the Edward Theater, be renamed after the late Louis Jouvet.

Andre Roussin to see his "Bobosse" acted by John Mills in England, and then on to N. Y. to set Gloria Swanson for his "Nina."

Arletty and Francois Perier head cast of the Francoise Giroud adaptation of the Felix Gandera legiter, "Amour Madame," which Gilles Grangier is directing on location in Juan les Pins.

Information Minister Robert Buron has announced that he is for retaining a censorship geared against vulgarity even more than against immorality. Also explained he has no objection to having the Centre National du Cinema placed under the Economic Affairs Ministry.

Riviera

By Edward Quinn

Charles Trenet one-nitering on Riviera.

Herb Jeffries to Germany for U. S. Army shows.

Georgia Gibbs spent long vacay at Provencal Juan-les-Pins.

Francois Perrier working on new film with Riviera exteriors.

King Farouk and party still big draw for Cannes nite spots.

Bernard Hilda and orch left Juan-les-Pins for Lisbon engagement.

Showmen Emile Littler and Tom Arnold were in Nice for short stay.

French film actress Anouk Aimee in St. Tropez awaiting happy event.

Orson Welles flew in from Rome for rush meeting with Alexander Korda.

Smeddle Bros. back to Casino Juan-les-Pins for second stint in six weeks.

English bandleader Harry Roy took part in many of the lively Juan-les-Pins galas.

Tony Martin and wife, when vacationing here, auditioned for a permanent Cannes villa.

Merle Oberon and Leo Genn in Monte Carlo to work in exteriors of "24 Hours in the Life of a Woman."

Christian Jacquet, maker of recent "Barbe Bleu," in Nice with new Italian beauty to work on his latest film.

"Fiesta" Monte Carlo night spot extends summer season with addition of Louis Fresse orch and vocalist Tony Ovio.

Riviera hotels, restaurants and amusement places "very satisfied" with season biz and particularly the complete sellout during August.

Australia

By Eric Gorrick

"Kon-Tiki" (RKO) opens soon at Savoy, Sydney.

Brigadoon," after solid run at His Majesty's, Melbourne, opens in Adelaide this month.

Donald Novis continues major click at Celebrity night-club, Sydney, for Joe Taylor.

Hoyts new Park cinema, formerly Tatler, Surney, opened Sept. 14 with "Call Me Mister" (20th).

Majestic, Adelaide, dark again after so-so run with vaude-revue. Indie house may return to pic policy.

Sir Ben Fuller expected back at his Sydney headquarters in December following lengthy overseas looksee.

"Worm's Eye View," after five months at Royal, Sydney, for Williamson, is set for a run in New Zealand.

Paramount will bow into the film field in New Zealand. Clay Hake, Par's local topper, has announced.

David N. Martin, head of Tivoli loop, revealed that he is hopeful of inducing Danny Kaye to do an Aussie tour next year.

Borovansky Ballet, top outfit in this zone, comes into His Majesty's, Melbourne, for repeat run under the Williamson banner.

During his overseas trip Frank Tait, chief of the Williamson legit chain, will finalize terms for Aussie dating of "South Pacific" and other top U. S. shows.

Philadelphia

By Jerry Gaghan

Eddie Heywood's trio is featured at Pep's Bar.

Berenice Massi (Miss New Jersey) has been signed by Embassy Club.

Billy LaPata, pianist for the Mike Pedicin unit at Ciro's, is in Wills Eye Hospital.

The Andrews Sisters will play their first local nitery appearance at Latin Casino Sept. 27.

Herb and Elena Ayers, accordion and violin duo, featured the last several years in the Hotel Adelphia, are going to the British Colonial, Nassau, this winter.

The Philadelphia La Scala Opera Co. had to set back its "Barber of Seville," opener, from Oct. 11 to Oct. 15, due to baritone Gino Bechi being held over at Teatro Colon, Buenos Aires.

Guy Lombardo's orch and Jackie Miles will head the entertainment at Bar Mitzvah party for the sons of Harry and Bill Sylk, drug chain magnates and owners of WPEN, to be held in the Bellevue-Stratford Saturday (22).

Pittsburgh

By Hal Cohen

Booker Georgie Claire's wife okay after appendectomy.

Joe Jackson, Jr., tramp bicyclist in "Ice Capades," shot a sizzling 68 on Schenley golf course.

Beverly Michaels made personals at Fulton in connection with her Hugo Haas pic, "Pickup."

Ann Glider and Pat Patterson have rejoined Miriam Sage Dancers at Lenny Litman's.

Composer Roy Harris and his wife joining music faculty of Pennsylvania College for Women here.

Paul Stevens' model-wife in from N. Y. to be with him last week at White Barn Theatre season.

WB pals gave Jimmy Totman a watch when he departed to become assistant zone manager in New England.

Adagency head Milton K. Suman named Grand Superior of Phi Epsilon Pi at national convention in Miami.

Birmingham

By Fred Woodress

Jimmy Dorsey orch in Sheffield, Ala., Thursday (13) for one-niter.

Veep Alben Barkley in town Saturday (15) for Bessemer Corn Festival.

Civic symph conductor Arthur Bennett Lipkin back from Europe and N. Y.

Happy Wilson and Golden River Boys playing two-day stand at Morgan County Fair, Decatur, this week.

Two local drama groups, Summer Theatre and Town Players, presenting "Night Must Fall" and "Ten Little Indians," respectively.

Hollywood

Evelyn Keyes to Acapulco for siesta.

Barbara Bush returned from Arden, Del.

Kirby Grant to Missoula, Mont., on vacation.

Rod Cameron in town after a vacation in Yosemite.

Clarence Brown and wife to Hawaii on vacation.

Gracielle Le Vinder recovering from a hip fracture.

Leonard Murphy to Lake Tahoe for two-week siesta.

Van Johnson back from a vacation near Santa Barbara.

Ginny Jackson guests this week at Marine Base in El Toro.

Edward Arnold taped two "Voice of America" airers.

Horace Heidt's wife filed suit for divorce in Santa Monica.

Robert Z. Leonard celebrated 35th anni as screen director.

Kathryn Grayson's divorce suit set for Oct. 9 in Santa Monica.

Cecil Kellaway hospitalized for treatment of an old back injury.

Betty Grable hospitalized in Santa Monica with a back injury.

Monica Lewis to Denver to sing at a newspaper editors' convention.

Hedy Lamarr in from Acapulco for film huddle with William Rowland.

Ida Lupino establishing residence in Nevada to divorce Collier Young.

Douglas Fairbanks, Jr., did a short at Metro for Korean Relief campaign.

Walter Lantz on shakedown cruise of a U. S. plane carrier to Honolulu.

Cecil B. DeMille's grandson, Allen, 13, wounded while playing with a gun.

Z. Wayne Griffin returned to his Metro chores after two weeks at Lake Tahoe.

Ina Ray Hutton's orch will dish it out for Republic Studio Club's annual dance.

F. Herrick Herrick on mend after surgery at Motion Picture Country Home.

Charles Rosher returned from Jamaica to resume lensing Metro's "Scaramouche."

Dr. You Chan Yang huddles with Dore Schary about American Relief for Korea.

Eddie Foy, Jr., will hold a family reunion with his brothers at Charley Foy's Supper Club.

Stewart Granger and Jean Simmons heading for Acapulco when he finishes "Scaramouche."

Audrey Totter leaves for Korea Sept. 26 to entertain troops in military hospitals and bases.

Gottfried Reinhardt going on six-week tour of Europe when he winds "The Invitation" at Metro.

Dennis O'Keefe motored back from Mexico City after completing his role in "I Want to Be Loved."

Mack Sennett awarded honorary life membership in Academy of Motion Picture Arts and Sciences.

Frances Inglis checked in as exec secretary of Screen Writers Guild, succeeding Alice Penneman.

Judy Garland in town for three weeks before returning east for her Palace Theatre, N. Y., two-a-day.

Mervyn LeRoy received a Presidential Citation for his contribution to the recent Air Force Assn. convention.

Old homes of Harold Lloyd and Eleanor Boardman on Whitley Heights wrecked to make way for the new freeway.

Harry Babbitt will appear at Pomona Fair for benefit of Casa Colina Convalescent Home for Crippled Children.

Gloria De Haven will make her home in N. Y. after Oct. 15, returning to Hollywood twice a year for films at 20th-Fox.

Veteran legit and silent film actor Harrison Ford was seriously injured last week (13) when struck by an auto in Glendale. The Broadway and London thesp suffered a brain concussion and broken ankle.

Vienna

By Emil W. Mauss

Sascha Film brought in Walt Disney's "Bambi" at Apollo, being sold out for weeks.

Schoenbrunnfilm producing film on the Vienna Fair on the occasion of its 30th anni.

Leopold Stokowski preemed works of M. Picha and of Graz composer Max Haager.

Rosenhuegel Studio producing Emanuel Alberi's film, "Queen of Europe," in Technicolor.

Prof. Paul Netti (Indiana U.) and Leo Schrade (Yale) lecturing at Mozart Society Salzburg.

Director Hofmann of Moulin Rouge Cabaret opening a variety show in Wimberger Hall.

Styria of Vienna and Union-Hamburg will produce Emmerich Kalman's "Csardas Princess" in Agfa colors. Marika Rockk will star.

D. of J. Explores Big-Screen

Continued from page 1

including several from members of Congress, poured in.

Situation is somewhat similar at the Federal Communications Commission. FCC has received upwards of 100 letters and has had several demands for action from members of Congress.

That the theatres and fight promoters have their understanding adherents was underscored by a lead editorial appearing last week in the Minneapolis Morning Tribune. Headed "Heartbreak at the TV," the editorial declared that "the failure to televise the Robinson-Turpin fight was much more the symptom of flux and experimentation within the television industry and related fields, than it was a calculated affront to a disappointed public." It pointed out that the public must expect to shoulder part of the costs of such topflight entertainment, as well as its enjoyment.

FCC Not Involved

Some of the public is apparently under the impression that the FCC licenses the theatres which carry the closed circuit fights, whereas the Commission has nothing to do with this situation. The FCC view is that nothing in the Communications Act gives the Commission authority to interfere or to compel fight promoters to sell rights to television networks.

From the Justice Department viewpoint, however, several angles might develop a cause for action, according to informed Government sources. Biggest would be if United Paramount Theatres were to acquire the American Broadcasting Co., in accordance with the pending application. One official believes Paramount Theatres would be in a position closely approximating monopoly, since it would control exhibition of both motion pictures and television to a considerable extent.

"If United Paramount should get ABC and if some of its theatres should be wired to take exclusive large screen video," according to one spokesman, "we might have solid grounds to move in on exclusive theatre television at least so far as the Paramount Theatre chain is concerned.

"This would be a new form of integration, with the company, just divorced from its production facilities, backing into another illegal situation. This, incidentally, might be the springboard for far wider action against exclusive, closed circuit theatre television."

Social, Not Economic Problem

Some Justice Department people are loathe to get into the matter. They feel there are more basic monopoly questions than whether people can see prize fights free on their home television receivers.

One man commented, "I don't see it as an economic problem at all. It becomes a social rather than an economic problem." He admitted, however, that if it becomes a major social problem it would still be legitimate hunting ground for the antitrust division.

Several members of Congress who have publicly protested the closed deals assert the public has the 'right' to see these big sports events. However, the feeling in Government is that the public has no such absolute right.

There is an interesting issue here. Lawyers admit there is absolutely no question that a fight promoter can bar all broadcasting, telecasting or newsreel pictures of any fight he promotes. But, once the promoter decides to permit the fight to go out over ether waves from the arena, he may lose some of his absolute right. Once the event goes out, a question of public interest does enter and this will be explored by the antitrust division.

Another interesting aspect, as seen here, is this—if the Justice Department could break up exclusive closed circuit telecasts to theatres, then what is to prevent it from ruling out such things as subscription television, which withholds motion pictures and other programs from that portion of the public which refuses to pay?

So far, there is no real fight over the use of the phone company's coaxial cables. American Telephone is able to lease facilities for the closed circuit telecasts and still have enough left over to take care of the needs of the TV networks. But if the traffic should increase and the phone company could not handle all comers, broadcasters might have a legitimate complaint if closed circuit deals were favored.

Video Guest Fees

Continued from page 1

ring the nets, who predict the battle will grow even hotter in the future. Competition looming as the result of CBS' slotting its Frank Sinatra show directly opposite Milton Berle's "Texaco Star Theatre" on NBC, and the upcoming Chesterfield comedy half-hour on NBC-TV with Bob Hope and others fighting it out with Lucky Strike's "Jack Benny Show" on CBS radio, means those programs will be added to the string in there pitching for top names. In addition, there are several new high-priced dramatic packages preeming this season, such as CBS' "Schlitz Playhouse of Stars" and ABC's "Celanese Theatre," which will be scrounging for the visiting celebs.

$3,000 Average Fee

Situation has been eased slightly by radio's settling down to normalcy. In TV, however, $3,000 for a single guest shot has apparently become average and only the marquee lure of the personality involved determines the final payment. Douglas Fairbanks, for example, has reportedly turned down offers to do a Broadway play because he can draw $4,000 or $5,000 for a TV show. Both Tony Martin and Dinah Shore received $5,000 plus expenses for their appearances on NBC's "America Salutes Irving Berlin" last Wednesday (12), while Margaret Truman got $2,500, plus expenses.

And the number of programs battling for the name stars is almost endless. NBC's new "Kate Smith Evening Hour," for example, will be bucking CBS' top-rating "Godfrey & Friends." As a result, NBC is paying stars like Montgomery Clift $6,000 to do a six-minute dramatic sketch on the show. Ed Sullivan has already boosted the budget on his "Toast of the Town" (CBS) to fight it out with NBC's "Colgate Comedy Hour." CBS' "Fred Waring Show" has turned to top-priced guestars to attempt outdrawing NBC's "Philco Theatre," which apparently will also indulge more in a name star policy.

Nets and producers are especially anxious to get the visiting Hollywood stars, particularly if the stars haven't done TV previously. Fact that some of them are prohibited contractually from appearing on TV is no deterrent, since a number of the top names are now freelancing in picture work. If the nets can convince the major studios who are still holding out against TV that they can plug films while paying their stars some welcome "vacation money," it's possible that they may be able to break down the studios' anti-TV stand. It's recalled, in this respect, that the major film-ites fought radio to a standstill, until the system of guest appearances, with the resultant cross-plugging, was worked out.

Pix $874,000,000

Continued from page 2

bined, a total of $741,000,000 was contributed to the national income, which was also a new record.

The share of national income attributable to any industry, according to U. S. Government figuring, is what the industry adds—by processing and service—to the value of what it buys.

Films paid wages and salaries totaling $651,000,000 last year, plus an additional $32,000,000 in such supplements as employers' contributions to social security, state unemployment taxes, pensions, etc.

The broadcasting industry paid $249,000,000 in wages and salaries and $9,000,000 in supplemental benefits. The roundup category of all amusements and recreations paid wages of $569,000,000 and $21,000,000 in supplemental benefits.

Unincorporated enterprises in motion pictures, which would be mainly small theatres, had an income of $50,000,000 last year, down from the peak of $80,000,000 in 1946. This etches the complaints of the small exhibitors that they have been very hard hit in the past two or three years. There are few unincorporated enterprises in broadcasting, their income last year was but $3,000,000. On the other hand, the remainder of the entertainment and recreation field, which includes many small businesses, had an income of $86,000,000 for the year.

Motion picture corporations earned $142,000,000 before taxes last year, or less than half of the record $322,000,000 of 1946. After paying $80,000,000 in Federal and state income and excess profits taxes, the film corporations still had a net corporate income of $62,000,000, the lowest since 1942. The record is $167,000,000 in 1946. Picture corporations paid dividends of $38,000,000 last year, down from the record of $64,000,000 in 1946.

$49,000,000 for Radio-TV

Corporations in radio and TV broadcasting had an income of $49,000,000 last year before Federal and state income and excess profits taxes.

Despite the fact that something new had been added in the form of television, this income was well under the smash $72,000,000 achieved by radio stations alone in 1944. After paying corporate taxes of $24,000,000 last year, the broadcasters had $25,000,000 left, their best since 1947 and their third best of all time. The broadcasting corporations paid $9,000,000 in dividends last year.

In the other amusements and recreations, the corporate income after Federal and state taxes amounted to $29,000,000, of which $10,000,000 went out in dividends.

Although its income has been sliding, the picture industry continues to carry an enormous payroll. The 223,000 fulltime people on the rolls of the theatres, studios, exchanges, etc., last year wasn't much below the peak of 229,000 in 1947, before the industry began to wring out the wartime bulge.

The 83,000 employees in the broadcasting field last year was a new record. All other fields of amusement and recreation combined had $234,000 fulltime employees.

Best-paying amusement business is broadcasting, despite the peak salaries earned by some Hollywooders. Average earnings (per person) in radio and television broadcasting last year was $4,098, well above the national average for all industries of $3,024.

Average salary in pictures came to $2,919, under the national average and doubtless due to such personnel as theatre ushers. Average wage in the remainder of amusements came to $2,432.

Buffalo's Legit

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perfunctory treatment frequently accorded dramatic performances by Buffalo newspaper reviews. The town now boasts only one morning (Courier-Express) and one evening (Evening News) paper.

Space-Filling

Since shortly after the barring of veteran reviewer William E. J. Martin by the Erlanger a half dozen years ago due to displeasure of the management over his adverse reviews of travelling shows, the C-X dramatic coverage was done by Rollin Palmer, whose death this summer removed an outstanding critic. Future C-X plans for play reviewing are still unannounced, and it's feared theatre coverage may fall into the category of mere space-filling, as has too often been the case hereabouts.

The Evening News has consistently done a conscientious job in its theatre department. Incumbent of the drama desk is Mary Nash, who has held the berth for a dozen years. Miss Nash frequently personalizes her coverage. And on occasion, her position is rendered difficult by assignments to backstage and actor-personality stories.

In any event, the scant body of local devotees of the drama are sitting back discouragedly awaiting a change in conditions. Some impetus is expected from the fact that the dozen or more strawhats operating in this area during the past summer have experienced their most successful season financially since the silo circuit was inaugurated.

Off Beat Posts

Continued from page 69

includes Newfoundland, Labrador and Greenland), with the Azores, a separate military command but part of the Northeast circuit for show purposes, as hardest pressed. One commander in Trieste, stated to VARIETY, pleaded, "Send any kind of shows. The boys are starved for entertainment. They want shows—period."

Yens For Big Towns

One of problems defense reps constantly have to hurdle is desire of top stars, who pay their own way, to tour the more exciting areas—those near Paris, Berlin and London.

"When we can," said Goetz, "we'll see that they get to Paris. But—performers must do this service out of the goodness of their hearts, and go where the need is greatest."

Goetz held a meeting September 10 in Nuremberg, Germany, with reps from each six commands attending. Reaction to his plan for a unified circuit was consistently enthusiastic. Results of the powwow are separate circuits for each of the commands, to be operated along the lines of professional, commercial vaude circuits in this country. Routing will be arranged by the Goetz office in Washington.

Goetz also held meetings in Iceland and the Azores. A single circuit was set up for these "hardship" areas. He plans to trek to Hollywood Oct. 8 to huddle with Abe Lastfogel and other USO reps on mustering talent to tour under the new setup.

There are two types of shows operating in the military circuits, the straight USO show, with all performers except top stars on salary, and the commercially sponsored show, which channels through USO but is supported by private interests, such as the recently returned Ted Mack show sponsored by Old Gold. In all cases, transportation and maintenance are supplied by the armed forces.

Col. Goetz plans a trip in the near future to the Far East to organize that area along the same lines. He anticipates a comparatively simple job there, since coordination among the services has marked entertainment efforts in Japan and Korea from the very first.

Trans-Can. Tent

Continued from page 69

and propounded the idea, with Lampard subsequently lining up six of his friends under the company title of Melody Fair. Inception plan called for a $50,000 investment but, with all the blueprints in, plus royalties of the musicals Brill wanted to do, the capital investment was upped to $75,000. This the new company went for with Lampart in as president; Samuel Ciglen as secretary-treasurer; James Arnott as vice-president; together with board directors—all of whom are wealthy.

Dufferin Park excavation costs for the miniature stadium totalled $9,500 for the "hole in the ground," the made-in-Canada tent cost $15,000, and th 1,640 seats cost $6,500. Also posted prior to the opening was an Equity bond of $7,500, plus another $2,000 Canadian duty on lights borrowed or bought in New York by the Brill-Kamsler duo.

Melody Fair opened June 21 with "Song of Norway," which ran for 10 nights, the first five for downpours that cost a $1,000 a night, plus the fact that Canadians didn't know what theatre-in-the-round was all about. Thereafter business picked up with a $3,500 a week advertising budget.

Strawhat Talent

Continued from page 1

studio material and sent them to the Coast to await a part or work in small pix while learning, that's not possible any more. Only players signed are those needed for specific parts in pix set for early production.

This has put much more emphasis on selection and seasoning in legit, since the talent men must be extremely discriminating in sending actors to the Coast. It has also resulted, they say, in a much higher standard of thespic ability among players in Hollywood, since there's no longer a search for the "starlet" type, but only for actors with pretty well proven talent.

Improvement in the level of thesping in the barnyard theatres, say the men who see some 35 or more shows a season, results from greater public discrimination. Touring stars and Equity companies have created a demand for professionalism to which the larger and more successful strawhatters have bowed. Furthermore, with standards in the theatre generally higher, there's a greater pool to be drawn upon of youngsters with some background and training.

600G Rental

Continued from page 4

taking. They were disappointing prior to that stanza.

Principal beef was that RKO editors in trying to hold the reel down to a 10-minute running time had chopped away all the footage indicating the vitality of Turpin's battle and had heavily favored Robinson. RKO denied this claiming it had only eliminated footage because it was static.

In any event, the cutting caused much muttering among viewers, who had expected to see the whole fight and found themselves seeing nothing but short episodes of all but the 10th round. RKO heightened the mauve for the favoritism charge even in the intro by the ring announcer. Camera continued to focus on Robinson, failing to show Turpin, even while he was being introduced.

Aside from favoritism in editing, principal criticism of the camera-work was that almost the whole fight was seen through one lens at the middle distance. Despite four Eyemo hand cameras around the ring, and five other crews on platforms, editors got no variety in the pix and none of the drama to be had from closeups.

Exception was the finale when one of the Eyemos caught from below the terrific lacing Robinson was giving the helpless Briton as he stood him up like a ragdoll and pounded him again and again. Slow-motion repeat also helped to point up the windup stanza although none of the blood from Robinson's cut eye—which sent him into the knockout frenzy — was caught by any of the lensers.

Bill Corum provided the commentary, which was appropriately sparse.

Although RKO had two labs turning out prints, Pathe and De Luxe, the confusion attendant to issuing them to exhibs bore a semblance to the fight itself. RKO's plan was to give them first to Broadway houses and then fan out in a vortex, with some prints also being relayed to planes and trains for out-of-town.

Many New York exhibs, however, descended on the labs themselves to pick up their pix. The cries of "Foul" were rampant as they waited past the appointed hours.

Delays were caused by the fight itself starting late, then by difficulties by the messengers in getting out of the Polo Grounds with the footage, and finally by lab troubles. As a result, the complete negative of the 5½ hours of film that was shot wasn't ready until 9 a.m. Thursday (13). It had been promised for 7 a.m.

The films hit Broadway screens between 1 and 2 p.m.

Par Promotions

Continued from page 5

stein as pub-ad chief, succeeding him last February, while Carle, a veteran of the studio publicity department who succeeded a couple months ago to the top post left vacant by Norman Siegel's departure.

Promotions on the two coasts will mean upping of staffers all along the line and pay increases. Another decision by Pickman and Carle is promotion of one of the field exploitation men to a studio publicity job in which he'd specialize in keeping the field force provided with the type of material it needs for best local publicity results.

Carle's initial visit east since taking over the top job was timed to coincide with a meeting of division salesmanagers in New York last week in line with efforts to coordinate publicity with sales. Carle will remain east until the end of this week for further huddles with Pickman and to familiarize himself more throughly with the distribution operation.

OBITUARIES

RALPH RIGGS

Ralph Riggs, 68, musicomedy dancer and actor, died in New York Sept. 16. Recently he had been with the touring company of "Guys and Dolls" on the Coast, playing the role created on Broadway by Pat Rooney.

Riggs made his debut as a baby with "Uncle Tom's Cabin," in the arms of Eliza, played by his mother, Rose Stillman. By the time he was 10 he had appeared in "Little Lord Fauntleroy" and "Ten Nights In A Barroom." He later performed in a road company managed by his father, Charles F. Riggs, and when the latter reorganized the Boston Ideal Opera Co., he played most of the comic roles in the Gilbert & Sullivan repertory.

Riggs and his wife, Katharine Witchie, became vaude performers and danced in the first of several musicals on Broadway in "The Enchantress" in 1911. When his wife retired, Riggs appeared in such Broadway productions as "Of Thee I Sing," "Let 'Em Eat Cake," "The Farmer Takes A Wife," "How Beautiful With Shoes," "The Show Is On," "Yokel Boy," "Louisiana Purchase" and "Oklahoma."

Surviving besides his wife is his brother.

LUDMILLA PITOEFF

Ludmilla Pitoeff, 51, actress, died Sept. 15 in Paris. She was known for her roles in the plays of Pirandello, Chekhov, Ibsen and Shaw. She and her husband, the late George Pitoeff, toured Europe with their own repertory from 1917 until his death in 1939.

Mrs. Pitoeff appeared in New York in 1942 at the Barbizon Plaza Theatre in "The Tidings Brought to Mary," which she also directed and produced. She appeared on Broadway in 1944 at the Fulton Theatre in "The House in Paris."

Surviving are five daughters and two sons. One daughter, Svetlana, and a son, Sacha, are active in the French theatre. Another daughter, Nadia, is in the U. S.

FRITZ BUSCH

Fritz Busch, 61, musical conductor and operatic director, died in London of a heart attack Sept. 14. He was a conductor for the Met Opera N. Y. and the Glyndebourne Opera in England.

Busch made his American debut as conductor of the N. Y. Symphony Orchestra in 1927 and later led the New Opera Co. and the Philharmonic Symphony before joining the staff of the Met Opera in 1945.

Surviving are his wife; a son, Hans, an operatic stage director; two daughters, and two brothers, Adolph, a violinist, and Hermann, a cellist. A third brother Willi, an actor, died recently in Germany.

ELLIS WM. LEVY

Ellis Wm. Levy, 45, newsreel theatre operator, with houses in San Francisco, Oakland, Seattle, Tacoma, Denver and Dallas, died Sept. 15 of a heart attack in Reno, where he had gone on a business trip.

A pioneer in newsreel theatre operation, Levy was one time talent head for the Don Lee network and later ran his own booking agency. He had been engaged in Frisco show biz for the past 30 years including the operation of ballrooms, nabe theatres, and the marketing of pictures.

He is survived by his wife and daughter.

DAVID BARRIST

David Barrist, 60, owner of Quality Premium Distributors and of theatres in Philadelphia and Bridgeton, N. J., until his retirement four years ago, died Sept. 14 at his summer home in Ventnor, N. J.

Barrist was credited with starting the practice of distributing premiums to film patrons, and organized Barrist-Goodwin Publications, which published the film trade magazine Brevity. He was vice chairman of the Fourth War Loan for the industry during World War II.

His wife, a son and a daughter survive.

JOHN H. FITZGERALD

John H. Fitzgerald, 64, president of Motion Picture Operators Local 160, Cleveland, and one of its founders, died there Sept. 12 of a heart ailment. One of Cleveland's most active theatrical labor leaders, he had been inspector of movie equipment for public schools since 1937, and served for many years as a Republican precinct committeeman. A projectionist by trade, he had been working as booth man at the Mapleton Theatre before his illness.

Survived by his wife, a daughter and three sons.

TOM NIP

Tom Nip, 62, former vaude performer and dance director, died in New York Sept. 17. Nip started in show biz with Joe Cook when they both left home to join a circus. He later appeared in vaude and legit, working with his brother as Nip & Tuck. He staged the dances for the legit musicals "Rain or Shine" and "Fine and Dandy," both of which starred Cook. For many years he conducted a N. Y. dancing school.

Survived by wife, son, two brothers and a sister.

EDWARD FOSSETT

Edward Fossett, 56, circus proprietor, died in Dublin Sept. 7. He was the son of the late Sir Robert Fossett, a leading circus operator in England, and spent his early life as a rider and acrobat. In 1917 he settled in Ireland and ran his own outfit, first as Harkenberg's Circus and then as Fossett's in partnership with the Powell-Clarke Circus.

He is survived by three sons and three daughters.

VICTOR E. PEDERSEN

Victor Emanuel Pedersen, 67, former vaude performer, died in Waterford, Conn., Sept. 12. Pedersen started his career as an acrobat with the old Sells-Floto Circus. He entered vaude soon after and was partnered with Carl F. Pedersen (no relation) for 32 years, touring the Keith circuit. They also played the old Hammerstein, N. Y.

Surviving are his wife, four brothers and a sister.

JOHN PARK

John Park, 80, baritone of leading Broadway roles until his retirement 20 years ago, died in Toronto, his hometown, Sept. 13. His first New York appearance was in "The Runaway Girl." He later sang and danced in several Victor Herbert productions.

His wife, the late Eleanor Shea, also sang in Broadway musicals.

JOHN F. HAYES

John F. Hayes, 81, pioneer film exhibitor, died in Philadelphia Sept. 14. Hayes started one of Philly's first nickelodeons in midtown and was the founder of the Hayes Amus. Enterprises, which operated the York and Columbia Theatres in Philly and several in South Jersey.

A son survives.

R. B. PAYNE

R. B. Payne, 32, secretary to R. J. O'Donnell, general manager of Interstate Theatres, died in Dallas, Sept. 12. An Interstate employee 13 years, he rose from usher to assistant manager and treasurer of local theatres until his recent promotion to O'Donnell's office.

Survived by wife, daughter and mother.

FRANK RATUL

Frank Ratul, 47, longtime manager of Summit Beach Park, Akron, O., died in that city Sept. 11 of a heart ailment. He joined Summit Beach Park in 1936, and was also associated with outdoor amusement enterprises in Florida and Laguna Beach, Calif.

His wife, mother, two sisters and five brothers survive.

RAYMOND J. GORMAN

Raymond J. (Ray) Gorman, 53, president of stagehands' union Local 3 of Pittsburgh for a dozen years, died of cancer there recently. He had been employed at the Stanley and Warner Theatres and was a member of the union for more than 35 years.

Survived by his wife, a brother and two sisters.

TED GRAY

Ted Gray, 45, Ottawa (Can.) pianist-composer, died Sept. 8 at Macomb, Mich. Gray was well-known in North American and United Kingdom dance orchestra circles.

Survived by wife and three brothers.

RONALD FRANKAU

Ronald Frankau, 57, British stage and radio comedian, died in London Sept. 11.

During the past year, Frankau had devoted his time to writing. He was the brother of novelist Gilbert Frankau.

ALLEN KING

Allen King, 55, circus performer and animal trainer, died in Chicago Sept. 15. He had been with the Al G. Barnes, Ringling Bros. and Miller Bros. circuses.

His wife survives.

JACINTO TORRES

Jacinto Guerrero y Torres, 56, Spanish composer, died in Madrid Sept. 15.

He composed scores for light opera and musicomedies. Many of his songs have been translated into English.

TED MORRIS

Ted Morris, 41, head of Metro's still department, died Sept. 17 in Hollywood.

Survived by his wife, magazine writer Jane Kessner Morris.

Frank J. Eisener, 76, chief electrician at Center Theatre, N. Y., died backstage Sept. 16 while working the control board during the Spike Jones video show on NBC-TV.

Father of Frank Murphy, Loew's Great Lakes division manager, died Sunday (16) in Brockton, Mass., where he had been fire deputy.

Claude (Dusty) Rhoads, 27, musician with the Tiny Hill orch, died Sept. 6 in a hospital in Cedar Falls, Ia., of injuries suffered two days previously in an auto collision near Waterloo, Ia.

Mother, 85, of Henry Herzbrun, former Paramount v.p., Bernard, supervising art director at Universal-International, and Walter, artists' manager, died in Los Angeles Sept. 9.

William Rhodes Harris, 24, announcer for WABB, Mobile, was killed Sept. 12 in an auto accident. Survived by wife, child and parents.

Lou Cooper, 55, owner of the Whitehall Theatre, the Tivoli, Hull, and other show properties, died in London, Sept. 10. Survived by a son and two daughters.

Major Howard S. Cole, 75, theatre owner and operator, died in Bonham, Tex., recently. He had operated three downtown houses and one ozoner there.

Mrs. Anna Frances Bousser, part owner of the Cuba Theatre, Cuba, Mo., died at her home there Sept. 7. Her husband and four daughters survive.

Lewis Kinnet, 51, orch leader-pianist, died Sept. 9 of a heart attack while playing with his orch in Toledo. Wife, two daughters and three sons survive.

Mother of playwright Marc Connelly and widow of Patrick J. Connelly, who was associated with the late Richard Mansfield in legit, died in New York Sept. 12.

Father of Dan Wilkinson, exploitation manager of the Neighborhood Theatres, died in Richmond, Va., Sept. 10.

Father, 72, of Sanford Markey, NBC news editor and VARIETY mugg in Cleveland, died Sept. 2 in that city.

Edward L. Nolan, 57, who retired 10 years ago as manager of the Albert Theatre, Berlin, N. H., died in that city Sept. 10.

Anthony Crispano, 64, former master of properties at the Met Opera, N. Y., died in Huntington, L. I., Sept. 8.

Samuel George London, 76, former secretary-general of the Folies Bergere in Paris, died Sept. 14 in Blois, France.

Wife, 58, of Metro film editor Conrad Nervig died Sept. 8 in Santa Monica, Cal.

Leander Page, Sr., 48, a director of the Cheshire Fair Assn., died in Hanover, N. H., Sept. 7.

Mrs. Ethel Gans Levy, 54, former concert pianist, died in New York Sept. 13.

Nelly Montiel, Mexican screen actress, died in an auto crash near Acapulco Sept. 14.

Theatre TV's 'Exclusivity' War

Continued from page 1

must be shared, consequently, theatres hope they'll be carried in the future by filmeries, arenas and, possibly, other auditoriums. In that case, exhibs feel they'll continue to hold the upper hand, since they can offer customers the big-screen event, plus a first-run "A" picture. It's the picture which will get the ticket-buyers up to the theatre boxoffices, they feel.

Illustrating the move-in of privately-owned auditoriums is the Town Hall Philadelphia. Murray Weisberg, who runs the hall, has reportedly ordered a big-screen projection unit from Theatre TV Enterprises, new Philly manufacturing syndicate. He hoped to get the equipment in time for the Robinson-Turpin fight but could not get clearance for the necessary telephone lines. If the equipment is installed in time for the Willie Pep-Sandy Saddler featherweight title bout next Wednesday (26), however, it's believed probable that Nathan L. Halpern's Theatre Network TV, which reps the theatres in deals with the IBC, will have to let Philly's Town Hall in also.

Major inhibiting factor at the moment in the IBC plans is the extremely tight supply situation as far as equipment is concerned. The club has placed no orders as yet for projection units, but is surveying the several units now on the market and is working out the engineering plans involved in converting the stadia to video use.

Direct Competition

Once the IBC project jells, it will, of course, place it in direct competition with the theatre interests. It's generally agreed that the exclusive fisticuff tie-ins have been the major hypo to the current theatre TV enthusiasm and that, without a fairly regular schedule of bouts, many theatre men who have gone out or plan to go out on the $25,000 limb for projectors may lose some of their interest.

IBC's plans are admittedly tentative and long-range, but the possibility of its directly entering the closed circuit TV picture is likely to put a crimp in the video aspirations of the film houses. Further expansion of the theatre TV network necessarily is tied in closely with the anticipated continuation of a working agreement with the fight group.

The Arthur Wirtz-James Norris-IBC coalition either owns or has working arrangements with practically all the major indoor arenas in the nation. With its New York Madison Square Garden tieup and its Chicago Stadium ownership, plus another half-dozen leases on other eastern and midwest stadia, the boxing group could come up with nearly 100,000 seats for its video hookup.

This compares with the 35,000 seats included in the theatre TV network that carried last week's championship go. The theatres are also, of course, faced with the projector shortage and that, plus the still unclear economics of film house teevee, roadblocks rapid extension of the theatre web. Because of the proportionately smaller theatre seating capacity it obviously would require many more big screen units to bring the pic houses to a gate and bidding par with IBC's own TV-equipped stadia.

But the IBC project will eventually be extended beyond the fight houses directly under its wing. The outfit sees big-screen video as a possible answer to the smaller fight clubs which have been beefing about television's impact on their gates. Idea being mulled by IBC would have the smaller pug houses carrying the bigtime out-of-town fights on large screens while they put on live prelim bouts featuring their own stable. Such an arrangement would be to the fisticuff combine's long-range interest, since the fight biz is concerned about the drying up of its "farm system" with the death of the grass roots clubs.

Other Attractions

Significantly, the Wirtz-Norris outfit is also eyeing other sporting events and attractions to utilize its sport palaces via VT. Such events as major basketball games, the hockey championships and even wrestling figure in the thinking. Then there's Wirtz's controlling interest in the Cole Bros. Circus and the "Hollywood Ice Revue," which conceivably could be fitted into the video hookup.

Disclosure of IBC's hopes for its own TV circuit casts a new light on the syndicate tieup with the theatres. Although the sports group plans to continue to do business with the film houses for some time, the bargaining from here on out likely will be on stiffer terms. The theatre arrangement whereby the IBC supplied several major fights for relatively token fees has pretty much served its twofold purpose. It has succeeded in hypping interest in theatre TV to a point where more and more theatre men climbed on the bandwagon, thereby creating a new bidding force in the fight rights situation. Also it has served as a practical experiment by which the IBC could test the public acceptance of big screened fights without the expense involved in setting up its own equipment.

Club has no plans at this time to hit the Federal Communications Commission for video channels. IBC will use the closed circuit telephone lines which have been carrying the theatre fightcasts.

MARRIAGES

Marion Russell to Peter Fernandez, New York, June 22, just announced. Bride is an actress, he's an actor.

Nancy Joan Braverman to Yehudi Wyner, New York, Sept. 16. He is a pianist-composer.

Marjorie Brady to Norman F. Barry, Aug. 31, Chicago. He's Chi NBC announcer; bride is secretary to William Ray, Chi NBC news and special events manager.

Arlene Seplow to Sid Bakal, New York, Sept. 16. He is publicity staffer for the Ted Mack radio and TV programs.

Marilyn Conrad to Harry Lewis, Los Angeles, Sept. 9. Bride and groom are thesps, and partners in a string of restaurants.

Lois Gaub to James Kirk, Pittsburgh, Sept. 8. Bride is the daughter of Harriet Gaub, of WB theatre circuit staff.

Paula Wray to Paul Gilbert, St. Louis, Sept. 7. Bride is a TV and nitery singer; he's a cafe comic.

Marian Harrison to E. Charles Straus, Las Vegas, Sept. 15. She's daughter of songwriter Ned Washington; he's attorney in William Morris legal department.

Celia Katz to Robert Petkin, Los Angeles, Sept. 13. He's a producer at KLAC-TV there.

Janette Rosenfeld to Don S. Goldberg, Las Vegas, Sept. 9. She's assistant to the publicity chief at KLAC-TV, Los Angeles.

BIRTHS

Mr. and Mrs. Oscar Natzka, son, N. Y., Aug. 30. Father is a lead bass-baritone with the N. Y. City Opera.

Mr. and Mrs. Bernie Ebert, son, Hollywood, Sept. 8. Father is director at KTLA there.

Mr. and Mrs. John Roeburt, son, Sept. 3, New York. Father is the whodunit author (books, radio-TV).

Mr. and Mrs. Clarence Young, son, Santa Monica, Cal., Sept. 8. Mother is Jean Ewing, of the Ewing Sisters.

Mr. and Mrs. Laslo Benedek, daughter, Hollywood, Sept. 11. Father is a screen director.

Mr. and Mrs. William Clark, son, Santa Monica, Cal., Sept. 10. Father is mike man at 20th-Fox.

Mr. and Mrs. Neil Smith, son, Pittsburgh, Sept. 10. Mother's former Nancy Granger, of Pitt Playhouse staff.

Mr. and Mrs. Sid Kaplan, son, Pittsburgh, Sept. 10. Father's with Pitt Symphony orch.

Mr. and Mrs. Lenny Martin, son, Pittsburgh, Sept. 10. Father's bandleader and arranger.

Mr. and Mrs. John Bello, daughter, Mercer, Pa., Sept. 5. Father manages the Liberty Theatre there.

Mr. and Mrs. Robert Ryan, daughter, Hollywood, Sept. 10. Father is a film actor.

Mr. and Mrs. David Rich, son, New York, Sept. 11. Father is a director with CBS-TV.

Mr. and Mrs. Igor Buketoff, daughter, Fort Wayne, Aug. 21. Father is a symphony conductor.

Mr. and Mrs. Seymour Fox, daughter, Chicago, recently. Father is Chi NBC news staffer.

Mr. and Mrs. Hal Tate, son, Chicago, Sept. 12. Father is radio-TV program packager.

Mr. and Mrs. Benny Kutchuk, daughter, New York, Sept. 15. He's a theatrical agent.

Mr. and Mrs. Stuart Martin, daughter, Hollywood, Sept. 14. Mother is film actress Angela Greene.

Mr. and Mrs. Jim Conkling, daughter, Sept. 10, Bronxville, N. Y. Father is Columbia Records prexy; mother is the former Donna King, of the King Sisters.

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FILMS RADIO VIDEO MUSIC STAGE

SEP 26 1951

VARIETY

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SHOW BIZ SOARS ON ALL FRONTS

Winchell May Exit ABC After 20 Yrs. In TV Hassle; NBC, CBS Move In

Walter Winchell, after 20 years with the American Broadcasting Co. via a succession of sponsors, may shift networks because of the TV pressure being put on him. He saw RCA's Manie Sacks yesterday (Tues.) afternoon, and already told CBS' Frank Stanton that he was "on the open market," at least after Oct. 1. Hudnut, the present sponsor, has until then to exercise another year's option, and may yet do so under Winchell's old terms. "But," says the columnist, "I don't want to be forced into any simulcast."

Despite Hudnut's admitted big sales, the sponsor told the columnist-commentator that "under today's existing AM and TV markets" the video adjunct was necessary. Hudnut proposed a $325,000 annual deal, instead of the present $650,000 (which figures $12,500 per 15-minute broadcast, or $1,000 per minute counting the commercials), plus 10,000 shares of stock. Hudnut told Winchell that of the $325,000 differential "all you can keep is $25,000," but he also figured that the Hudnut stock, while possibly auguring a capital gain, is still subject to market sensitivities.

Winchell's attitude is, "If TV is so important, maybe I'll take only $5,000 a broadcast but maybe the TV end of it is worth $15,000."

His contract is fundamentally with ABC at $10,000 a week minimum guarantee, but Hudnut pays $12,500. ABC has until the end

(Continued on page 13)

'Banana' Stars Take Over Boston's Old Howard To Show Burley How It's Done

Boston, Sept. 25.

Phil Silvers, with his entourage of Herbie Faye, Eddie Hanley, Joey Faye and Jack Albertson, currently appearing at the Shubert in "Top Banana," moved in en masse on the midnight show at the Old Howard last Friday (21) and demonstrated to the stubholders how burley skits should be done. Comics took over several spots in the regularly skedded show for half returns from the customers, who applauded them almost as vehemently as the strippers, which is quite a concession at this burley bailiwick.

Silvers, who emceed portions of the program, scored solidly with his clarinet bit, heckled by a couple of stooges from a box, and also appeared with Joey Faye, Albertson and Bobbie Martin in the "Floogle

(Continued on page 147)

Monroe's 4th Million

Vaughn Monroe is slated to receive his fourth RCA Victor gold-plated platter in the next couple of weeks for hitting the 1,000,000-sales mark on his cut of "Racing With the Moon." Tune, written by Monroe and his arranger Johnny Walsh, was made eight years ago, shortly after the band was organized. Perry Como is another 4-time winner for Victor.

Monroe previously received "gold records" for "There, I've Said It Again," "Ballerina" and "Ghost Riders in the Sky."

'New' Gershwin Tunes in 'I Sing'

Several unpublished George Gershwin songs, for which Ira Gershwin has written lyrics, will be used in the "Of Thee I Sing" revival planned by Chandler Cowles, possibly in association with Anthony Brady Farrell, with whom he co-produced "Billy Budd" last season. The new music will be substituted for other Gershwin numbers in the score of the 1931-32 Pulitzer Prize winner.

Although George S. Kaufman and Morrie Ryskind have revised their original book for the musical, they have not made it topical, but have kept the political satire general and timeless. Cowles is currently figuring out a preliminary budget for the show. He won't know whether Farrell will be in on the project until the latter's "Love and Let Love" production, starring Ginger Rogers, has opened in New York. He expects to discuss the revival with Farrell then.

Danny Kaye's 'Finn' Delay Nicks Metro for $200,000

Hollywood, Sept. 25.

Metro's postponement of its projected "Huckleberry Finn" will cost the studio double pay for all actors and technicians inked for the picture, who aren't under contract, if it decides to produce it in the future. M-G is paying off Danny Kaye $200,000 for his commitment on "Finn," and should he make the picture next year, Metro will have to make new salary terms with him.

Reason is that Kaye and the others have bypassed other work sitting around waiting for the film to go into production.

WAR ECONOMY KEY TO UPSWING

Show business is riding the crest of a sharp, new upbeat which is giving hope to all branches of entertainment for a return to something approximating the lush post-war era.

Film biz, after several lean years, has parlayed a number of good boxoffice pictures into socko grosses during the last month or so. Niteries, particularly in New York, have been forced to take their ropes out of mothballs to contain the standees almost nightly. Legit is enjoying a better-than-average fall upturn, both on Broadway and on the road.

Television is bragging about its SRO status, and even the radio networks, which have fallen prey to TV inroads, are tagging new sponsors for the first time in months. Music biz, after a severe summer slump, is eyeing a boom this fall. Perhaps equally indicative is the over-$1,000,000-gate (from all sources) scored by the recent Ray Robinson-Randy Turpin middleweight title fight.

While they're enthusiastic about the optimistic new shape of things, show biz toppers nonetheless maintain reservations about how permanent they think the rise will be. But with the nation's economy keyed to a wartime status, it's anticipated there will be a drought in available consumer goods. And that means that, just as happened dur-

(Continued on page 13)

Diva's Farewell Recital, Taped on Hunch, Set For Disking; Odd Financing

One of the most unusual ventures in the recording or concert fields concerns the release next month of the album, "Farewell Recital of Lotte Lehmann." Album, accidentally incepted, probably marks the first time that a farewell appearance of a top artist has ever been commercially recorded. Financing setup for its production, handled like a limited partnership arrangement in legit, is another unusual feature.

Project came into being following the diva's song recital at Town Hall, N. Y., last Feb. 16. Finishing her last song before the intermission, the ex-Met Opera soprano suddenly announced that she was retiring from the concert stage after that night. (Event had not been publicized in the press and was a complete surprise.) There were gasps and shouts of "No, no, no," and at close of the concert,

(Continued on page 147)

Kate Smith Ties Godfrey as Top Air Figure With $12,000,000 NBC Gross

That moola which Kate Smith started to bring over the mountain last year with her daytime television show on NBC, has expanded to the point where she is now tied with Arthur Godfrey as the top commercial personality in the broadcasting business. On the basis of her six hours a week of network video, Miss Smith is responsible for $12,000,000 yearly to NBC in gross time and talent billings. Figure approximates that which Godfrey returns yearly to CBS.

If Miss Smith's local show on WNBC, key flagship of the NBC radio web in N. Y., were taken into account, she'd top the Godfrey figure, since she has a number of participating sponsors on that program, which is aired cross-the-board from 12:05 to 12:45 p.m. Both of her TV series are participating, under NBC's system of selling its big-personality programs to several bankrollers. Evening show returns the web $4,000,000 per year (for 40 weeks) in time and talent, while gross billings on her daytime video strip, which was sold out within a few weeks after it took the air, are $8,000,000 per year.

Odd angle to the story is that Miss Smith's new evening hour competes directly with the "Godfrey and Friends" show on the CBS-TV web. Both are aired Wednesday nights at 8. Part of Godfrey's morning radio show, meanwhile, will be simulcast starting about the middle of October. Addition of the TV coin to the money already earned on radio should push him slightly ahead of Miss Smith's revenue.

TV's 4G for Coward Play

Noel Coward properties come high on television. Young & Rubicam, which is producing the forthcoming "Schlitz Playhouse of Stars" on CBS-TV, last week paid $4,000 for a one-shot presentation of Coward's "Still Life" (one of the one-acters in his "Tonight At 8:30" legit series) which was filmed by J. Arthur Rank as "Brief Encounter."

Property was purchased for Helen Hayes, who will do the TV version in November.

USO Name Shows Set for GI Xmas

USO-Camp Shows is planning a huge Christmas entertainment program for servicemen overseas. James Sauter, CS president, and Lawrence Phillips, exec veepee, will inaugurate the program from the east, while Abe Lastfogel, board chairman, will line up the shows from the Coast. It's planned to have film names top each unit.

Labrador, Iceland, Greenland and the Caribbean posts will be serviced during the Yule season, as will Korea and the Far East Command, North Africa and the Alaskan region.

Enlargement of the CS territorial scope follows closely the recent tour of inspection by Col. Joseph Goetz, who's coordinating professional entertainment for all branches of the service.

A special appropriation will be set up to pay supporting acts in the name troupes which will go out for the holidays.

Major responsibility for getting filmsters to volunteer their services will be vested in the Hollywood Coordinating Committee.

Command Shows Check On King; Delay Not Likely

London, Sept. 25.

Arrangements for the annual Royal Command film and vaude performances are proceeding normally, although it is certain that ailing King George VI will be unable to attend.

Organizers of both shows are maintaining constant contact with the Palace, but it's unlikely a postponement will be requested. Vaude performance is scheduled for Oct. 29 while the film fete is set for Nov. 5.

$800 Cocktail Party At 21 Club Winds Up 800G Radio Plagiarism Suit

An $800 cocktail party at which plaintiffs and defendants in an $800,000 plagiarism suit kissed and made up is the contribution of Masterson, Reddy & Nelson ("The Three Johns") to peace in our time. Tale started when MR&N thought they saw an infringement of their "Bride and Groom" program in "Wedding Bells," package sold though KLAC, L. A. They got nowhere with requests to cease and desist, so they retained Harold Fendler, Coast attorney, and after trial secured a judgment for $800,000.

Sum staggered all concerned. Opposing lawyers sought a settlement "within reason." They pointed out appeal would cost big money and might result in a reversal. They

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NBC SILVER JUBILEE

(Pages 25 to 116)

Hollywood Red Probe at Close, Report to Congress by End of Year

By MIKE KAPLAN

Hollywood, Sept. 25.

Three witnesses taking the stand today (Tues.) were expected to wind up the current Hollywood probe of the House Un-American Activities Committee's four-year investigation of Communism in the film industry, and possibly signal end of the entire inquiry. Session is being chaired by Rep. Francis Walter (D., Pa.), succeeding Chairman John Wood (D., Ga.), who planed home over the weekend after telling VARIETY that "I think it safe to assume we have pretty well finished our investigation of this industry. The committee expects to submit a full report to Congress by the end of this year."

One of three on today is Karl Tunberg, Screen Writers Guild prexy who had asked to be heard to finish additional details on the Guild's successful fight against Communist elements within its ranks. The other two are industry figures were subpoenaed.

Yesterday's (Mon.) session, the sixth the committee has held here, slowed the probe to a walk, with

(Continued on page 20)

5 L.A. Stations Televise H'wood Red Hearings

Hollywood, Sept. 25.

House Un-American Activities Committee conducting hearings on Communism in Hollywood reversed itself and is allowing televising of the sessions by L. A. video stations, following one-man campaign staged by Dick Moore, general manager of KTTV.

Moore buddied with Chairman John Wood (D., Ga.) and swung him around to agreeing, then phoned full committee in Washington and got majority to okay the televising.

Soon as that happened other stations jumped on the bandwagon, KECA-TV's v.p. Donn Tatum claiming reversal was due to that channel's efforts, and KTLA's Klaus Landsberg asserting it was result of his work.

After all the haggling, five stations televised the proceedings on a pooled basis. KHJ-TV and KTSL joined the other three in covering the hearings. Cameras were kept off several witnesses who nixed TV.

Danny Dare to Get Hearing Before Probers

Danny Dare, former Hollywood-ite but now a CBS producer in New York, disclosed yesterday (Tues.) that he will appear at his own request before the House Un-American Activities Committee when it returns to Washington. Dare was mentioned at the committee hearings in Los Angeles last week.

Producer said that as soon as he discovered that his name had been connected with Communism in the probe he wired the group a demand that he be permitted to testify. A return wire signed by Rep. Francis Walters, of the sub-committee in L. A., said that Dare would be given an opportunity to be heard when the hearings returned to the capital.

Dare, who recently shifted from NBC to CBS, produced the anti-Communist "Crusade for Freedom" show aired by the network last Sunday (22).

Neal's Fistics Exploited

Minneapolis, Sept. 25.

Actor Tom Neal's fistic exploits have apparently made him a boxoffice attraction. At least, that's what the owners of the Pix, loop sureseater, believe.

In their newspaper ads for first-run offerings "The Dallas Woman," the pix calls attention to the fact that Neal is "The Franchot Tone Slugger." Front displays at the showhouse feature that fact.

NAM Exec Details Why Ginger Rogers Could Not Appear at Elmira Rally

New York.

Editor, VARIETY:

In fairness to Miss Ginger Rogers and to the NAM I wish to give you the factual background of the circumstances which led you to publish in your Sept. 19 issue the erroneous statement that the NAM had placed a "nix on the idea of having Ginger Rogers attend the Elmira (Constitution Day) celebration."

Miss Rogers was one of many prominent Americans, including J. Edgar Hoover, Ford Frick, Gen. Lucius Clay, Kate Smith, Irving Berlin, Henry Morgan, Robert Montgomery, Lucy Monroe, Lois Moran, Joe Louis, Joe Wolcott, Lowell Thomas and Gen. Leslie Groves, whom the NAM and the Elmira Constitution Day Committee approached directly or indirectly as to their availability for participation as guests in the celebration on Sunday, Sept. 16.

We were informed, as was the case with many of the others, that previous commitments or engagements would prevent Miss Rogers

(Continued on page 144)

$80,000 Jolson Shrine Dedicated in L. A.

Los Angeles, Sept. 25.

Al Jolson has joined the immortals—in granite, bronze and cascading waterfall. A shrine costing $80,000, overlooking the vast expanse of a memorial park, was dedicated on Sunday (23) while 300 friends sat in attendance. Also present was his widow, Erle. Jack Benny spoke the eulogy.

The shrine, of Grecian simplicity, commands a crest of the memorial park that overlooks the highway over which all travelers to and from the L.A. airport must pass. Paul Williams, Negro architect, designed the memorial from an original concept by the widow. An open, circular colonnade, it is constructed of white marble, with the decorative mosaic ceiling flown here from Italy. The dome's interior depicts Moses with the tablet of the commandments. Supporting the dome are four columns of white marble standing 35 feet high. Under this dome is the Jolson vault.

At the base of the shrine is an incessant flow of water tumbling over the six levels across its 120-foot length. Entrance to the rotunda reveals a bronze sculpture of

(Continued on page 147)

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Berlin Critics Split On 'Okla,' 'Medea'

Berlin, Sept. 25.

Berlin critics have come up with various reactions to the performances of the top American participations, "Oklahoma" and "Medea," at the recent Berlin Arts Festival.

Surprisingly enough, the German critic for the American-German language paper, Die Neue Zeitung, came through with one of the strongest criticism of all Berlin papers. Friedrich Luft described Judith Anderson in "Medea" as a "powerful actress," but added that "it appeared strange to us that she continued sighing, making wild gestures, walking to and from on the stage while it was her co-actors turn to recite their parts."

Luft stated that "the American stage has an exact knowledge of the theatre of today, the gestures of our time. But it still lacks tradition, worked out the hard way by the European stage."

The French licensed paper remarked "so we saw a genuine American play, exact, sober, but without atmosphere." It called Miss Anderson the "American queen of tragedy, a powerful woman in the scene, a mistress of passions, possessed of a brutal temperament, a really wild queen letting loose a thunderstorm of feelings which the audience accepted with admiration."

Critic Dora Fehling in the Telegraf described Judith Anderson as an "exciting mixture of pathetics, super modern hysteria, and most intimate mastership."

Volksblatt remarked that in Miss Anderson's performance they saw

(Continued on page 144)

Willemetz-Chevalier Bid Irving Berlin To Tune Paris Musical

Albert Willemetz, foremost French librettist and lyricist, and president of the Societe des Auteurs, Compositeurs & Editeurs de Musique (SACEM is the French ASCAP), wants Irving Berlin to tunesmith a new musical next season for Paris production. It would star Lady Patachou, a Parisian nitery songstress. She is Maurice Chevalier's protege. The show may have Chevalier capital and possibly also Chevalier in the cast. The French star is collaborating with Willemetz on the book. ("Lady" is a common first name, no title, in France.)

The idea intrigues Berlin, who is the only American member of SACEM and realizes millions of francs income directly from the French society. The big mental hurdle is the prospect of writing tunes to French lyrics first, which would necessitate thinking from the Gallic viewpoint. Heretofore his songs were translated into French, as for instance "Annie du Far-West," as "Annie Get Your Gun" was called under Maurice Lehmann's impresarioing last year.

Berlin flies to Paris next month on the project.

This Week's Football

By MARTY GLICKMAN

(WNOW and Paramount Newsreel Sportscaster)

COLLEGE

Games†	Selection	Pts.
EAST		
Army-Villanova	Army	7
Don't sell Army short.		
Brown-Temple	Temple	13
Brown rebuilding with new staff.		
Penn-California	California	7
California remains one of nation's best.		
Princeton-NYU	Princeton	20
Violets replacing Columbia on schedule.		
Cornell-Syracuse	Cornell	7
Syracuse lost quarterback Stark against Temple.		
Dartmouth-Fordham	Fordham	14
Ram is one of east's best.		
Pittsburgh-Duke	Pittsburgh	6
Duke starting anew; new system, new coach.		
Harvard-Holy Cross	Holy Cross	13
Eddie Anderson has Crusaders among elite again.		
Lafayette-Rutgers	Rutgers	20
Jim Monahan a triple-threat for Rutgers.		
Yale-Navy	Navy	7
Big game of the East! Navy is deeper.		
Penn State-Boston U	Penn State	13
Nittany Lion has many veterans.		
MID-WEST		
Cincinnati-Tulsa	Cincinnati	20
Bearcats are a rising independent.		
Northwestern-Colorado	Northwestern	7
Wildcats lost many lettermen.		
Illinois-UCLA	Illinois	14
Illini could be Big Ten champions.		
Notre Dame-Indiana	Notre Dame	7
Fighting Irish on the way up again.		
Kansas-Iowa State	Kansas	13
Jayhawkers are Big Seven championship contenders.		
Iowa-Kansas State	Iowa	21
Iowa has powerful running attack.		
Wisconsin-Marquette	Wisconsin	26
Johnny Coatta top Big Ten quarterback		
Michigan-Michigan State	Michigan State	7
Tremendous battle! State will repeat last year's win.		
Minnesota-Washington	Washington	14
Washington reported best on the Coast.		
Missouri-Oklahoma A&M	Missouri	13
Don Faurot's team has a high-scoring offense.		
Ohio State-Southern Methodist	Ohio State	20
Buckeyes have too many guns, particularly Janowicz.		
Purdue-Texas	Texas	19
Texas showed its class against Kentucky.		
Nebraska-Texas Christian	Nebraska	13
Cornhuskers tough with or without Reynolds.		
SOUTH		
Louisiana State-Alabama	Alabama	14
LSU weak from tackle to tackle.		
Auburn-Vanderbilt	Vanderbilt	13
Auburn didn't win a game last year.		
Rice-Clemson (nite)	Clemson	14
Clemson Tiger was unbeaten last year, still has plenty.		
Florida-Georgia Tech (nite)	Georgia Tech	7
Rambling Wreck heading for top season.		
Virginia-George Washington	Virginia	20
Cavaliers one of south's best independents.		
North Carolina-Georgia	North Carolina	6
Tough opener for both teams.		
Mississippi-Kentucky	Kentucky	13
Wildcats good even in Texas defeat.		
Tulane-Miami	Miami	13
Coach Andy Gustafson has his best team yet.		
Tennessee-Miss. State	Tennessee	21
They're all saying Tennessee is country's top 11.		
No. Carolina St.-Wake Forest (nite)	Wake Forest	7
Deacons without Peahead Walker have plenty left.		
Oklahoma-William & Mary	Oklahoma	26
Billy Vessels is surefire All-America.		
Texas A & M-Texas Tech	Texas A&M	19
Aggies have championship contender.		
FAR WEST		
Oregon-Arizona	Arizona	7
Arizona best in its conference.		
Oregon State-Utah	Oregon State	13
State has a veteran 11.		
Washington State-Santa Clara	Washington State	6
Both clubs sub-par.		
PROFESSIONAL		
Green Bay-Chicago Bears	Chicago Bears	7
Both clubs unimpressive pre-season.		
San Francisco-Cleveland	Cleveland	7
Browns still the team to beat.		
Chicago Cardinals-Philadelphia	Cardinals	14
Eagles are an aging club		
Detroit Lions-Washington	Detroit	7
Lions are dark horse.		
Pittsburgh-NY Giants (Mon. nite)	Giants	7
Giants need a healthy Conerly, however.		
NY Yanks-Los Angeles Rams (Mon. nite)	Los Angeles	21
Yanks due for a rough season.		

*Point margins are estimates, not official odds.

† College games are held Saturday afternoon unless otherwise stated. Pro games on Sunday unless stated otherwise.

Princess Liz, Duke to Get Extensive Can. Coverage

Ottawa, Sept. 25.

The visit to Canada next month of Their Royal Highnesses, Princess Elizabeth and the Duke of Edinburgh, will get the most extensive coverage by film, radio and television ever given to any previous event in Canada.

The pilot train, which precedes the Royal train throughout the tour, will have six newsreel crews, one television unit, around 20 photographers and a National Film Board crew which plans a feature-length film in color on the Royal tour.

AMUS. BIZ BENEFITS BY OPS CEILING NIX

Washington, Sept. 25.

Office of Price Stabilization removed price ceilings last week from a number of services, including several connected with the entertainment biz.

Among these are advertising agencies, managers of actors, actresses and athletes, public relations counsellors, and the granting of rights under patents, trademarks and copyrights "except where rates, fees and charges are incidental to, or an integral part of, a lease or sale of material subject to price control."

SLIGHT '51 DROP FOR 7 MAJORS

Distrib Execs Steam at Rembusch For Suggesting Secret Disk 'Evidence'

Distribution execs this week used such terms as "shocking" and "criminal" in expressing their deep resentment of the suggestion by Trueman Rembusch that exhibs make secret recordings of their talks with sales reps of the film companies. National Allied prexy said the recordings would come in handy as evidence of antitrust violations.

"What does Rembusch think we are, racketeers?", demanded one sales chief indignantly. "Personally, if he feels that he is in a business of criminals and must treat the men he does business with as con men, I don't see why he just doesn't fold up and try some other line."

"That's the most insulting of many insulting statements I've ever heard from an exhibitor," declared another high placed distribution executive. "If I thought Rembusch meant it, I'd be happy to instruct my men not to do business with him at all. Fortunately, I've been absorbing the insults of exhibitor leaders for so long, I know just how to take them. That's just the normal pap to impress Rembusch's members."

Exhibs at the Theatre Owners of America convention in New York this week likewise didn't take the

(Continued on page 13)

Schary's Spieling Tour

Dore Schary, Metro veepee in charge of production, will be a principal speaker at the Allied National convention at the Hotel Biltmore, N. Y., Oct. 28-Nov. 1.

Schary will leave the Coast the middle of next month and will make stopovers in Chicago and Washington. Howard Strickling, studio publicity chief, will accompany him.

Trailers Mapped To Sell Public On TOA's FCC Bid

Theatre Owners of America may promote the use of specially produced trailers designed to win the public over to exhibition's side in the upcoming bid for six channels from the Federal Communications Commission for big-screen video.

Entire matter is now in the hands of a special committee headed by Mitchell Wolfson, who's also

Other TOA Convention news on pages 4 and 5.

TOA's newly-elected president. The TV unit will report on its findings today (Wed.).

Wolfson believes part of the job is one of public "education," that is, explaining the economics behind theatre TV's acquisition of rights to special events, away from home tele. TOA attitude is that many programs which could never be offered by telecasters because of costs can be presented by theatres.

Second major point expected to be embodied in the Wolfson report tomorrow probably will concern the theatre org's presentation to the FCC. While the noise-making in behalf of the principle of theatre TV continues, now drawing attention are the many problems which it entails.

Among these is the type of pro-

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Warners Sell 32,552 WB Shares Back To Co.; Control 865,998

Jack L. and Major Albert Warner together sold 32,552 shares of their Warner Bros. stock back to the company on tender last month. In reporting the sale to the Securities & Exchange Commission they disclosed that between them they still control 865,998 shares.

The company has completed removal of 1,015,915 shares of its common stock, which is being retired under its policy of shrinking the capitalization. WB now has a total of 5,619,785 shares on the big board.

Jack L. Warner, who is v.p. in charge of production, disclosed that he unloaded into the company's treasury 8,552 shares. That left him with 416,448, which he owns directly and 21,500 in a trust, of which he is beneficiary.

Major Warner, who is v.p. and treasurer, sold off to the treasury 24,000 shares. That left him with 407,550 owned directly and 21,000 in a trust of which he is beneficiary.

Slightly over 1,000,000 shares in all were purchased by the company in last month's tender operation. In an effort to reduce the number of outstanding shares, it offered to buy up to $15,000,000 worth of stock offered to it at a maximum price of $15 per share.

SEC also reported for last month that a WB director, Morris Wolf, sold or donated to charity a total of 2,533 shares. That left him with 700.

Skouras Returning To U.S. After TV Gander

Spyros Skouras, 20th-Fox prexy, returns from Zurich, Switzerland, next Tuesday (2) with a report on the Eidophor color theatre television system, which 20th has taken over.

Skouras planed out of New York last Wednesday (19) to attend a demonstration of the new system on Monday (24) in Zurich. 20th-Fox officials hope it will be available for demonstration at the stockholders meeting Oct. 4 in N. Y.

Cancel 'Twist' in Buffalo

Buffalo, Sept. 25.

"Oliver Twist," booked for two weeks at the Cinema, was withdrawn at the close of its first week as a result of protest over the portrayal of Fagin in the film.

Milton Harris, manager of the house, stated that he was "besieged by phone calls protesting the showing."

Myers Optimistic of Pix Beating 20% Admish Tax, Having 'Built Up Goodwill'

Washington, Sept. 25

The film industry has built up so much good will in Congress that it will succeed in getting the 20% admissions tax either reduced or eliminated eventually, in the opinion of Abram F. Myers, chairman of the board of Allied States Assn. He said, however, that it would be a tough job which would take cooperation by every segment of the picture industry.

Myers' views are expressed in a special analysis of the tax bill prepared by the Senate Finance Committee and which is now before the full Senate. The analysis was sent to member associations. Myers wrote that the Finance Committee "did display a sympathetic concern for the welfare of the motion picture business."

JOHNSTON TO EUROPE ON FINAL GOVT. DUTY

Eric Johnston will leave the U. S. Friday (28) for a two-week survey of Europe. A report to President Truman on his findings, following his return to Washington, is expected to be his last official act as Economic Stabilization Administrator.

Johnston's nine-month leave from his post as prexy of the Motion Picture Assn. of America is up Oct. 24. It is anticipated that he'll resume his MPAA duties shortly after that.

SEE $712,000,000, ESTIMATE ½% OFF

Gross revenue of the seven major film-producing companies for their current fiscal years will represent a drop of barely over one-half of 1% in comparison with total income for last year, according to newly-revised estimates.

Columbia, Loew's, Paramount, RKO, 20th-Fox, Universal and Warner Bros., it's figured, will have racked up a total of $712,000,000 upon the end of fiscal 1951. This compares with $716,200,000 for 1950.

Earlier, based on published figures covering the period up to about last May, the gross revenue was running about 4½% below the 1950 level. The new appraisal is taken from a combination of statements from the companies covering either their first two or three fiscal quarters and estimates on the balance of the year.

In many cases the gross revenues reflect the fairly substantial monetary strides which the industry has been experiencing since last July. Additionally, the upbeat tone of global trade conditions is continuing without letup. However, WB and Loew's early end their fiscal years on Aug. 31, thus the new upbeat in business obviously will not be fully seen in their 1951 annual reports.

Showing the biggest advance is Par, whose gross sales and operating revenue reached $44,800,000 for

(Continued on page 14)

SSB Panel Studies Pay Hikes in Amus.; Welcome Public Ideas

Washington, Sept. 25

A formula for handling salary increases for workers in the entertainment field was considered yesterday (Mon.) by a special three-man advisory panel which met in New York. Recently appointed by the Salary Stabilization Board the threesome includes chairman Roy Hendrickson, former Dept. of Agriculture official; Philip F. Siff, onetime board member of Selznick and United Artists, and Neil F. Agnew, ex-Paramount veepee.

Advisory panel will hold a series of informal conferences beginning in New York Oct. 22 at the Bar Assn. Bldg. Committee is welcoming suggestions. Anyone desiring to appeal should file an application in quarduplicate with Joseph D.

(Continued on page 15)

Yank Pact With Spain Threatens Schism Between MPAA and SIMPP

The Boxscore

Anticipated total income for seven major companies. Because the distrib is privately-owned and publishes no financial statements, United Artists is excluded.

	1951	1950
Col	$85,000,000	$87,200,000
Loew	177,000,000	178,000,000
Par	80,000,000	81,625,000
RKO	50,000,000	49,500,000
20th	153,100,000	160,100,000
U	60,000,000	58,000,000
WB	115,000,000	132,000,000

Chas. Skouras Reverses Self, Aids 'Movietime'

Reversing his previous stand, Charles Skouras last week agreed to limited participation of his National Theatres circuit in the "Movietime U.S.A." drive. NT comprises 470 houses. Change of heart followed a luncheon in Los Angeles last week with Robert J. O'Donnell, general chairman of the promotional campaign, and Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, which is sponsoring "Movietime."

It was hoped that Skouras might also reverse his long-standing opposition to COMPO itself and support that organization. That's not going to happen, the NT topper told VARIETY in New York this week.

Asked why, Skouras bluntly declared, "Because I don't like it." He is in N. Y. to attend the convention of Theatre Owners of America, of which he was elected board chairman Monday (24).

Skouras was friendly but noncommital in his talks with O'Donnell and Mayer. His theatres, however, immediately began ordering accessories for the drive.

While his election to the board chairmanship was greeted generally with approval by the TOA delegates, it was agreed that the move was slightly unusual inasmuch as Skouras only recently ordered his theatres out of the regional TOA units in the various territories in which they operate.

NT is continuing, however, its national membership in TOA. In-

(Continued on page 15)

Tentative Spanish pact which John G. McCarthy brought back to the U. S. last week threatens to create a schism between the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers. It also caused SIMPP Monday (24) to take steps to prevent a repeat by McCarthy or any rep of the majors making a deal abroad to which the indies might be forced to subscribe without having participated in the negotiations.

SIMPP distribution committee put a flat nix at the Monday session on the Spanish agreement made by McCarthy, who heads the international division of the MPAA. If the MPAA member companies should approve the McCarthy deal, a battle with SIMPP would appear a certainty.

However, indies who analyzed the proposed agreement declared they felt there was no more likelihood of the majors accepting it than they. No meeting for final approval by the MPAA has been set yet. Proposals which McCarthy worked out with the Madrid government were skeds 4 to the foreign managers by him last week and are being studied.

McCarthy, however, had no final

(Continued on page 13)

TV as Depreciator Of Theatre Values Draws N. Y. Blast

Television last week was labeled the big, bad depreciator of motion picture theatre property values, but New York theatreowners and realtors were quick to defend them.

At the opening of the fall course in real estate appraising and financing conducted by the Real Estate Board of New York last week, it was brought out that although some theatres have been leased as studios for the production of television shows, video also is causing a decline in the value of

(Continued on page 13)

National Boxoffice Survey

Strong Trade Continues; 'David' Takes No. 1 Spot Third Successive Week; 'Groom,' Wayne Next

Although some of new product just getting started in key cities is not as sharp as releases three or four weeks ago, biz continues very healthy in most spots. Some idea of how well it is holding up is seen in the fact that the five biggest pix will show more than $980,000 total gross in keys covered by VARIETY.

Again national champ is "David and Bathsheba" (20th) with $360,000 total in 18 key cities. Pic registered two additional records. "Here Comes Groom" (Par) is finishing second, moving up from 11th.

"Flying Leathernecks" (RKO), John Wayne starrer, is taking third money, only a few notches below "Groom." "Angels in Outfield" (M-G) is racing up from eighth slot to capture fourth while "People Will Talk" (20th) will wind up fifth, same as last session.

"Place in Sun" (Par), with very few new dates, will land in sixth position, with "His Kind of Woman" (RKO), seventh. "Hornblower" (WB) will finish eighth.

"Thunder on Hill" (U), a newcomer, is showing enough to take ninth spot, with "That's My Boy" (Par) 10th. "Force of Arms" (WB), "Jim Thorpe" (WB), "Tales of Hoffmann" (Indie), "Meet After Show" (20th) and "Millionaire For Christy" (20th) are runnerups in that sequence.

"Streetcar Named Desire" (WB) shapes up as potentially the top newcomer on basis of terrific showing on its N. Y. preem week. "Day Earth Stood Still" (20th) looms as another smash grosser, predicated on its socko showing at N. Y. Mayfair opening session. "Behave Yourself" (RKO), fine in L. A., looks sturdy in K. C.

"The Mob" (Col) also looks promising on its first week out. It is sturdy in Cincy and nice in Indianapolis. "The River" (UA) is doing virtual capacity in second N. Y. week. "Journey Into Light" (M-G), also new, is slow in Philly. "Saturday's Hero" (Col), fair in Toronto and okay in Portland, shapes up smash in Seattle.

"American Spy" (Mono) looms okay in Omaha. "Rhubarb" (Par) is fast in Chi and good in Seattle. "Five" (Col), uneven elsewhere, is rated smart in Cleve.

"Olive Twist" (UA), still sock in N. Y., looms sturdy in Washington and Philly. "Native Son" (Indie) is sock in Philly.

(Complete Boxoffice Reports on Pages 8-9).

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DAILY VARIETY
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SRO for Saddler-Pep Title Go In 13-City, 17-Theatre TV Net

Theatres which are slated to carry the Willie Pep-Sandy Saddler featherweight title fight tonight (Wed.) are eyeing the same type of SRO grosses they hung up with the Ray Robinson-Randy Turpin match two weeks ago, even though general interest in tonight's fight is not at as high a pitch. Houses in several cities which decided to sell reserved seats in advance report they are already sold out, and managers of most of the other theatres report a hefty demand for tickets.

Exhibs point out that the running battle between Pep and Saddler (this is to be their fourth title go) has drawn considerable play in the sports pages, which might be responsible for the interest in the exclusive theatre TV pickup. But they also claim that the heavy advance sale indicates that big-screen video is now safely past the novelty stage and has arrived as an established medium on its own.

Warners' Stanley, Philadelphia, decided to sell reserved seats in advance after the management was besieged by phone calls from fans wanting to know when they could buy tickets. House is charging $1.90 and has been sold out for several days. Boston's Pilgrim Theatre also put tickets on sale in advance (although they're not reserved) and reports a bigger sale than it enjoyed prior to the Robinson-Turpin fight. And the Radio City Theatre, Minneapolis, which will preem its

(Continued on page 14)

Map Brotherhood Drive

Framework for the film industry's annual campaign in behalf of "Brotherhood Week," to be observed next February, was outlined in New York last week by George Skouras at a meeting attended by top execs from all film industry branches.

Conclave saw RKO's Major L. E. Thompson named chairman of the planning committee and Metro's Si Seadler temporary chairman of the literary (pub-ad) committee.

Theatre Video Cops Top Spot At TOA Parley

Similarly as it drew the spotlight at the business sessions, theatre TV has copped peak exhib interest at the trade exposition staged by Theatre Owners of America concurrent with its N. Y. convention. Paramount, RCA, General Precision Laboratories and Trad-Television Corp. all were on hand with displays of their large-screen equipment.

Rep of RCA reported the outfit has about 100 sets on order and at the present delivery rate expects all of these to be cleared up by the end of the year. Eddie Silverman, Chicago circuit operator, who was seen observing other models, reported he has four RCA units awaiting delivery.

The RCA direct-view facilities cost $16,500 plus installation expense of around $2,000.

Par, which demonstrated its intermediate film system via a closed hookup yesterday (Tues.), is now in process of manufacturing 10 sets for delivery over a period of months. System is priced at $25,000, plus $1,500-to-$2,000 for installation.

GPL reported a total backlog of 43 orders for its two sets. One is similar to the Par unit in that film is used but the gauge is 16m and a special projector is required. This is priced at $35,000 but outfit claims less operation costs. Tagged at about the same price as the RCA model is GPL's direct-projection equipment. Outfit is now getting underway with production.

Trad is a newcomer to the field, offering less spacious equipment and apparently reaching out for smaller theatres. Company has two sets, one at $5,850 and the other at $7,650, with installation claimed at less than $1,000. Trad rep said Walter Reade Theatres has placed orders for 10 installations.

Lux Theatre Soft-Soaps Fans for 'Movietime,' But Pix End Up in a Lather

Tieup with the "Lux Radio Theatre" Monday (24) provided a neat focal point for the kickoff of the "Movietime U. S. A." drive. As a trailer for the eight pictures excerpted, however, it proved something of a dud. With the single exception of Paramount's "Here Comes the Groom," in which Bing Crosby and Jane Wyman had the good fortune to sing the tuneful "Cool, Cool, Cool of the Evening," none of the brief bits served the purpose of sending radio listeners on the lam for their local theatres.

Aside from that, however, the transcribed broadcast over the full facilities of the Columbia network, with a flock of name film stars, serv[illegible] to give importance to the "Movietime" drive. It was given a number of mentions during the hour broadcast, although no lengthy out-and-out plug. It served very well, nevertheless, to acquaint the show's vast audience (it's topped the Hooperating list for years) with the fact that the industry has something special coming up this fall.

Choice of the excerpts for the show seemed to be the principal deterring factor to its value as a

(Continued on page 13)

$9,133,944 ASKED IN 3 COAST TRUST SUITS

Hollywood, Sept. 25

Damages of $9,133,944 were asked Monday (24) in three anti-trust suits filed against major distributors. Trebled damages were sought for the Hawaii, Beverly Hills Music Hall and Marcel Theatres by companies operating the houses during period of the alleged antitrust violations.

Hawaii asks $5,223,126 damages, claiming house was excluded from fair competitive access to first-run pix since its 1940 opening. Claims the exclusion was a result of conspiracy by distributors and Fox-West Coast interests. Marcel asks $1,879,200 for period from 1936-1948, because it allegedly was held back to virtually last-run on Hollywood Blvd., although distributor-affiliated theatres had their runs advanced. Music Hall wants damages covering 1944-1950, when it became a video theatre for KLAC-TV. It asks $2,031,618 for asserted unfair practices.

Defendants in the three complaints are 20th-Fox and its theatre subsidiaries, National Theatres and Fox-West Coast; Loew's, Warners, RKO, Paramount, Columbia, Universal and United Artists.

SMALL'S INDIES PLAYED OUT, KELLY DEAL ENDS

Edward Small, who's now working on the Columbia lot in a partnership arrangement with the studio, and Arthur W. Kelly, his N. Y. representative, have severed their business relationship. Small is expected in N. Y. from the Coast next week, presumably on the above matter.

Kelly's assignment was limited to the indie pix which Small made before joining Col. These have been about entirely played out. Kelly is giving his time to the new television company he is developing. He'll also continue repping Charles Chaplin, who is now preparing "Limelight" for lensing shortly.

Coast Ozoners Outbid Chain Houses for Pic

Los Angeles, Sept. 25.

Four ozone theatres in nearby cities beat circuit houses in their respective areas in bidding for day-date openings of the Wald-Krasna RKO production, "Behave Yourself."

Drive-ins were the Orange in Santa Ana; the Baseline, San Bernardino; Lakewood, Long Beach, and San Pedro, San Pedro.

Maggie McNamara In 7-Year Fox Pact

20th-Fox has signed Maggie McNamara, femme lead in "Moon Is Blue" Chicago company, to a seven-year term contract.

Deal doesn't start for a year, to give her time to play out the full road run of "Moon."

B&K Sticks to 'David,' Bypassing Pep-Saddler As Lesser Coin-Maker

Chicago, Sept. 25

That theatre TV loses some of its allure when it competes with top-grossing regular motion picture fare is demonstrated by the Balaban & Katz decision to bypass its Loop State-Lake house for tomorrow night's (Wed.) Sandy Saddler-Willie Pep boxing bout via big-screen video. State-Lake is currently showcasing 20th's "David and Bathsheba," which is playing to plush boxoffice and is apparently figured to be an adequate lure in its own right.

Because of the necessity of clearing the house for the fight telecast, with the subsequent disruption of audience flow, the videcasts admittedly nick into the total number of payees. When the take for the big-screen event is weighed against the displacement of "normal" attendance, especially if it's booming under the impetus of a sock pic, the cold economic facts dictate a closer scrutiny of the individual closed-circuit teevee situation.

B&K toppers apparently reason that with the Saddler-Pep certain not to prove as potent a draw as the recent Ray Robinson-Randy Turpin bout, they'll come out ahead by sticking with the regular feature. Then, too, there was the near-riot conditions that prevailed at the Loop house just prior to the start of the Robinson-Turpin fight, which resulted in some additional expense in the form of property damage.

Circuit will, however, pipe the Saddler-Pep contest into neighborhood Tivoli, Uptown and Marbro houses. Latter filmery is the newest B&K house to be outfitted for video. B&K will again peg prices up to $2.

7 GRID GAMES SLATED FOR UPT IN MIDWEST

Chicago, Sept. 25.

Midwest United Paramount theatres have lines up a seven-game schedule of football games to be piped into its theatre TV-equipped houses in Chicago and Detroit. Big-screened grid card kicks off Saturday (29) with Notre Dame-Indiana.

Games will be fed into the State-Lake, Tivoli, Marbro and Uptown here under the Balaban & Katz banner. United Detroit Theatres will carry the games in the motor city. The schedule, comprised of Michigan, Notre Dame, Illinois and Northwestern games, will be piped by cable between Detroit and Chicago.

B&K's tele station, WBKB, will handle the pickups on the Notre Dame, Illinois and Northwestern contests, and a Detroit station will do the field work on the Michigan games.

Solo Pix Selling to Get U Eye at Booker Meets

Examination of Universal's experience with selling pix individually, rather than in groups, will be made at a series of meetings with the outfit's bookers and office managers in N. Y., Chicago, St. Louis and L. A., commencing Friday (28).

N. Y. session will be attended by global sales chief Alfred E. Daff and domestic sales topper Charles J. Feldman. Irving Sochin, assistant to Feldman, will preside at the out-of-town huddles.

N. Y. to Europe

Charles M. Amory
Joseph Bellfort
Lou Brandt
Steve Broidy
Frank M. Folsom
William Gargan
Mrs. Jack Hylton
Robert Q. Lewis
Walter Reisch
Artur Rubinstein
Betta St. John

RKO Looks to Repeat 8,000 Dates Of Ray-Randy for Pep-Saddler Pix

With the Ray Robinson-Randy Turpin fight films still playing off and likely to end up with 7,000 to 8,000 dates, RKO is hoping for a repeat tonight (Wed.) on the Willie Pep-Sandy Saddler bout. Since the two films were sold at the same time by the RKO sales force, it appears likely that if the latest measures up to the previous one in interest, it should wind up with a similar number of playdates. The two of them will provide RKO with more than $1,000,000 in rentals.

Robert M. Mochrie, RKO sales chief, said yesterday (Tues.) that several changes will be made in handling of the pix as a result of experience with the first one. Principally, it is hoped to avoid the confusion at DeLuxe and Pathe labs as the prints come off. The day following the last fight hundreds of exhibs appeared at the labs to claim their prints and there was a wild time during which some theatremen waited for hours.

Local circuits have been instructed this time to send only one man to a lab. He can then distribute the prints to other managers at any nearby meeting place. Leonard Gruenberg, metropolitan division manager, has also set up schedules of the order in which theatres will get prints. Object is to give them to competing houses at the same time to avoid favoritism charges.

Cause for the wild scramble of which exhibs were very critical, was the fact that the Robinson-Turpin bout was the first in which selling had taken place in advance, Mochrie said. Previously, actual selling didn't start until the morning after the fight, so there wasn't such a big rush for prints.

A total of 1,425 prints was used for the Robinson-Turpin bout and will be repeated tonight. Of these, 1,350 went to the U. S. and the rest to Canada, with dupe negatives going to other parts of the world.

100% Organization

Setting up of a local committee in Charlotte, N. C., Monday (24) for "Movietime U. S. A." made for 100% organization of exchange territories in the b.o. promotion drive. Charlotte was the last of the 32 areas to come in.

H. H. Everett, of Stewart & Everett, Theatres, Charlotte, was named chairman. Co-chairman for North Carolina is Harry Hardy, of North Carolina Theatres, Inc., Charlotte, and for South Carolina is Howard Anderson, of Anderson Theatres, Mullins, S. C.

ND-Indiana Grid Preems Theatre Net Exclusive

Theatre Network Television will preem its first college football game on an exclusive basis Saturday (29) when a number of theatres in the east and midwest pick up the Notre Dame-Indiana contest. TNT, which has finalized deals with a number of major colleges for the gridcasts, has also set the Princeton-Navy game Oct. 6 for its second big-screen exclusive.

Following that pickup, TNT plans to operate on a week-to-week basis, in order to select the top game available from its string of colleges. In effect, consequently, the theatres will be showing a "game of the week." Pattern ties in with the experimental plan devised by the National Collegiate Athletic Assn. for televised football this year, which will see the complete home TV schedule confined to the NBC network only and which will have only one game a week viewable in each market area. NCAA is attempting to determine exactly how the various forms of video affect gate receipts.

Total number of theatres signing for the initial game has not been determined by yesterday (Tues.) but the lineup will include the six houses in New York equipped for big-screen video. Exhibitors also had not decided by yesterday whether to admit ticket-holders for the game only (usually running two-and-a-half hours) or to run a regular film program in conjunction. Scales to be charged at the individual houses also have not been set.

L. A. to N. Y.

Rod Amateau
George Balanchine
Frances Bavier
Earl Blackwell
Carl Brisson
Steve Broidy
Nigel Bruce
Robert Buckner
George D. Burrows
Ken Carson
Mack D'Angostino
John Darrow
Henry Deutschmeister
Jack Elliott
Mel Ferrer
James R. Grainger
Bonita Granville
Ernest Haller
Helen Hayes
Phyllis Kirk
Conrad Kreba
Jack Leewood
Robert L. Lippert
David A. Lipton
Harold Lloyd
Arthur Lubin
Max Luthey
Lauritz Melchior
Jane Nigh
Pat O'Brien
Donald O'Conner
Harry M. Popkin
Artur Rubinstein
Robert Ryan
Dinah Shore
Stephen Slesinger
Ezra E. Stern
Gloria Swanson
Ursula Thiess
Bob Topping
Helen Traubel
Jack Wrather
James Young

Europe to N. Y.

Goodman Ace
Fred Allen
Judith Anderson
Laverne Andrews
Patti Andrews
Mischa Auer
Tallulah Bankhead
Bud Barry
Ridge Bond
Henry Brandon
John Bromfield
William F. Brooks
Corinne Calvet
Judy Canova
Joseph Cotten
Chandler Cowles
Lita dal Porto
Peter Davis
Victoria de los Angeles
J. K. Emmet
Dee Engelbach
Jose Ferrer
Hugh Franklin
Stanley Gilkey
Jose Greco Ballet Co.
Ed Gruskin
Portland Hoffa
Celeste Holm
Hall Johnson Choir
William R. Joyce
Arthur Judson
Juilliard String Quartet
Rafael Kubelik
Emily Lawrence
Windsor Lewis
Harold Lloyd
Lenore Lonergan
Guthrie McClintic
Joseph H. McConnell
Don McHenry
Mary Morris
James Nobel
Paul Paray
Gregory Ratoff
John F. Royal
Sylvie St. Clair
Marian Seldes
Hassard Short
Charles Strakosch
Astrid Varnay
Douglas Watson
David L. Webster
Cara Williams
Samuel Zagon

N. Y. to L. A.

John Bromfield
Corinne Calvet
Judy Canova
Ceil Chapman
Yvonne De Carlo
Ben Henry
G. W. Johnstone
Raymond Katz
Harold Lloyd
Marcella Napp
Harry Rauch
Norman Siegel
Jack L. Warner

TOA ASKS SINGLE-THEATRE DEALS

Bidding to Hit Back at Distribs, Key Exhibs Sound Off at TOA Parley

While the distribs were subjected to more knuckle-rapping for their competitive bidding practices at the Theatre Owners of America convention in N. Y. this week, operators of important hinterland circuits take the view the film companies will find bids biting back at them in the future.

Harold Fitzgerald, president and general manager of Fox-Wisconsin Amus. Co., Milwaukee, unit of National Theatres, said he believes bidding will not be of any help to anyone. He stated distribs will find theatremen simply will not go for hefty rentals in their effort to obtain pix.

Myron Blank, operator of Central States Theatres, operating 60 houses in the Des Moines area, related theatremen are "cutting their own throats" via big bids for big films, but this is not likely to continue indefinitely. Also, he said distribs are losing out on the smaller pix to the extent that some do not even play certain areas.

Blank's complaint was that the distribs this year again have held back on the top pix until the fall and now are demanding maximum rentals. Comment from Fitzgerald was that the cost of film today is the "highest in history."

At the opening of the TOA conclave the film companies were

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Expo Brings Profit

Theatre equipment and supply exposition which Theatre Owners of America is staging along with its national convention at the Hotel Astor, N. Y., is providing the exhib org with a small profit. Originally, in view of the expense, a loss appeared in prospect.

Cost of setting up the expo and hotel charges runs to about $22,000. Dealers and others taking space, at rentals of $300 to $500 per booth, will pay a total of about $26,000 to TOA. Biggest tenant is Pepsi-Cola with the equivalent of 16 booths.

Sneak Previews Face Hefty Obstacles, Say Ad Heads Re B.O. Push

Recent proposal that major companies hold "studio sneak previews" in cities throughout the U.S. as an additional hypo to the "Movietime U.S.A." boxoffice drive would run into physical and policy troubles, report major studio adpub heads.

Chief reason for a sneak preview explained one publicity chief, is to enable those persons concerned with a picture's actual production to check audience reaction. "Obviously," he said, "it would be impractical to send such a group of producers, directors, writers, and others to all parts of the country."

It was pointed out that some studios, except on rare occasions, do not hold sneak previews, and such a scheme would require extensive changes in the present physical handling of such prints. However, none of the New York flack heads approached on the subject disputed the merit of the plan, which was proposed by H. E. Jameyson, president, Commonwealth Theatres, Inc., Kansas City.

Jameyson reported that a Metro film "sneak previewed" at his theatre in Lawrence, Kans., for an audience reaction played to better than capacity, and local reaction was impressive. In letters to industry leaders Jameyson urged that a studio man be sent out with a print and routed to 10 or 12 towns on successive nights, pointing out that increased rentals on the accompanying percentage film would liquidate the expenses involved.

Loew's, Justice Dept. In Decree Huddles

Washington, Sept. 25.

Benjamin Melniker, Loew's attorney, huddled here last Thursday (20) with Philip Marcus, motion picture specialist for the Justice Department antitrust division, over steps in that company's antitrust decree. Another meeting will take place this week. Loew's is the last of the Big 5 without a decree.

Meantime, Justice Department okayed another short extension, to Oct. 3, for the Schine theatres to unload several theatres it is required to divert under its decree. This marks the third extension for these houses, which were to be unloaded by the beginning of July.

Schine circuit is now in the second year of a three-year plan which requires the sale of theatres in some situations during each year.

TOA Membership Bows to Execs In Wolfson Election

Although they had opportunity to do so, the approximately 350 members of Theatre Owners of America currently convening at the Hotel Astor, N. Y., refrained from exercising any voice in the outfit's elections, which saw Mitchell Wolfson elevated to the presidency and Charles P. Skouras in as board chairman.

The entire slate of officers, endorsed by the exec committee and sent to the board on Monday (24) was immediately accepted without a hitch. Earlier discussions on Sunday centered on the possibility of submitting several names as candidates for the board chairman's post. However, this was threshed out before the board session took place, and Skouras, who is president of National Theatres, was the only nominee. Wolfson, head of Wometco Theatres, Miami, also was unopposed.

Board meeting was open to all TOA members who were free to suggest candidates or question the

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SAMUELS MAY SUCCEED W. B. LEVY AT DISNEY

Leo F. Samuels, assistant worldwide sales chief for Walt Disney Productions since 1946, is stated to succeed William B. Levy, who announced his resignation as global sales manager last weekend. Latter stays on in an advisory capacity, but giving virtually full time to Wilbank Publications, British publishing firm of which he is managing director and principal stockholder.

It's reported Samuels will be appointed to the post following prexy Roy Disney's arrival in N. Y. from the Coast shortly. Samuels joined the outfit in 1938 and had been foreign manager before he was upped to assistant worldwide supervisor. Previously he was with United Artists, serving as the distrib's liaison between stockholders and the board of directors, and assistant to the president. Levy linked with Disney in 1931, when he became the producer's European adviser. His Wilbank firm publishes Disney comic books and other works.

WB Ups Shavelson

Hollywood, Sept. 25.

Jack L. Warner hoisted Mel Shavelson from scripter to producer, with "The Winning Team" as his first assignment.

Shavelson's writer credits include collaboration on "Always Leave Them Laughing," "On Moonlight Bay," "The Daughter of Rosie O'Grady," "I'll See You in My Dreams" and "Room for One More."

CITES EVILS OF NAT'L POLICY

By GENE ARNEEL

Theatre Owners of America will press for a revamping of the film companies' sales methods to the extent that each theatre account will be considered individually in licensing arrangements, rather than having any national policy for a pic applicable to all exhibs.

This was indicated as TOA's exhibitor-distributor committee went into an all-day huddle yesterday (Tues.) with distribution toppers, held within the framework of the theatre's org's national convention which opened Monday at the Hotel Astor, N. Y.

Key figures in the national TOA setup said it's imperative that the film outfits break away from the idea a 40%-rental pic in N. Y. should bring the same terms in smaller operations in the field. Such a deal at the large-capacity Roxy, N. Y., would give the house, say, $60,000 to take a rounded-figure for example, it was said. However, under the same percentage arrangement, the smaller-seating, less elaborate theatre grossing far less, cannot exist in view of house expenses.

Another view expressed is that such pix as Metro's "The Great Caruso" should not bring the same terms, say, in a remote southern situation, as the film drew in key spots. A TOA official told VARIETY that a "Tarzan" film would be above "Caruso" at the b.o. in some sections, although top money still must be paid for such films as "Caruso."

TOA's objective, it was suggest-

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New Ownership Seen Unlikely to Adopt Radical Changes at Monogram

Although ownership control of Monogram Pictures changed last month, adoption of any radically new policies by the management is unlikely, according to exec-veepee and treasurer George D. Burrows. He declared in New York Monday (24) that it generally takes months for a new format to become effective.

Aside from a new stress on color films, Burrows noted that the firm's unhappy experience with some super-budget Allied Artists pictures is virtually a memory now after two years of tailend selling.

Early in August Burrows, along with producer Scott R. Dunlap and secretary Sam Wolf, sold a block of 82,500 Mono shares to Harold Mirisch, Mono-AA veepee, and G. Ralph Branton, a nominee to the board. Transaction gave Mirisch, Branton and prexy Steve Broidy ownership control.

Meantime, Broidy is scheduled to sail for Britain the end of the week after arriving from the Coast yesterday (Tues.) to attend the Theatre Owners of America Convention. While in England he'll

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See Closer TOA-Allied States Tie At Opening of N.Y. Convention

Closer alliance between Allied States Assn. and Theatre Owners of America, via liaison units between the two exhib trade associations, was clearly in prospect at the TOA convention which opened Monday (24) at the Hotel Astor, N. Y.

Actually, a merger of the two groups had been suggested by some TOA toppers, but Abram F. Myers, Allied's board chairman and general counsel, turned it down, indicating dissatisfaction with the terms.

Circumstances are providing increasingly more matters of mutual concern to the two outfits, easing the need for a closer relationship.

TOA will send its exhibitor-distributor relations committee before Allied's convention, which opens in N. Y. Oct. 29, for presentation of a plan for a system of industry arbitration. Idea of a delegation from one association crashing the other's national conclave represents an important departure from the rivalry which has persisted traditionally.

Myers and A. Julian Brylawski, TOA's legislative counsel, and TOA exec director Gael Sullivan have been working together on the new tax bill now before Congress. Allied-ites and TOA-ers also have joined hands in the "Movietime, USA" campaign.

These various instances of unity of effort between Allied and TOA, it's stressed, distinctly point to some sort of alliance on a permanent basis.

Myers and other old-guard Allied toppers felt in the past that TOA

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Changing Vandalism

Reps of seating companies at Theatre Owners of America tradeshow in New York this week report that juvenile vandalism in theatres is apparently both decreasing and changing form.

Seat slashing, which was the favorite trick a few years ago, has given way to a new and even more obnoxious delinquency, although fortunately a less frequent one. It consists of making a hole in the seat with a penknife and stuffing a lighted cigaret in it. Since the upholstery is fireproof, it won't burn, but smolders, causing malodorous smoke that seriously scares uninitiated patrons.

Limit Distribs At TOA Powwow; 1950 Remembered

General sales managers of the film companies were given only limited time by Theatre Owners of America at its current Hotel Astor, N. Y., convention. Not a single distribution topper was invited to address the full conclave whereas as in the past, TOA, as well as Allied States Assn., invariably gave the sales toppers an opportunity to be heard in the open.

Film company officials, however, did have an opportunity to present their positions on trade practice policies at a private meeting yesterday (Tues.) with TOA's exhibitor-distributor committee. This was a question-and-answer session, with one side doing the interrogating in the morning and coming back in the afternoon to take on the queries.

Reason for the change this year is the experience TOA had at its Houston convention last fall. At that time, nearly a full day was given to addresses by the sales chiefs and a screening of "The M-G-M Story," Metro's elaborate trailer.

This resulted in plenty of beefs within the ranks of TOA. The M-G pic was well received but the exhibs felt little was accomplished and too much time was consumed via the speeches by the distrib chiefs. Latter took the occasion to sound off against theatremen who failed to get behind pix with sufficient ballyhoo. Some also made a pitch for their own product and for more rental coin.

Obviously, the latter did not set well with the exhib audience, thus the complaints. In any event, it's apparent the sales chiefs are not likely to be given so much time at open sessions of future TOA get-togethers.

$54,000 in Commish To Be Divvied Among Agcies. on 'Movietime'

Some $54,000 in commissions on the advertising in the "Movietime U. S. A." drive will be divvied among ad agencies for the various distribs after expenses for production and handling are taken out by Donahue & Coe, which prepared the campaign. Jackpot provided by the regular 15% agency fee will result from placement of full-page and half-page "Movietime" ads in 1,700 papers next week. It will cost $360,000.

Decision to divvy the coin was to prevent hard feelings by other agencies, since Metro pub-ad chief Howard Dietz, who headed the ad committee for the distribs, chose D&C as a matter of convenience. It regularly handles the Metro account.

Division of commissions will be made in accordance with the proportion of the total of 18 films mentioned in the ads each company has. Eight distribs have two pix each and two are represented by a single film. Distribs are paying a pro rata share of the adver-

(Continued on page 20)

TOA to Make Last-Ditch Attempt At Industry Arbitration System

Theatre Owners of America will make its do-or-die effort to establish an industry arbitration system via a pitch before the convention of Allied States Assn., where it will be stressed that endorsement of arbitration by the latter outfit will not commit its members.

TOA wants Allied support for a plan for conciliation of trade disputes, rather than court contests, but is underscoring the fact exhibs will still be free to file legal suits.

Idea for the direct approach to Allied orginated with Mitchell Wolfson, newly-elected TOA prexy. He directed the outfit's exhibitor-distributor committee, headed by Walter Reade, Jr., to work out a "constructive" arbitration program to be proposed at the Allied meeting, which is set for Oct. 30 in N. Y.

Reade's committee members have been holding a special meeting among themselves to draft the proposals and probably will submit their recommendations before a full session of TOA today (Wed.).

Allied's policy to date has been one of willingness to go along with arbitration on condition the distribs revise their competitive bidding policies. Abram F. Myers, Allied's board chairman and gen-

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O'Donnell, Mayer At TOA Convention

Robert J. O'Donnell, whose past activity in the higher councils of Theatre Owners of America has caused numerous delegates to note his absence from the present New York conclave, is expected to be on hand today (Wed.) at the TOA convention in N. Y. Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, will also be back in New York.

The two execs of the "Movietime U.S.A." drive have been on the Coast making arrangements with the Motion Picture Industry Council for routing of stars throughout the country, which starts at the end of next week. Players will begin fanning through the 48 states Oct. 8.

Warner Bros. pub-ad chief, Mort Blumenstock, who is in charge of the "Movietime" tours, was in Hollywood over the weekend with O'Donnell and Mayer to confab on the arrangements.

Detective Story

Powerful mixture of heart, action and humor, adapted from Broadway legit hit and certain for sock b.o.

Paramount release of William Wyler production. Robert Wyler, Lester Koenig, associate producers. Stars Kirk Douglas, Eleanor Parker, and William Bendix; features Lee Grant, Cathy O'Donnell, Horace McMahon. Directed by William Wyler. Screenplay, Philip Yordan and Robert Wyler, based on play by Sidney Kingsley. Camera, Lee Garmes; editor, Robert Swink. Previewed Sept. 19, '51. Running time, 103 MINS.

Detective James McLeod	Kirk Douglas
Mary McLeod	Eleanor Parker
Detective Tom Brady	William Bendix
A Shoplifter	Lee Grant
Detective Dakis	Bert Freed
Detective Gallagher	Frank Faylen
Detective O'Brien	Grandon Rhodes
Police Reporter	Luis Van Rooten
Arthur Kindred	Craig Hill
Susan Carmichael	Cathy O'Donnell
[illegible]	Horace McMahon
Bodkin Sims	Warner Anderson
Red Schneider	George MacReady
Charles Gengel	Joseph Wiseman
Lucas Abbott	Michael Strong
Patrolman Farnes	Russell Evans
Patrolman Keogh	Howard Joslyn
Miss Hatch	G. Pat Gentry
Janitor	Burt Mustin
Mrs. Pritchett	James Maloney
Tami Giacopetti	Gerald Mohr

William Wyler, with a dream cast of truly pro thesps and a powerful human story, again hits full stride in "Detective Story." The producer-director has polished the legit hit by Pulitzer-prizewinner Sidney Kingsley into a cinematic gem that can't be less than sure-fire at the b.o.

With Kirk Douglas, Eleanor Parker and William Bendix providing not only marquee decoration but along with the rest of the colorful cast performances as good as they've ever given, Kingsley's day in the diary of a midtown Manhattan detective squad takes on its full drama, humor, warmth, tragedy and poignancy.

Screenplay Philip Yordan and Robert Wyler have stuck almost to the letter of the original play. Even the location seldom changes from Kingsley's single set, the realistic headquarters room of the detective squad. Yet, Wyler has given the story not only tremendous action, but has used his camera to heighten the enmeshing point and counterpoint of plot.

The story is essentially that of a man who drove himself to a welcome death because he lacked compassion and human understanding. He mistook charity and kindness to the wretches who daily passed through the squad room as compromise with evil. Psychopathic in his block to seeing human behavior in anything but black or white, he brought tragedy on himself when unable to give compassion when called for in his personal life.

Douglas is the tortured detective determined unswervingly to do his duty as he sees it. Hunting an illicit doctor who has been delivering illegitimate children, Douglas suddenly finds himself being virtually blackmailed by the medico. Douglas' wife, long before she married him, has occasion to use the charlatan's services—and the doctor hadn't forgotten. Even unable to compromise with a single misstep of his wife who has been true to him and whom he loves, the detective allows her no alternative but to leave him and himself no alternative but to virtually walk into the bullets of a coked-up fourth-time offender loose in the squad room.

Miss Parker plays the wife with a dignity and emotional depth that makes a dramatic highlight of the scene in which she is forced to reveal her past and another in which she and Douglas think they have come to a reconciliation only to realize a moment later that Douglas's perverted mind again can't compromise.

The personal drama is played against a broad and entertaining mosaic of other drama, humor and young love in the busy squad room. Lee Grant repeats one of the memorable stage roles of recent years as a pathetic, albeit amusing little Brooklynesque femme shoplifter. Cathy O'Donnell and Craig Hill are a pair of kids in love and in minor trouble that anyone less unbending than Douglas would see merits a charitable viewpoint.

Another holdover from the legiter, Joseph Wiseman, is tops as the sneering, dope-filled larcenist who finally gets Douglas in an effort to escape. Still another member of the original Broadway cast whom Wyler wisely used is Horace McMahon, who repeats his understanding performance as commander of the detective squad. Michael Strong, as Wiseman's witless partner in crime, is likewise a fortunate holdover from the legiter.

Neatly-typed dicks include Douglas partner, Bendix, and Bert Freed. Frank Faylen, William Phillips and Grandon Rhodes. George MacReady is the unfeigned doctor and Warner Anderson excellently cold as his sharp mouthpiece. Luis Van Rooten is fine as a police reporter.

Incidentally, the picture has been almost imperceptibly doctored as far as the medico is concerned to come within the Breen office standards. The unfrocked physician was an abortionist, of course, in the original. Screen version has him actually delivering the illicit children.

Lee Garmes' cameramork is a hefty contribution incidentally, in giving scope and movement to a story which actually takes place almost all in one room. Wyler's crafty and understanding direction is mostly responsible, however, for the generally fine results and must make Paramount regret that he'll soon be leaving the lot.

Herb.

Come Fill the Cup

Good Cagney vehicle, plus treatise on evils of drink. Can be sold for generally good returns.

Hollywood, Sept. 20

Warner Bros. release of Henry Blanke production. Stars James Cagney, Phyllis Thaxter, features Raymond Massey, James Gleason, Gig Young. Directed by Gordon Douglas. Screenplay, Ivan Goff, Ben Roberts, from novel by Harlan Ware; camera, Robert Burks; editor, Alan Crosland Jr.; music, Ray Heindorf. Trade-screened Sept. 6, '51. Running time, 113 MINS.

Ben Marsh	James Cagney
Paula Copeland	Phyllis Thaxter
John Ives	Raymond Massey
Charles Dolan	James Gleason
Boyd Copeland	Gig Young
Polly Copeland	Selena Royle
Julian Cascades	Larry Keating
Maria Dozzo	Charlita
Lennie Garr	Sheldon Leonard
Ric Bachaw	Douglas Spencer
Dan Bell	John Kellogg
Hal Ortman	William Bakewell
Travis Ashbourne, III	John Alvin

Warners has combined a grim study of alcoholism with a typical James Cagney drama and, while the mixture is not quite 100-proof, it's better than most blends and will rate a boxoffice response under proper selling. The typical Cagney phases of the story provide a good supply of commercial values to attract his action fans.

About the first third of the story is taken up with a detailed study of a man with a great thirst which kills his newspaper career, shoves him down the ladder to skid row and into the alcoholic ward of a hospital, where he finds a friend and the will to battle his affliction. After this very well done, thought-provoking portion is out of the way, film settles down to the kind of rough-tough pyrotechnics expected of a Cagney vehicle.

While Cagney scores dramatically in his study of an alcoholic, these phases haven't the commercial appeal of his later character as a reformed drunk who gets back into the newspaper game, rises to city editor is forced to wet-nurse the publisher's nephew through a bourbon haze, becomes involved with gangsters and winds up in a slugfest for a happy ending.

The Ivan Goff-Ben Roberts script has solid dialog and a believeable Cagney character — a competent writing chore considering the elements to be blended. Sometimes the blend is watered down a bit too much but the overall job is a good credit, sharpened by most of the performances.

Gordon Douglas direction misses few bets. Besides Cagney, two others stand out in performance. They are James Gleason, as the former alcoholic who takes Cagney under his wing after the d.t. siege in the hospital. The other is Gig Young, swell as the publisher's nephew.

Phyllis Thaxter, the girl Cagney loses to Young because of drink (an ironic touch); Raymond Massey, the publisher, Selena Royle, a Silver Cord mother; Larry Keating and Charlita are all good. A weak spot in the character interpretation is the comic gangster done by Sheldon Leonard, as much a directorial fault as the player's.

Henry Blanke's production supervision gives the film topnotch casting and a lineup of physical values exactly fitted to the story. Robert Burks' lensing is skilled, as are the other technical contributions.

Brog.

The Lady From Texas
(COLOR)

Good outdoor comedy-drama for family audiences.

Hollywood, Sept. 21

Universal release of Leonard Goldstein production. Stars Howard Duff, Mona Freeman, Josephine Hull, features Gene Lockhart, Craig Stevens, Jay C. Flippen, Ed Begley. Directed by Joseph Pevney. Screenplay, Gerald Drayson Adams, Connie Lee Bennett, story, Harold Shumate; camera (Technicolor), Charles P. Boyle; editor, Virgil Vogel. Previewed Sept. 18, '51. Running time, 78 MINS.

Dan Mason	Howard Duff
Birdie Lee	Mona Freeman
Miss Birdie	Josephine Hull
Judge Lathers	Gene Lockhart
Cyril Guthrie	Craig Stevens
Sheriff	Jay C. Flippen
Deputy Blodgett	Ed Begley
Jill	Barbara Knudson
Jane	Chris Pin Martin

There is a nice warm feeling to "The Lady From Texas" that fits it strongly as family entertainment. While dealing with cowboys and cattle ranches, film isn't an out-and-out oater of the stock type. Mood it creates and the Technicolored hues in which it is lensed shape it for an okay reaction in the general situation, particularly outside of the less cosmopolitan cities and runs.

Howard Duff is a saddle tramp who can't hold a job because he hates to see people pushed around. Heroine Mona Freeman, kitchen slavey on a large ranch into which Duff has wandered, sees in him just the man to save the nearby spread of her friend, Josephine Hull, from the skullduggery of Craig Stevens and his wife, Barbara Knudson.

It's an unwilling Duff who is trapped into his do-good setup but after he comes in closer contact with Miss Hull, the widow of a Union soldier who still refuses to admit his death on the battlefield, he's all-out to right the wrongs. In his efforts to gain control of the ranch so he can sell it to a railroad, Stevens tries to have Miss Hull declared insane and placed in his custody.

Trial, spiced with plenty of laughs and heart-tugs, brings out that Miss Hull feels her late husband was too wonderful a person to be dead so she has continued her gentle deception over the years. Quite a point is made of reading a letter from Abraham Lincoln addressed to the widow of an honorably dead war hero, and Miss Hull's great thespian talent comes to the fore in punching this straight at the heart.

Joseph Pevney directed most capably to bring warmth and plenty of humor to the telling of the Harold Shumate story, scripted by Gerald Drayson Adams and Connie Lee Bennett. Duff and Miss Freeman team pleasantly in trying to keep pace with Miss Hull. Gene Lockhart, the judge; Stevens, Jay C. Flippen, the sheriff; Ed Begley, a ranch-owner, and Chris-Pin Martin, Miss Hull's Mexican helper, all make their footage count.

In addition to the Technicolor dressing given the production, Leonard Goldstein's supervision also shapes it up nicely for the market in which it will find its best level. Charles P. Boyle did the good camera work.

Brog.

The Magic Carpet
(COLOR)

Fair escapist fantasy, for more general release situations. Okay for juve appeal.

Hollywood, Sept. 25.

Columbia release of Sam Katzman production. Stars Lucille Ball, John Agar, Patricia Medina, features George Tobias, Raymond Burr, Gregory Gay, Rick Vallin, Jo Gilbert. Directed by Lew Landers. Written by David Mathews; camera, Jo Pecorini; Ellis W. Carter, editor. Edwin Bryant. Previewed Sept. 21, '51. Running time, 83 MINS.

Narah	Lucille Ball
Hamoth	John Agar
Lida	Patricia Medina
Isad	George Tobias
Boreg	Raymond Burr
Ali	Gregory Gay
Abdul	Rick Vallin
Marza	Jo Gilbert
Ahmad	William Fawcett
Tanya	Doretta Johnson
Estar	Linda Williams
Copah	Perry Sheehan
Vernah	Eileen Howe
Nedda	Minka Zorka
Zeela	Winona Smith

Arabian Nights-like fable, in color, will have more appeal to moppet ticket-buyers than adults. "The Magic Carpet" is a fair escapist picture that will level off in the more general situation as a modest attempt at entertainment, pretentiously dressed up beyond its worth.

Lucille Ball is wasted in her role of a princess but does supply a fair amount of marquee value. John Agar as the dashing hero, is stilted. Responsible for some life to the footage and much eye appeal is Patricia Medina, remaining member of the top trio of players.

The never-never tale concocted by David Mathews opens with a prolog in which the Caliph of Baghdad is murdered. His infant son escapes, however, having been placed on the magic carpet which bears him to the safety of a loyal subject's home, where he is raised without benefit or knowledge of his royal beginning.

Story proper concerns the successor Caliph's oppression of his subjects and the uprising against his tyranny led by the now-grown prince. Latter, played by Agar, dashes around the desert as the Scarlet Falcon harassing the Caliph's soldiers and in-between-times posing as court physician. Lots of harem cuties and Miss Ball as the princess get nowhere with the noble doc, nor does Miss Medina, comely sister of one of the Falcon's men, George Tobias. Eventually, Agar's true identity is uncovered by Raymond Burr, the Caliph's vizer, but with the aid of the carpet and a lot of derrin'-do, the hero is able to make right triumph and clinches with Miss Medina for the finale.

Formula development has a touch of tongue-in-cheek every once in a while to lighten unfoldment, but not enough to lift it above the routine. Tobias, Burr, Gregory Gay as the Caliph, Rick Vallin, Jo Gilbert and others are adequate to light demands of the script and Lew Landers' direction.

Okay values for budget outlay have been achieved by Sam Katzman's production supervision. The Supercinecolor tints show up nicely through the camera work of Ellis W. Carter.

Brog.

Adventures of Captain Fabian

Hackneyed costume adventure with slight b.o. chances despite Errol Flynn for marquee flesh.

Hollywood, Sept. 22.

Republic release of William Marshall production. Stars Errol Flynn, Micheline Prelle, features Vincent Price, Agnes Moorehead, Victor Francen. Directed by Marshall. Screenplay, Errol Flynn; camera, Marcel Grignon; editor, Henri Taverna; music, Rene Cloerec. Reviewed Sept. 22, '51. Running time, 97 MINS.

Captain Fabian	Errol Flynn
Lea Marriotte	Micheline Prelle
George Brisson	Vincent Price
Teachel	Agnes Moorehead
Henri Brisson	Victor Francen
Constable Gilpin	Jim Gerald
Madam Pirelli	Helena Manson
Emil	Howard Vernon
Philippe	Roger Blin
Housekeeper	Valentine Camax
Judge Brisson	Georges Flateau
Cynthia Windhorp	Zanie Campan
Constant	Reggie Nalder
Defense Attorney	Charles Dawsett
Mate	Aubrey Bower

Republic has taken this William Marshall production, filmed in France, for release. Other than the value attached to Errol Flynn's name on the marquees, it has scant b.o. merit and the entertainment worth is equally minus.

Title cards credit Flynn with the screenplay and Marshall for both production and direction. Results show little experience, or instinct, for attractive film-making. Dialog and situations are unbelievable, and the directorial pacing is extremely slow. Film does have a bang-up dockside fight for the finale but this comes too late to balance the earlier flaws. Footage also is way overlength at 97 minutes.

Story is laid in early New Orleans. Plot deals with the efforts of Micheline Prelle, servant girl, to advance herself to a home and husband on Charles St. To do so she first uses Flynn, a sea captain, to save her from hanging for murder. To show her appreciation she tricks Vincent Price, a New Orleans fop from a proper family, into marriage after she has goaded him into killing his uncle. Windup finds Flynn accused of the murder but managing to escape and fight his way back to his boat. His men and a mob tangle at the dock, and the ship, loaded with dynamite, explodes in the fight. Miss Prelle is killed and the curtain comes down on Flynn bearing her body away in his arms.

The inexpert script and direction don't permit the players to find their roles. Flynn walks through the footage as an ill-defined character, as do most of the others. Miss Prelle's physical attractiveness serves her in good stead. Price has a thankless stereotype role, and Agnes Moorehead's talent is never used as the weird companion to Miss Prelle. Victor Francen and the others are lost in the vague, rambling story-telling.

Musical score by Rene Cloerec has its moments, as does the camera work by Marcel Grignon. Other technicals credits are standard.

Brog.

The Magic Box
(BRITISH)
(Color)

Biopic of British film pioneer starring Robert Donat; okay prestige pic for U. S. market.

London, Sept. 19.

British Lion release of Festival Film Production. Stars Robert Donat. Directed by John Boulting. Screenplay, Eric Ambler; camera (Technicolor), Jack Cardiff; editor, Richard Best; music, William Alwyn. At Odeon, London, Sept. 18, '51. Running time, 116 MINS.

William Friese-Greene	Robert Donat
Edith Friese-Greene	Margaret Johnston
Helene Friese-Greene	Maria Schell
Lord Beaverbrook	Robert Beatty
Graham Friese-Greene	J. Charlesworth
Maurice Friese-Greene	John H. Davis
Reporter	Michael Denison
Mrs. Claire	Joyce Grenfell
Kenneth Friese-Greene	James Kenney
Orchestra Conductor	Miles Malleson
Cousin Alfred	Bernard Miles
Policeman	Laurence Olivier
Boy Lego	Michael Rodgrave
Arthur Collings	Eric Portman
Bank Manager	Emrys Williams
Claude Friese-Greene	David Oxley
Ethel Friese-Greene	Janette Scott
Jack Carter	Richard Attenborough
Soloist at Concert	Oda Slobodskaya
William Fox Talbot	Basil Sydney
Hotel Receptionist	Ray Walsh

With a cast list resembling a Who's Who of the British screen, the "Magic Box" represents a standout contribution by the film industry here to the 1951 Festival of Britain. It is a picture of great sincerity and integrity, superbly acted and intelligently directed. A non-profit making venture for the producers, there is every likelihood that it will chalk up big profits for exhibitors. For the American market, it can be regarded as a prestige offering. Although intensely British in theme, the subject matter has wide dramatic appeal. This is one British picture that need not be confined to the art house trade, but fairly safely can be recommended for wide-scale release.

What more fitting subject could there have been to mark the Festival than a biopic of William Friese-Greene? This story of the British motion picture pioneer is charged with real life drama, with the major incidents in his often tragic life handled with a delicate degree of emotion and poignancy. The flashback method of telling the story may be open to some criticism but it is done, effected ingeniously and seems the logical way of handling the plot.

Eric Ambler's screenplay is taken from Ray Allister's biography "Friese-Greene: Close-Up of An Inventor." And the script pinpoints all the major triumphs and tragedies in the life of this pioneer, from his youthful beginnings as a photographer's assistant to his death in 1921 at a film industry meeting with only the price of a cinema ticket in his pocket.

With virtually a free choice of all the British talent, casting of the "Magic Box" was one of the major production problems. The selection of Robert Donat as Friese-Greene is an excellent one. Always a polished performer, he brings a new depth of sincerity and understanding to the role. It is a performance rich in human qualities, getting the right emotional pitch during the moments of triumph, and reflecting the despair at times of failure and frustration.

His two wives are portrayed with infinite charm by Maria Schell and Margaret Johnston. Miss Schell, as the ailing girl from Switzerland, shares the inventor's first and greatest triumph. Her performance is frequently animated always sensitive. Miss Johnston, as the second wife, on the other hand shares only his failures. Her interpretation reflects the misery that these bring to herself and her five sons.

For the remainder of the cast, all the top names of British films have been recruited. Many front ranking stars have little more than walk-on bits, and quite a few just make a brief appearance without even a line of dialog. The names are too numerous to list, but mention must be made of a fine cameo from Sir Laurence Olivier as a policeman who is the first to see the inventor's moving picture of a little gem from Miles Malleson as the conductor of a choral society, and Eric Portman as Friese-Greene's partner in a London photographic business.

Technical qualities are first-class. Jack Cardiff's Technicolor lensing maintains a high standard. John Bryan's designs strike the right note of fidelity, and Richard Best's editing, while not aimed at speeding up the production is efficient and effective.

Myro.

The Sea Hornet
(SONGS)

Acceptable deep-sea diver action melter for general runs.

Hollywood, Sept. 22.

Republic release of Joseph Kane production. Stars Rod Cameron, Adele Mara, Adrian Booth, Chill Wills; features Jim Davis, Richard Jaeckel, Ellen Corby, James Brown. Directed by Kane. Written by Gerald Drayson Adams; camera, Bert Glennon; special photography, Ellis F. Thackery; editor, Tony Martinelli; music, Jack Elliott, Nathan Scott. Reviewed Sept. 22, '51. Running time, 94 MINS.

Gunner McNeil	Rod Cameron
Santos Rodford	Adele Mara
Ginger	Adrian Booth
Swede	Chill Wills
Tom Sullivan	Jim Davis
Johnny Radford	Richard Jaeckel
Mrs. Drinkwater	Ellen Corby
Pete Hunter	James Brown
Rocky Lowe	Grant Withers
Sprowl	William Chun
Condor	William Haade
Bone	Hal Taliaferro
Waiter	Emil Sitka
Clerk	Byron Foulger
Lieut. Drake	Monte Blue
Sally	Jack Pennick

Republic has an acceptable actioner in "The Sea Hornet." For general situations response to its standard action melodramatics should be okay, and it has added help of the names of Rod Cameron, Chill Wills and others for this particular market.

Producer-director Joseph Kane sends his players through the Gerald Drayson Adams original script at a pace that answers demands of a plot dealing with deep-sea divers, "dames" and a stolen gold shipment worth $1,000,000. Sprinkled into the action are several songs, on which Adrian Booth

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IA-PAR DEAL KEY TO SPG FUTURE

Chemical Bank, N.Y., Most Active In Past 2 Months on Indie Loans

Bank of America in Los Angeles, which for many years was the prime source of coin for indie producers, has been pretty well displaced as the leader in that field recently by Chemical Bank & Trust Co. in New York. Edwin C. Van Pelt, Chemical v.p. in charge of film loans, said this week that the past two months have been the busiest in this regard in the institution's history.

Resurgence is in part due to the strengthened position of United Artists, which is the principal distributing outlet for indie product. Many of the loans now being worked out, Van Pelt said, are for UA producers. Chemical, however, has money currently in pix going through at least five other distribs.

Bank loans altogether are more easily obtainable now than for the past three years or so, when sliding grosses and the clippings they took on a number of pix had the financial institutions wary. Guaranty Trust, N. Y., for instance, has never returned to the field in which it was highly active four or five years ago, while Bankers Trust, N. Y., Security-First National in Los Angeles and Bank of America, which were also leaders in indie financing, are mighty slow in opening vaults now.

UA until three or four months ago, when the new Arthur B. Krim regime showed convincing strength, was on the blacklist of all banks. None would lend money to producers for pix being distributed by it.

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Par's Dilemma

When Paramount released the Pine-Thomas picture, "Albuquerque," in England the title was changed to "Silver City" on the theory that the British film fans wouldn't know what the original tag meant.

Now Paramount has a Nat Holt production, "Silver City," and is wondering what title to use for release in England.

Disney 'Alice' Seen Far Outdistancing Bunin's Version

While Walt Disney's "Alice in Wonderland" is doing slightly less biz than was originally anticipated, it now appears likely to wind up with a domestic gross many times that of Lou Bunin's rival "Alice." The pix were released within two days of each other in New York in July and have played opposite each other in a number of locations ever since.

Although the Disney pic is disappointing in that it won't reach the $4,300,000 gross tallied by the producer's "Cinderella" last year, it will nevertheless wind up close to the head of the top-grosser list for 1951. Present indications are for a tally of around $3,000,000.

Disney pic has played in excess of 2,500 engagements so far, while Bunin's has had under 100. On the basis of playing experience to date, it appears highly unlikely of getting more than $200,000 gross.

Bunin biz has been generally

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BANKERS TRUST SET TO FINANCE CHAPLIN PIC

Bankers Trust Co., N. Y., is financing Charles Chaplin's forthcoming picture, "Limelight." Bank is understood to have tentatively committed itself to put up at least half of the estimated $1,250,000 budget.

Comedian has a personal fortune many times larger than the bank loan. Securities will provide collateral, so that little if any risk is involved in the financing. Coin is believed needed by Chaplin merely because his wealth is naturally not in cash form.

Pic is expected to go into production early next year or sooner. Claire Bloom, English stage and screen player, who was selected by Chaplin for the lead after a long search for an actress, arrived in New York from London Monday (24) on the Mauretania.

Miss Bloom will play the role of a ballerina in the story, which tells of the downfall of an English comedian. Locale is London. As with previous films, Chaplin wrote the story and screenplay and composed the score. He'll direct as well as star in the pic.

UA Bows to Prod. Getting 1st Coin As Lure for Distrib

In an effort to latch on to top pix, United Artists this week was said to be considering new deals under which the company would not take its share of distribution revenue until a certain amount is collected by the producer.

This is the arrangement which the distrib has with Harry Popkin for "The Well." Excluding coin covering expenses for prints and advertising, the first $500,000 in rentals goes to Popkin. When that amount of gross business is reached, UA begins to take out its share of the revenue figured on the initial $500,000 and future income.

It's felt such financial setups could do much in the way of encouraging bank loans to the indie film-makers in that the banks would have first crack at incoming coin with no immediate deductions for distribution fee. There would be that much assurance of a payoff on their loans.

Company had entered into a limited number of such agreements when Gradwell Sears was president but has refrained from them in recent years. Actually, the Popkin deal stemmed from the possibility "Well" would go to Columbia, to which Popkin appeared switching. When UA came up with the $500,000 proposition, Popkin accepted.

SHORT INTEREST IN 8,815 UPT SHARES

Short interest in 8,815 shares of United Paramount Theatres stock was disclosed by the N. Y. Stock Exchange as of Sept. 14. This was up from 7,895 the previous month.

Short interest investors offer the stock at present for delivery at a later date when they believe the stock will be down to a lower price.

No short interest existed in other industry issues, indicating the general feeling in the financial area that film shares currently are strong.

5 Distribs Paid Off To Settle Pa. % Suits

Scranton, Sept. 25.

Some five percentage suits brought in Federal Court by several major distributors against Austin Interrante, operator of the Rowland Theatre, Phillipsburg, Pa., have been settled. Plaintiffs were Paramount, 20th-Fox, Warners, RKO and United Artists.

Actions against Interrante were concluded upon filing of a stipulation that the exhib had paid in full the amount sought in the complaint. Reed, Smith, Shaw & McClay of Pittsburgh repped the distribs, with the New York firm of Sargoy & Stein of counsel.

Hogan Re-elected

Hollywood, Sept. 25.

Harry Hogan was unanimously re-elected president of the Script Supervisors Guild.

OTHER UNITS EYE PACT OUTCOME

Whether there is a further shift to the right in film unionism, following the first affiliation last week of a Screen Publicists Guild unit with the International Alliance of Theatrical Stage Employees, will probably be determined by the type contract the IA wins for Paramount flacks.

Publicists at most of the other homeoffices, affiliated with District 65 of the Distributive, Processing & Office Workers of America, are watching with interest the switch made by their colleagues at Par. They feel the tale will be told with negotiation of a new pact to replace the present one, which expires at most companies Oct. 20.

If the IA demonstrates its strength by winning important improvements in the Par flackery deal, DPOWA may have considerable trouble holding down further defections. Whole swing of the industry labor picture in New York thus hinges in a way on the quality of contract IA gets.

DPOWA is in a doubly tight spot because some companies are refusing to recognize it as collective bargaining agent for the press agents. It is faced with proving itself as their representative before it can even begin actual negotiations for a new agreement starting Oct. 21.

Refusal to recognize DPOWA grows out of a series of mergers and changes of affiliation the union has gone through. When the present contracts were made two years ago, SPG was associated with the United Office & Professional Workers of America, which was tossed out of the CIO as a Communist union. SPG then affiliated with

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Color Pix Hike Slows Income For Major Cos.

Increase in the number of pix in color is slowing income return on their films by the major companies. Several, as a result, are considering changing their amortization tables or setting up a separate, slower amortization table for tinted pix.

Money from the pastelized product is tardy in reaching the treasuries because of the added time it takes to get prints in distribution overseas. In addition to the normal delay in obtaining color prints, there's a second wait for the dubbed and subtitled versions for use abroad.

As a result, instead of having the bulk of their money within 78 or 104 weeks after the start of distribution in the U. S., companies are finding that with the vari-hued pix it is taking much longer. By using the old black-and-white amortization tables, profits are made to appear unfairly small.

Difference in speed of release of b&w and color pix has always been true. In the past, however, the percentage of tinted product has been so small that it didn't have too much overall effect. It's different now, though, with the increase in use of color—and the expected further increase.

Amortization tables are designed to weigh off a percentage of a picture's cost against anticipated income during each week of release. By extending the time allowed for amortization, a smaller percentage is charged off each week. Thus, in balancing income any particular week against the portion of the film charged against that week, an extended table gives the appearance of a bigger profit.

Companies like to show good profits for the benefit of the stockholders, of course but even more important is keeping profits on a fairly even keel for tax purposes.

Raibourn Concedes RCA Color 'Best' But Par's Is Ditto—And Cheaper

Animal Kingdom

Hollywood, Sept. 25.

Jesse White's film career is still surrounded by zoological specimens, even though he does not travel with a circus.

He has played opposite a rabbit in "Harvey," a mule in "Francis" and a chimp in "Bonzo." His latest role is in Metro's "One Piece Bathing Suit," as a kangaroo trainer.

Similarity in TV, Rep Pacts Pointed Up in L. A. Suit

Hollywood, Sept. 25.

By his own use of standard Screen Actors Guild contracts in the inking of players for his telepix company, Roy Rogers is indirectly admitting Republic's contention that it has the right to sell or lease Rogers' pictures to television on a commercial basis. This was the opinion of Rep attorney Herman Selvin today (Tues.) in L. A. Federal Court, in Rogers' action against his former studio to prevent the release of his pix to video.

Selvin said the terminology used in the SAG pact, which is used by Rogers' vidpic outfit, and Rogers' former contract with Rep, is identical and, by use of these contracts, the cowboy star admits Rep's right to peddle his films. Selvin showed several types of pacts to Art Rush, Rogers' manager, during the cross-examination and asked if he had seen such contracts previously. Rush said he had not. Rogers' attorney, Frederick Sturdy, objected to introduction of the pacts as evidence.

Selvin argued to the court he was showing them to demonstrate that the conduct of Rogers and his reps in using the contracts is placing a construction on them which

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RKO UNIT THE 7TH TO CLAIM 'ODYSSEY'

Hollywood appears to have discovered the classics. American Pictures Corp., RKO indie unit, last week followed Cecil B. DeMille and Metro in staking out a claim to Homer's "Odyssey."

In all, there are seven claimants to priority on the property. Metro, DeMille and American have all registered their interest with the Motion Picture Assn. of America in the past month.

Who actually has first call on the classic will probably depend on who can give indication he really has a script in work and has serious intention of producing a pic.

Technically, indie Otto Klement would appear to have the edge since he registered "The Odyssey" title Sept. 13, 1949. Others who have registered that label or "Homer's Odyssey" are Sam X. Abarbanel, Jan. 12, 1950; United Productions of America (cartoon makers), April 22, 1950; David O. Selznick, July 3, 1950; DeMille, Aug. 20, 1951, and Metro, Aug. 27, 1951.

American Pictures has also registered "Homer's Ulysses," "Homer's Iliad," "Ulysses" and "Ulysses and Penelope."

1952 Variety Meet Chairman Set

Las Vegas, Sept. 25.

Jacob Kozloff named general chairman for the 16th annual convention of Variety Clubs International to be held here in April, 1952. Kozloff came to Las Vegas in 1947 from Lebanon, Pa., after retiring as head of the Lebanon Valley Brewing Co. to become affiliated with Golden Nugget here.

Paramount subsid, Chromatic Television, Inc., acquired a factory in Connecticut last week and will go into immediate production of its new combo black-and-white and color video tube, v.p. Paul Raibourn disclosed in New York yesterday (Tues.).

Raibourn said the plant had a capacity of about 50,000 tubes a year and Par didn't intend to go beyond that. Patents will be licensed to other manufacturers to supplement the supply.

Reason for Chromatic going into manufacturing itself the Par exec explained, "is in order to get the tubes around and talked about; we want the public and the industry to see what we have."

In response to RCA, following a page one story on Par's new tube in the N. Y. Times last week, Raibourn freely admitted, "RCA's tube gives just as good results as ours. No one can expect to get better color than RCA's.

"However," Raibourn quickly added, "there's a big economic difference between them. Ours is easy to make and theirs is extremely difficult. As a result we can make our tube at a very reasonable price. They can't. And since the quality is equal, you know which one people will buy."

GE's Have Commercial

Raibourn declared that General Electric research staff, shown the Chromatic tube, proclaimed it "the simplest ever made." Its value lies in the fact that it will work with either the CBS or RCA color systems, has a built-in switchover from b&w to color and

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UA Seeks to Fill Job Of Foreign Chief Until Picker Can Take Over

United Artists is seeking to fill the post of foreign operations chief on a temporary basis. Idea is to bring in an exec to take over the spot until Arnold Picker severs his ties with Columbia and will be free to take the job permanently.

Distrib probably will offer the assignment to someone now employed by the company in a foreign territory. UA at present has neither a foreign department topper, which post had been held by Arthur W. Kelly, nor a foreign sales manager. Latter opening came about with Al Lowe's bowout this month.

Lowe, incidentally, has not entirely disassociated himself from the company. He's on inactive status now, reportedly collecting half of his previous $500 weekly salary. But there appears some chance he may return to an active post with UA.

NO REPLACEMENT FOR PICKER DUE AT COL

Columbia is understood planning no replacement for Arnold Picker as second man in its foreign department. Instead, his duties as chief aide to international prexy Joseph McConville will probably be divided mong a number of men, including Bernard Zeman and Harry Kosiner. Reportedly, one of the execs in the field may also be brought in to further supplement the homeoffice manpower.

Picker has a contract to become foreign manager of United Artists. He still has more than a year to go, however, under his Col contract. Col is unwilling to see him go before his time is up, but it is thought likely that he will get his release some time before then.

Par's Houdini Biog

Hollywood, Sept. 25.

Harry Houdini, king of magicians in a bygone era, will be biographed by Paramount, with George Pal as producer, starting in November.

Picture will be based on a book by Harold Kallock.

'Streetcar' Smash $23,000 in Slow L.A.; 'Behave' Brisk 26G, 'Hill' 10G, 'Fabian' Fair 30G, 'Lady' Dim 18G

Los Angeles, Sept. 25

New bills this round are on the lightside with the exception of "Streetcar Named Desire," which shapes terrific $23,000 in comparatively small-seater Beverly Hills. This is an upped-scale run. Best of regular-priced lot is "Behave Yourself" nice $26,000 in two theatres.

"Captain Fabian" and "Sea Hornet" looms middish $20,000 in five stops, some small houses. "Law and Lady" looks thin $18,000 in two stops. "Thunder on Hill" is slow $19,000 in three locations.

Fourth frame of "David and Bathsheba" is holding up well with $20,000 while "Date in San Jose" okay $6,500 in sixth Fine Arts round. Other holdovers are light.

Estimates for This Week

Los Angeles, Vogue, Uptown, Love's, Wilshire (FWC) (2,097, 885, 1,719, 1,248, 2,296, 70-$1.10) — "Adventures Captain Fabian" (Rep) and "Sea Hornet" (Rep). Mild $30,000. Last week "No Highway" (20th) and "Queen for Day" (UA), sad $20,000.

Hollywood, Downtown, Wilturn (WB) (2,756, 1,757, 2,344, 70-$1.10) — "Force of Arms" (WB) 2d wk. Slow $17,000. Last week, light $23,200.

Loew's State, Egyptian (UA) (2,404, 1,538, 70-$1.10) — "Law and Lady" (M-G) and "The Strip" (M-G). Thin $18,000. Last week "Angels in Outfield" (M-G) and "Pahooka Triple Cross" (Mono) (Loew's only) (8 days), thin $16,200.

Hillstreet, Pantages (RKO) (2,752, 2,812, 70-$1) — "Behave Yourself" (RKO) and "Big Gusher" (Col). Nice $26,000. Last week "Pickup" (Col) and "Criminal Lawyer" (Col) (2d wk-4 days), $9,600.

Los Angeles, Hollywood Paramounts (F&M) (3,398, 1,430, 60) — "Here Comes Groom" (Par) and "Two Gals and Guy" (UA) (L. A. only) (3d wk). Fair $12,000. Last week $14,300.

United Artists, Ritz, Iris (UA-FWC) (2,100, 1,370, 814, 70-$1.10) — "Thunder on Hill" (U) and "$2 Better" (Indie). Mild $10,000. Last week "Little Egypt" (U) and "G. I. Jane" (Lip) (8 days), $10,600.

Four Star (UA) (900, 70-90) — "Five" (Col) (4th wk). Fair $3,000. Last week, $4,000.

Fine Arts (FWC) (677, 80-$1.50) — "Place in Sun" (Par) (6th wk). Okay $6,500. Last week, $7,600.

Beverly Canon (ABC) (520, $1) — "Kon-Tiki" (RKO), closed out 21-week run at excellent $1,600. Last week, $1,800.

Laurel (Rosener) (846, $1.20-$2.40) — "Tales Hoffmann" (Indie) (17th wk). Into 17th round Monday (24) after okay $4,200 last week.

Chinese, Globe (FWC) (2,048, 799, 80-$1.50) — "David and Bathsheba" (20th) (4th wk). Nice $20,000. Last week, $24,700.

Orpheum, El Rey, Hawaii (Met-FWC-G&S) (2,213, 861, 1,006, 60-90) — "His Kind Woman" (RKO) (4th wk). Off to $10,000. Last week, solid $13,300.

Beverly Hills (WB) (1,612, 80-$1.50) — "Streetcar Named Desire" (WB). Opened this deluxe nabe for special, advanced-priced run socko $23,000.

Broadway Grosses

Estimated Total Gross
This Week $624,000
(Based on 19 theatres)
Last Year $461,200
(Based on 18 theatres)

'Mob' Bangup 11G, Cincy; 'Man' $8,500

Cincinnati, Sept. 25

Trade generally is above par this round. Of three new bills "The Mob" is stands in the Palace and "Iron Man" at Capitol and "Magic Face" at Grand are up and tuck. Two whopper holdovers, "David and Bathsheba" and "That's My Boy," represent nearly half of current total count.

Estimates for This Week

Albee (RKO) (1,100, 55-75) — "That's My Boy" (Par) (2d wk). Hefty $13,000 on heels of wow $25,000 standing sesh, among theatre's top grosses in past decade.

Capitol (Mid-States) (2,000, 55-75) — "Iron Man" (U). Moderate $8,500. Last week, "Christy" (20th), $7,000.

Grand (RKO) (1,400, 55-75) — "Magic Face" (Col) and "This Is Korea" (Rep). Lively $8,500. Last week, "Angels in Outfield" (M-G) and "Chain Circumstance" (Col), $6,500.

Keith's (Mid-States) (75-$1.25) — "David and Bathsheba" (20th). Solid $16,000. Last week, smash $25,000, a modern house record here. Holds again.

Lyric (RKO) (1,500, 55-75) — "Bachelor and Bobby Soxer" (RKO) and "Reformer Redhead" (Rep) (reissues), split with "Command Decision" (M-G) and "12 O'Clock High" (20th) (reissues). Limp $4,000. Last week, "Flying Leathernecks" (RKO) (m.o.), $4,500.

Palace (RKO) (2,600, 55-75) — "The Mob" (Col). Sturdy $11,000. Broderick Crawford's personals opening day after a day with local press plus on radio and TV shows rewarded with fast start. Last week, "Mask of Avenger" (Col), $7,500.

'Leathernecks' Staunch 14G, Indpls.; 'Mob' 10G

Indianapolis, Sept. 25

Biz is spotty but generally okay at first-run situations here this stanza. "Flying Leathernecks" is standout, with a stout figure at the Indiana. "The Mob" at Loew's also looks good, with "Force of Arms" at Circle, only modest.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800, 50-70) — "Force of Arms" (WB) and "Hard Fast, Beautiful" (RKO). Modest $9,000. Last week, "Millionaire for Christy" (20th) and "Young As You Feel" (20th), $9,500.

Indiana (C-D) (3,200, 50-70) — "Flying Leathernecks" (RKO) and "Triple Cross" (Indie). Big $14,000. Last week, "His Kind of Woman" (RKO) and "Havana Skies" (Indie), $12,000.

Loew's (Loew's) (2,427, 50-70) — "The Mob" (Col) and "Two of Kind" (Col). Nice $10,000. Last week, "Angel in Outfield" (M-G) and "Flame of Stamboul" (Col), $11,000 in 10 days.

Lyric (C-D) (1,600, 50-70) — "Disk Jockey" (Mono) and "Once a Thief" (Indie). Pulled after 3 days, only $1,500. "Werewolf of London" (U) and "Phantom of Paris" (M-G) (reissues) did mild $3,000 in 4 days. Last week, "Underworld Story" (UA) and fight pix fair $5,500.

Spike Jones Band Lifts 'Christy' to $25,000, Hub; 'Woman' 18G, 'Angels' 21G

Boston, Sept. 25

Unexciting biz at major spots this stanza with biggest noise at the Boston where Spike Jones band has brought back stage fare with "Millionaire For Christy." "His Kind of Woman" at Memorial shapes good but "Angels in Outfield" at State and Orpheum, in spite of rave notices, looks only fair. "David and Bathsheba" at Paramount and Fenway still is okeh in second week at upped prices. "Here Comes Groom" is neat in second stanza at Met. "People Will Talk" opened well at Astor.

Estimates for This Week

Astor (B&Q) (1,200, 50-95) — "People Will Talk" (20th). Solid $12,000. Last week, "Belvedere Rings Bell" (20th) (2d wk), $5,000.

Boston (RKO) (3,200, 74-$1.10) — "Millionaire for Christy" (20th) plus Spike Jones orch onstage. Good $25,000 or near expected. Last week, "Never Can Tell" (U) and "Assassin For Hire" (Indie), fair $9,500 at film scale.

Fenway (NET) (1,373, 95-$1.25) — "David and Bathsheba" (20th).

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'Groom' Stout 14G, Standout in D.C.; 'Angels'-Vaude 20G, 'David' 25G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,731,000
(Based on 24 cities, 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,309,900
(Based on 25 cities, and 200 theatres.)

'Woman' Fat 17G, Frisco; 'Hill' 11G

San Francisco, Sept. 25

Market Street is bogged down here this week despite many conventions and tourist influx. Paramount with "Jim Thorpe" is pacing all first-runs with a socko total. Also vers nice is "His Kind of Woman" at Golden Gate. "Thunder on Hill" shapes fine at United Artists while "Force of Arms" is rated okay at St. Francis. Elsewhere it is not so good.

Estimates for This Week

Golden Gate (RKO) (2,850, 60-85) — "His Kind of Woman" (RKO) with opening day personal by Vincent Price. Nice $17,000. Last week, "Flying Leathernecks" (RKO) (2d wk) plus fight pix, $21,000.

Fox (FWC) (4,651, 60-95) — "Meet After Show" (20th) and "This Is Korea" (Rep). Slow $16,500. Last week, "David and Bathsheba" (20th) (3d wk), fine $14,500 at $1.20-$1.80 scale in 6 days.

Warfield (Loew's) (2,656, 60-85) — "Angels In Outfield" (M-G) (2d wk). Off to $10,000. Last week, oke $13,500.

Paramount (Par) (2,646, 60-85) — "Jim Thorpe" (WB) and "American Spy" (Mono). Strong $21,000. Last week, "Rhubarb" (Par) and "Varieties On Parade" (Lip), $13,500.

St. Francis (Par) (1,400, 60-85) — "Force of Arms" (WB). Trim $14,000. Last week, "Place In Sun" (Par) (5th wk), $7,500.

Orpheum (No Coast) (2,448, 55-85) — "Comin' Round Mountain" (U) and "Two Gals, a Guy" (UA). Got $8,000 in 5 days. Last week, "Iron Man" (U) and "Corky Gasoline Alley" (Col), $14,800.

United Artists (No Coast) (1,207, 55-85) — "Thunder On Hill" (U) and "Pardon My French" (UA). Fine $11,000 or near. Last week, "Queen For Day" (UA) and "4 In Jeep" (UA), $7,500.

Stagedoor (A-R) (370, $1.80-$2.40) — "Tales Of Hoffmann" (14th wk). Holding at $3,800. Last week, $4,500.

Clay (Rosener) (400, 65-85) — "Storm Within" (Indie) (3d wk). Oke $2,400. Last week, $3,200.

Vogue (S. F. Theatres) (375, 85-$1) — "Seven Days To Noon" (Indie) (2d wk). Holding at $4,500 or near. Last week, strong $5,000.

'DAVID' STURDY 19G, PROV.; 'TALK' $14,000

Providence, Sept. 25

"David and Bathsheba" at upped scale looms solid at Majestic here this week. Loew's State with "People Will Talk" shapes average. Metropolitan is fairly good with "Force of Arms."

Estimates for This Week

Albee (RKO) (2,200, 45-65) — "Little Giant" (Indie) and "Time of Lives" (Indie) (reissues). Started Sunday (23). Last week, "His Kind of Woman" (RKO) and "Guilt Is Shadow" (Mono) plus fight pix, nice $15,000.

Majestic (Fay) (2,200, 76-$1.20) — "David and Bathsheba" (20th). Solid $19,000. Last week, "Convict Lake" (20th) and "This Is Korea" (Rep), $6,000.

Metropolitan (Snider) (3,100, 44-65) — "Force of Arms" (WB) and "Gold Raiders" (UA). Fairly good $8,500. Last week, "That's My Boy" (Par) (3d wk), so-so $5,000.

State (Loew) (3,200, 44-65) — "People Will Talk" (20th) and "The Strip" (M-G). Average $14,000. Last week, "New Mexico" (UA) with Patti Page Guy Mitchell onstage, snappy $25,000.

Strand (Silverman) (2,200, 44-65) — "Two of Kind" (Col) and "Lady and Bandit" (Col). Opened Monday (24). Last week, "Peking Express" (Par) and "Criminal Lawyer" (Col), week $6,000.

Washington, Sept. 25

Mid-town biz continues to score pleasantly. "Here Comes the Groom" at the Warner is sole newcomer with standout prospects. Of the four holdovers, "David and Bathsheba" continues in champ class after an opening session that had even theatre staff in a daze by soaring way above hopes. "Angels in Outfield" with vaude at Loew's Capitol is not up to expectancy. "Thunder on Hill" is pleasing at Keith's.

Estimates for This Week

Capitol (Loew's) (3,434, 44-90) — "Angels in Outfield" (M-G) plus vaude. Okay $20,000, but not up to hopes. Last week "Meet After Show" (20th) and vaude, $21,000.

Dupont (Loper) (372, 50-85) — "Oliver Twist" (UA) (4th wk). Sturdy $7,500. Last week $8,000. Holds again.

Keith's (RKO) (1,939, 44-80) — "Thunder on Hill" (U). Pleasing $9,000. Last week "Happy Go Lovely" (RKO), slow $8,000.

Metropolitan (Warner) (1,164, 44-74) — "Fugitive Lady" (Rep) and "This Is Korea" (Rep). Mild $5,000 for brace of first-runs. Last week, "Jim Thorpe" (WB) 2d run, nice $5,500.

Palace (Loew's) (2,370, 74-$1.20) — "David and Bathsheba" (20th) (2d wk). Boff $25,000 or better but below last week's dazzling $40,000, which was way above estimate, and best since "Duel in Sun." Holds over again.

Playhouse (Loper) (485, 55-$1) — "Bright Victory" (U) (4th-final wk). Okay $4,000 for second consecutive week.

Warner (WB) (2,174, 44-74) — "Here Comes Groom" (Par). Stout $14,000. Last week, "Force of Arms" (WB), $11,500.

Trans-Lux (T-L) (654, 44-80) — "Prowler" (UA) (3d wk). Nice $4,500 for final stanza after $5,000 last week.

'Behave' Lively $12,000, K.C. Leader; 'Arms' 10G, 'Mountain' Snappy 17G

Kansas City, Sept. 25

Product is moderately strong currently and grosses are in similar groove. Missouri's world preem of "Behave Yourself" is getting considerably better than average money. "Comin' Round Mountain" at four Fox Midwest first-runs looms snappy. Paramount has "Force of Arms" for good biz. Kimo Theatre with two-a-day and upped scale policy for "Tales of Hoffmann" is getting great play.

Estimates for This Week

Kimo (Dickinson) (504, $1.20-$2.40) — "Tales of Hoffmann" (Indie) on two-a-day at upped scale. Socko $5,000 and large coin for this small house. Holds. Last week, "Ballerina" (Indie) (2d wk), $1,200.

Midland (Loew's) (3,500, 50-69) — "Angels in Outfield" (M-G) and "No Questions Asked" (M-G) 2d wk. Okay $8,500. Last week, showed surprising strength at good $16,000.

Missouri (RKO) (2,650, 50-75) — "Behave Yourself" (RKO) and "Five" (Col). Sturdy $12,000. Last week, "Hornblower" (WB) and "Ghost Chasers" (Mono) (2d wk) plus fight pix, $11,000.

Paramount (Tri-States) (1,900; 50-69) — "Force of Arms" (WB). Topping average at $10,000. Last week, "Warpath" (Par), ditto.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Comin' Round Mountain" and "American Spy" (Mono). Snappy $17,000. Last week, "Belvedere Rings Bell" (20th) and "Guest" (20th), same.

'Hero' Mighty $14,000, Seattle; Wayne Ditto

Seattle, Sept. 25

There is plenty of new fare here to help the boxoffice this week. "Flying Leathernecks" looks great at Orpheum while "Saturday's Hero" shapes huge at Colisseum. "His Kind of Woman" looms fine at Paramount. Palomar is stepping out with $1.50 top for Latin Quarter Revue with "Kind Lady" for big total.

Estimates for This Week

Blue Mouse (Hamrick) (800, 65-90) — "Hornblower" (WB) and "Benny the Dip" (UA) (5th wk). Oke $3,500. Last week, $4,600.

Coliseum (Evergreen) (1,829, 65-90) — "Saturday's Hero" (Col) and "Sunnyside of Street" (Col). Terrific $14,000. Last week, "Disc

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'David' Giant $31,000 Leads Det.; 'Groom' Trim 20G, 'Mob' Mild 24G

Detroit, Sept. 25

"David and Bathsheba" are showing the way this week with a terrific session at the Madison. "Here Comes Groom" looks promising at the Michigan. One-night personal appearances by Broderick Crawford in connection with "Mob" at the Fox and John Ireland and Dorothy Malone in connection with "Peking Express" and "Basketball Fix" at the Palms failed to snap those two bills out of the run-of-mill groove. "People Will Talk" looks steady in third week at United Artists while "Angels in Outfield" is dragging bottom in second Adams stanza.

Estimates for This Week

Fox (Fox-Detroit) (5,000, 70-95) — "Mob" (Col) and "Criminal Lawyer" (Col). Slim $24,000. Last week, "Flying Leathernecks" (RKO) (2d week) and Robinson-Turpin fight pix, $26,000.

Michigan (United Detroit) (4,000, 70-95) — "Here Comes Groom" (Par) and "Four in Jeep" (UA). Good $20,000. Last week, "That's My Boy" (Par) and "Katie Did It" (Col) (3d wk), $15,000.

Palms (UD) (2,900; 70-95) — "Peking Express" (Par) and "Basketball Fix" (Indie). Slow $9,000. Last week, "Force of Arms" (WB) and "Badman's Gold" (UA), $17,000.

Madison (UD) (1,800; 70-95) — "David and Bathsheba" (20th). Giant $31,000. Last week, "Toast New Orleans" (M-G) and "Rogues Sherwood Forest" (Col) (reissues), $9,000.

United Artists (UA) (1,900, 70-95) — "People Will Talk" (20th) (3d wk). Okay $9,000. Last week, $12,000.

Adams (Balaban) (1,700; 70-95) — "Angels in Outfield" (M-G) (2d wk). Down to $5,000. Last week, fair $8,000.

'Egypt' Smooth $10,000 In Omaha; 'Thorpe' 7G

Omaha, Sept. 25.

This week's film boxoffice will be below last round because "David and Bathsheba" at Paramount is in its second week. The picture did a sensational opening week but the second round has started out way off from first week. It is still okay, however. "Angels in Outfield" was big in first week at the State. "Little Egypt" and "Let's Go Navy" at Orpheum looks good. "Jim Thorpe" is heading for a solid gross and holdover.

Estimates for This Week

Brandeis (RKO) (1,500, 16-70) — "Jim Thorpe" (WB). Solid $7,000 and holdover. Last week, "Two of Kind" (Col) and "Never Trust Gambler" (Col), $6,800.

Orpheum (Tristates) (3,000, 16-70) — "Little Egypt" (U) and "Let's Go Navy" (Mono). Smooth $10,000. Last week, "Cattle Drive" (U) and "Bullfighter and Lady" (Rep), $9,500.

Paramount (Tristates) (2,800, 25-$1.20) — "David and Bathsheba" (20th) (2d wk). Good $9,000 but down from last week's giant $19,000.

State (Goldberg) (865; 25-75) — "Angels in Outfield" (M-G). Big $6,000. Last week, "Lost Continent" (Lip) and "G.I. Jane" (Lip), $5,000.

Omaha (Tristates) (2,100; 16-70) — "American Spy" (Mono) and "Hollywood Story" (U). Oke $7,500. Last week, "Meet After Show" (20th) (m.o.) and "Flame of Stamboul" (Col), $6,800.

Chi Robust; 'Angels'-Jane Powell OK at $40,000, 'Groom'-Peggy Lee Tall 46G, 'Rhubarb' Sweet $13,000

Chicago, Sept. 25

First-run pace continues fast this week with almost a full sweep of new product to brighten the picture. One top entry is Oriental but only okay $40,000 looms for "Angels in Outfield" and Jane Powell topping stageshow. "Here Comes Groom" and Peggy Lee heading stage bill shaped tall $46,000 at Chicago.

Grand with "Rhubarb" and "Roadblock" is crisp $13,000. "Big Carnival" and "Passage West" is very good $16,000 or better at Roosevelt. Ziegfeld, with "Clouded Yellow" is strong $8,000. "Angelo" has socko $5,800 at the small World.

Third week of "David and Bathsheba" is leading holdovers with big $30,000. "People Will Talk" is nailing huge $22,000 in second Woods week. United Artists with "Cattle Drive" and "Katie Did It" looks bright $13,000 in second frame.

Estimates for This Week

Chicago (B&K) (3,900, 98)—"Here Comes Groom" (Par) and Peggy Lee topping stageshow. Okay $40,000. Last week, "Moonlight Bay" (WB) and vaude show (2d wk) $23,000.

Grand (RKO) (1,200, 98)—"Rhubarb" (Par) and "Roadblock" (RKO). Swift $13,000. Last week, reissue horror pics, changed daily, nice $12,500.

Oriental (Indie) (3,400, 98)—"Angels in Outfield" (M-G) and Jane Powell topping vaude. Socko $46,000. Last week, "People Against O'Hara" (M-G) and Xavier Cugat orch onstage (2d wk) $38,000.

Roosevelt (B&K) (1,500, 55-98)—"Big Carnival" (Par) and "Passage West" (Par). Fast $16,000. Last week, "Convict Lake" (20th) and "Tall Target" (M-G) (2d wk) $12,000.

State-Lake (B&K) (2,700, 98-$1.25)—"David and Bathsheba" (20th) (3d wk). Boff $30,000 after great $38,000 last week.

United Artists (B&K) (1,700, 55-98)—"Cattle Drive" (U) and "Katie Did It" (U) (2d wk). Good $13,000. Last week, $17,000.

Woods (Essaness) (1,073, 98)—"People Will Talk" (20th) (3d wk). Second week ending today (Tues.) hit lusty $22,000. Last week $29,000.

World (Indie) (587, 80)—"Angelo" (Indie). Socko $5,800. Last week, "Kind Lady" (M-G) (3d wk) $4,700.

Ziegfeld (Loper) (434, 98)—"Clouded Yellow" (Indie). Lush $8,000. Last week, "Odette" (Indie) (2d wk), $4,000.

'Groom' Pacing L'ville At Rousing $15,000; 'O'Hara' Medium 9G, 'Christy' 3G

Louisville, Sept. 25

"Here Comes Groom" at Rialto with Bing Crosby, the big wicket impetus, is grabbing bulk of wampum currently, other houses being almost also-rans. Weather conditions are favorable but fall trade this week is sluggish. Kentucky, now operating first-run, had a dull week with "Millionaire for Christy." "Cyrano" replacing today (Tues.). "People Against O'Hara" is only medium at State while "Cattle Drive" at the Strand shapes fairish.

Estimates for This Week

Kentucky (Switow) (1,100, 45-65)—"Cyrano" (UA). Opened today (Tues.). Last week, "Millionaire for Christy" (20th), sluggish $3,000.

Mary Anderson (People's) (1,200, 45-65)—"Tomorrow Another Day" (WB). Modest $6,000. Last week "Force of Arms" (WB), $6,500.

Rialto (Fourth Avenue) (3,000, 45-65)—"Here Comes Groom" (Par) and "Joe Palooka Triple Cross" (Mono). Grabbing bulk of downtown trade, rousing $15,000, or over. Last week, "Meet After Show" (20th) and "Fugitive Lady" (Rep), $13,500.

State (Loew's) (3,000, 45-65)—"People Against O'Hara" (M-G) and "Smuggler's Gold" (Col). Medium $9,000 or close. Last week, "Pickup" (Col) and "Mark of Avenger" (Col), $13,000.

Strand (FA) (1,200, 45-65)—"Cattle Drive" (U) and "Yukon Manhunt" (Mono). Mildish $3,000. Last week, "Convict Lake" (20th) and "G. I. Jane" (Lip), plus fight films, strong $5,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Hill' Topper In Toronto, Big 15G

Toronto, Sept. 25

This is a dull week with plenty of holdovers. However, "Thunder on Hill" the most important newcomer, shapes solid to pace the town. On lack of anticipated grosses, looks like "David and Bathsheba" will hold this week on third stanza and "Hornblower" on second. Ditto for "Show Boat" in fifth frame but this had terrific first three weeks. "Saturday's Hero" looms fair in two houses. "Lost Continent" looks light, playing six spots.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863, 1,059, 955, 470, 698, 694, 35-60)—"Lost Continent" (Lip) and "Mr. Bones" (Lip). Light $12,000. Last week, "Prowler" (UA) and "Danger Zone" (Lip), $14,500.

Eglinton, Shea's (FP) (1,080, 2,386, 40-80)—"Hornblower" (WB) (2d wk). Fair $13,500 after last week's $17,000.

Imperial (FP) (3,373, 50-80)—"Flying Leathernecks" (RKO) (2d wk). Fairish $12,000. Last week, big $18,000.

Loew's (Loew) (2,743, 40-70)—"Show Boat" (M-G) (5th wk). Fair $7,000. Last week $8,500.

Nortown, University (FP) (959, 1,558, 40-80)—"Saturday's Hero" (Col). Fair $12,000. Last week "Millionaire for Christy" (20th), $11,000.

Odeon (Rank) (2,390, 50-90)—"Thunder on Hill" (U). Nice $15,000 to top city. Last week, "Night Without Stars" (Indie), $12,000.

Towne (Taylor) (693, 50-70)—"Kon Tiki" (RKO) (5th wk). Still near capacity at $5,000.

Uptown (Loew) (2,743, 40-80)—"Law and Lady" (M-G). Fair $6,500. Last week "Iron Man" (U), $4,500.

Victoria (FP) (1,140, 75-$1)—"David and Bathsheba" (20th) (3d wk). Oke $10,000. Last week solid $13,500.

Wayne Powerful $13,000, Buff; 'Hill' OK $11,000

Buffalo, Sept. 25

Biz is slipping somewhat this week mainly because there are so many holdovers in town. Top newcomer is "Flying Leathernecks" sturdy at the Century. "Thunder on Hill" looms okay at the Lafayette. "Place in Sun" shapes as top holdover in second Paramount session.

Estimates for This Week

Buffalo (Loews) (3,500, 40-70)—"People Will Talk" (20th). Mild $11,000. Last week, "New Mexico" (UA) and Frankie Laine onstage socko $27,000.

Paramount (Par) (3,000, 40-70)—"Place in Sun" (Par) and "Varieties on Parade" (Lip) (2d wk). Oke $12,000 in 9 days. Last week smash $18,000.

Center (Par) (2,100, 74-$1.20)—"David and Bathsheba" (20th) (2d wk). Fairish $10,500. Last week giant $22,000.

Lafayette (Basil) (3,000, 40-70)—"Thunder on Hill" (U) and "Maniacs on Wheels" (U). Oke $11,000. Last week, "The Mob" (Col) and "Corky Gasoline Alley" (Col), $12,000.

Century (20th Cent.) (3,000, 40-70)—"Flying Leathernecks" (RKO) and "Havana Rose" (Indie). Sturdy $13,000 for John Wayne starrer. Last week, "Meet After Show" (20th) (2d wk) and fight pix, $8,500.

'TALK' LOUD $12,000, ST. LOO; 'AVENGER' 10G

St. Louis, Sept. 25

Dearth of new product and ideal outdoor weather sloughed biz off badly at mainstem houses over the weekend. "People Will Talk" shapes as best new picture with nice session at the Missouri. "His Kind of Woman," heading bill at Ambassador on moveover from the Missouri, looks trim. "Mask of Avenger" looms slow at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000, 60-75)—"His Kind of Woman" (RKO) and "Hard Fast Beautiful" (RKO). Nice $12,000 or near. Last week "Meet After Show" (20th) and "Here Comes Groom" (Par), $11,000.

Fox (F&M) (5,000, 60-75)—"The Mob" (Col) and "Criminal Lawyer" (Col). Opened today (Tues.). Last week, "Force of Arms" (WB) and "Tomorrow Another Day" (WB), okay $14,000.

Loew's (Loew) (3,172, 50-75)—"Mask of Avenger" (Col) and "Chain Gang" (Col). Slow $10,000 or close. Last week, "Angels in Outfield" (M-G) and "China Corsair" (Col), $16,000.

Missouri (F&M) (3,500, 60-75)—"People Will Talk" (20th) and "The Scarf" (UA). Nice $12,000. Last week, "His Kind of Woman" (RKO) and "Hard Fast Beautiful" (RKO), $14,000.

Pageant (St. L. Amus.) (1,000, 50-80)—"Face to Wind" (Indie). Good $3,000. Last week, "Magnet" (Indie) (2d wk), $1,500.

St. Louis (F&M) (4,000, 90-$1.20)—"David and Bathsheba" (20th) (3d wk). Hot $11,000 following $13,000 second session.

Shubert (Ind) (1,500, 60)—"Try and Get Me" (UA) and "Three Steps North" (UA). Oke $3,500. Last week, "Man Planet X" (UA) and "Man With My Face" (UA), $4,500.

'David' Record $32,000, Cleve.

Cleveland, Sept. 25

Loaded with high-powered product, main stem houses are getting into their autumn stride with "David and Bathsheba" at tilted prices racing for the Allen's first great take of season. "Place in Sun" at State is rolling strong but Palace's b.o. of "People Will Talk" is way off. "Pickup" is good at Hipp but mild at Tower.

Estimates for This Week

Allen (Warner) (3,000, 75-$1.19)—"David and Bathsheba" (20th). New record for house at $32,000. Last week, "Tomorrow Another Day" (WB), $10,000.

Hanna (Hanna) (1,350, $1.25-$2.40)—"Tales of Hoffmann" (Indie) (3d wk). Okay $7,500 following $8,500 last lap.

Hipp (Schaffel-Burger) (3,700, 55-80)—"Pickup" (Col). Good $14,000. Last week, "Millionaire For Christy" (20th), $17,000 for 8½ days.

Lower Mall (Community) (585, 55-80)—"Five" (Col) (m-o). Smart $3,500 after $4,500 last folio.

Ohio (Loew's) (1,244, 55-80)—"Seven days of horror issues." Swell $5,500. Last week, "Here Comes Groom" (Par) (m-o), $6,000.

Palace (RKO) (3,300, 55-80)—"People Will Talk" (20th). Off to $9,500 after last week's nice $15,000.

State (Loew's) (3,450, 55-80)—"Place in Sun" (Par). Strong $15,000. Last week, "Angels in Outfield" (M-G), $12,000.

Stillman (Loew's) (2,700, 55-80)—"Angels in Outfield" (M-G) (m-o). Okay $6,000. Last week, "People Against O'Hara" (M-G) (m-o), $5,000.

Tower (Schaffel-Burger) (500, 55-80)—"Pickup" (Col) and "Never Trust Gambler" (Col). Only mild $3,500. Last week, "Scarf" (UA) and "Two Gals, a Guy" (UA), oke $4,000.

'Thorpe' Smash $12,000, Port.; 'Groom' Huge 18G

Portland, Ore., Sept. 25

City has gone more than 90 days without rain, but sock films are keeping the boxoffice take high. "Here Comes Groom" at Orpheum and Oriental and "Jim Thorpe" look great. "Saturday's Hero" looms only okay.

Estimates for This Week

Broadway (Parker) (1,890, 65-90)—"Jim Thorpe" (WB) and "Fugitive Lady" (Rep). Sock $12,000 or near. Last week, "Comin' Round Mountain" (U) and "Feudin' Rhythm" (Col), $8,000.

Guild (Parker) (400, 65-90)—"Ballerina" (Indie) and "Paris (Continued on page 22)

New Pix Up B'way; 'Streetcar' Wow 80G, 'Earth' Sock 40G, 'Groom' 36G, 'Leathernecks'-Prima 92G, 'Sky' 75G

Fresh, strong fare plus continued cool, crisp weather is boosting first-run business on Broadway this week. Despite the continued avid interest in both major league pennant races, with the Yankees fighting for the American League flag and the Giants trying to overcome the Dodgers in the National, weekend trade held remarkably well. In fact, Saturday's biz reached the highest level in many weeks at most houses and continued surprisingly big the next day.

Highest coin for a new straight-film bill is going to the Warner theatre with "Streetcar Named Desire." Helped considerably by an upped scale that hit $2 for Saturday-Sunday, it is soaring to a terrific $80,000, or close. "Day the Earth Stood Still" with socko $40,000 is registering the biggest session at the Mayfair in many months.

"Flying Leathernecks" with plenty of assistance from Louis Prima band and Tony Bennett on the stage, is climbing to smash $92,000 or near at the Paramount. "No Highway in Sky" with Latin Quarter revue, looks barely good with $75,000 at the Roxy.

"Here Comes Groom" is brightening the Astor with great $36,000, or close, in first week ending today (Wed.).

"Capt. Horatio Hornblower," with stageshow, is lagging at $110,000 in prospect for second week at the Music Hall. "Saturday's Hero" is off sharply to $16,000, still nice in second Victoria week. "The River" continues terrific at $14,500 in second week at the Paris, capacity for house.

"Place in Sun" continues smash with $40,000 in fourth week at the Capitol, film starting its fifth round today (Wed.). "David and Bathsheba" still is terrific, winding up its 24th stanza last night (Tues.) with $37,000.

Estimates for This Week

Astor (City Inv.) (1,300, 55-$1.50)—"Here Comes Groom" (Par). Initial week, ending today (Wed.), looks headed for great $36,000. Holds. In ahead, "Jim Thorpe" (WB) (4th wk-5 days) dropped to $7,000.

Bijou (City Inv.) (589, $1.20-$2.40)—"Tales of Hoffmann" (Indie) (25th wk). The 25th stanza ended last night (Tues.) held to $11,000, after $11,500 for 24th week. Continues.

Capitol (Loew's) (4,820, 70-$1.50)—"Place in Sun" (Par) (4th wk). Fourth session ended last night (Tues.) held to socko $40,000 after $50,000 for third, below hopes but still great.

Criterion (Moss) (1,700, 50-$1.80)—"Alice in Wonderland" (RKO-Disney) (9th-final wk). Looks to slip to $7,500 after okay $10,500 for eighth week. "Magic Face" (Col) set to open Sept. 29.

Globe (Brandt) (1,500, 50-$1.20)—"Rhubarb" (Par) (4th wk). Fourth round ending today (Wed.) holding okay at $13,000. Third week was sturdy $16,000.

Mayfair (Brandt) (1,736, 50-$1.20)—"Day the Earth Stood Still" (20th) (2d wk). Initial round ended Monday (24) soared to socko $40,000, biggest session here in many months. In ahead, "Little Egypt" (U) (3d wk-6 days), $5,500.

Palace (RKO) (1,700, 55-$1.20)—"Lorna Doone" (Col) with vaude. Looks to reach only $18,000. Last week, "Basketball Fix" (Indie) and vaude, $20,300.

Paramount (Par) (3,664, 70-$1.80)—"Flying Leathernecks" (RKO) plus Louis Prima orch and Tony Bennett onstage (2d wk). Initial stanza soared to smash $92,000, following big military benefit launching show Tuesday (18) night. In ahead, "Kind of Woman" (RKO) and stageshow (3d wk), $49,000 in 6½ days.

Park Ave. (Reade) (583, 90-$1.50)—"Oliver Twist" (UA) (9th wk). Eighth stanza ended Sunday (23) continued smash at $11,500 after $12,200 for seventh round.

Radio City Music Hall (Rockefellers) (5,945, 80-$2.40)—"Hornblower" (WB) with stageshow (2d wk). Dropped to $110,000 in second round, enough to hold bill for third week. Dip on initial holdover week was disappointing, house suffering especially at matinees. First week was solid $135,000 but still below hopes. "American in Paris" (M-G) likely will open Oct. 4.

Rivoli (UAT-Par) (2,092, 90-$2)—"David and Bathsheba" (20th) (7th wk). Sixth frame ended last night (Tues.) continued stalwart with around $37,000. Fifth week was great $47,000.

Roxy (20th) (5,886, 80-$2.20)—"No Highway in Sky" (20th) with Lou Walters' Latin Quarter revue onstage starring Billy Daniels. Initial week ending tomorrow (Thurs.) looks to reach good $75,000. Holds. In ahead, "People Will Talk" (20th) with stageshow, iceshow (3d wk-9 days), $79,000.

State (Loew's) (3,450, 55-$1.50)—"The Wild" (UA). Opens today (Wed.). Last week, "People Against O'Hara" (M-G) (3d wk) slipped to dull $6,000 after $8,500 for second round.

Warner (WB) (2,756, 85-$2)—"Streetcar Named Desire" (WB) (2d wk). First week ended last night (Tues.) soared to terrific $80,000. In ahead, "Clouds With Sunshine" (WB) (3d wk-5 days), $8,400.

Sutton (R&B) (561, 50-$1.50)—"The Medium" (Indie) (4th wk). Third round ending today (Wed.) looks to drop to $6,500, not so good indicating it likely won't stay many more weeks. Second week was fine $10,000. "Browning Version" (U) due in next.

Trans-Lux 60th St. (T-L) (453, 74-$1.50)—"Mt. Peck A-Boo" (UA) (2d wk). The initial week ended Monday (24) hit good $5,500. In ahead, "Reluctant Widow" (Indie), thin $4,300 in 11 days.

Trans-Lux 52d St. (T-L) (540, 90-$1.50)—"Kind Lady" (M-G) (6th wk). Seventh session ended Monday (24) held at $4,500 after $6,000 for sixth week.

Paris (Indie) (568, $1.20-$2.40)—"The River" (UA) (3d wk). Second week ended Sunday (23) terrific $14,500, capacity for house. First week, six days, was $13,400, also sellout under this policy.

Victoria (City Inv.) (1,060, 55-$1.50)—"Saturday's Hero" (Col) (3d wk). Initial holdover round ended Monday (24) dipped sharply to $16,000 after socko $32,000 opening week.

'Talk' Lusty 24G, Philly; 'Son' 19G

Philadelphia, Sept. 25

Surprise among newcomers at film theatres this week is sock biz being done by "Native Son" at the Earle despite bad notices. It is holding second week. "Here Comes Groom" at Stanley and "People Will Talk" at the Randolph shape very big for outstanding trade in town. "Angels in Outfield" is rated big at Aldine.

Estimates for This Week

Aldine (WB) (1,303, 50-99)—"Angels in Outfield" (M-G). Big $15,000. Last week, "Rich, Young, Pretty" (M-G) (3d wk), $8,500.

Boyd (WB) (2,360, 50-99)—"Place in Sun" (Par) (4th wk). Strong $11,000. Last week $15,000.

Earle (WB) (2,700, 50-99)—"Native Son" (Indie). Sock $19,000. Last week, "Big Gusher" (Col) with Nellie Lutcher, Erskine Hawkins orch onstage, plus fight pix, solid $25,000.

Fox (20th) (2,250, 85-$1.30)—"David and Bathsheba" (20th) (4th wk). Pids $17,000. Last week $23,000.

Goldman (Goldman) (1,200, 50-99)—"People Against O'Hara" (M-G). Neat $14,000. Last week, "Little Egypt" (U) with fight pix, great $15,000.

Mastbaum (WB) (4,360, 50-99)—"Journey Into Light" (20th). Slow $12,000. Last week, "Adventures Capt. Fabian" (Rep), $9,000.

Midtown (Goldman) (1,000, 50-99)—"The Strip" (M-G). Fair $9,000. Last week, "Tall Target" (M-G), $8,000.

Randolph (Goldman) (2,500, 50-99)—"People Will Talk" (20th). Loud $24,000. Last week, "Flying Leathernecks" (RKO) (3d wk), $8,000.

Stanley (WB) (2,980, 50-99)—"Here Comes Groom" (Par). Happy $20,000. Last week, "Force of Arms" (WB) (2d wk), stout $14,000.

Stanton (WB) (1,473, 50-99)—"Tomorrow Another Day" (WB) (2d wk). Fair $9,500. Last week $11,000.

Trans-Lux (T-L) (500, 50-99)—"Wooden Horse" (Snad). Solid $4,500. Last week, "Iron Man" (U) (2d wk), $3,000.

World (G&S) (500, 50-99)—"Oliver Twist" (UA) (6th wk). Holding at $4,000. Last week, big $4,200.

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End 3-Year Ban Vs. Yanks on Brit. Films Council; Eckman Named Rep

London, Sept. 25.

The three-year ban on the inclusion of Americans in membership of the Films Council has ended with the appointment of Sam Eckman, Jr., local Metro topper. He is, however, listed as a representative of distributors of British films. Dropping of Americans from the Films Council coincided with the end of the distributors' quota, the Board of Trade contending that there was no justification in their being included in the panel. That ruling was challenged from the start by the Kinematograph Renters Society, which now has scored its point.

Apart from the appointment of Eckman, a number of other changes have been made in the council's membership. On the labor side, the Electrical Trades' Union rep has been dropped, being replaced by Rosamund John, a member of the British Actors Equity council. A. M. Isles, the National Assn. of Theatrical & Kine Employees' treasurer, succeeds Percy Pilgrim, the union's former proxy. Tom O'Brien and George Elvin retain their seats as representatives of the craft and technical unions.

Exhibitors continue to have five members, the only change being the selection of J. W. Davies, a former London branch chairman, in place of C. P. Metcalfe, the Leeds Independent. Sitting with Eckman as a distributor rep will be Sir Arthur Jarratt, who retains his former seat. J. Arthur Rank, Sir Alexander Korda, Reginald P. Baker and F. A. Hoare continue to serve as producer members, but the independent membership has been widened from five to seven members, with Lord Drogheda remaining as chairman.

Menuhin, First Concert Star in Japan for Years, Forced to Expand Tour

Tokyo, Sept. 18.

Yehudi Menuhin, first international concert name to appear in Japan for 14 years, has arrived here to begin a series of 26 violin concerts that will take him to 11 cities of Japan. Traveling with the artist is Adolf Baller, his accompanist.

Menuhin originally was scheduled to give five concerts in Tokyo, starting Sept. 18, with 15 on the road. Unprecedented demand for seats, resulting in complete sellout within four hours after ducats went on sale, prompted local sponsors to schedule four additional Tokyo appearances the latter part of October. Nipponese sponsor is Asahi newspaper of Tokyo. Daily's deal with A. Strok, the artist's manager, provides for straight guarantee plus percentage.

To assure proper accompaniment, Menuhin shipped a new Steinway concert grand piano to Japan early this month. For several of his concerts, Menuhin will play with the NHK Symphony orchestra in Tokyo, a property of the Broadcasting Corp. of Japan, and with the Kansai Symphony in the Osaka-Kyoto area.

Violinist's arrival was attended by some last-minute scrambling by Asahi execs who discovered after Menuhin had departed from the U. S. and was winging his way over the Pacific that no one had bothered to obtain a Japanese entry permit for the artist. Newspaper rep called at Occupation headquarters and arranged for slashing of red tape so that permit would be ready the next day when the violinist landed.

London Film Notes

London, Sept. 18.

Harry Foster, who agented the **Emile Littler** deal for **Eric Maschwitz** and **Pearford's** "Zip Goes a Million," has had several offers for film rights of this musical, which proved a hit on its tryout at Coventry . . . **Karel Stepanek** gave up one of the leads in **Prince Littler's** "Rainbow Square," the Robert Stolz operetta, at the Stoll Theatre, to play a role in picture being made by **Louis de Rochemont** in Boston. It is called "Walk East on Beacon" . . . **Danziger Bros.**, big film producers in Barcelona, Spain, want **Gypsy Rose Lee** to star in the film "Babes in Bagdad."

Exotic Dancers, Barred From Mex., Due in N.Y.

Mexico City, Sept. 18.

Foreign entertainers who intend to play Mexico must have their immigration papers strictly in order, it was stressed here recently when three dancers were barred. Authorities ordered the immediate deportation of three girl members of the Italian (astral) Super Revue Co. that opened strongly last week, with new high of $4.04 at the Theatre Iris. The exotic dancers refused admittance to Mexico are Mery France Colombel, from France, Caterina Pietta, of Italy, and Bertha Emilia, whose original home was in Hungary.

Mexican consul at Havana, noting irregularities of an unannounced nature in the girls' passports, refused visas and notified the immigration service at Vera Cruz which halted the trio. On being informed, Carlos Uruchurta, subsecretary of the interior, ordered the girls deported. They are now en route to Europe, via New York.

Swedish Pix B.O. Picked Up in Aug.

Stockholm, Sept. 18.

Film business in Sweden picked up last month, judging by the number of films launched. Of the 29 pix preemed, 22 were American productions, while England and France contributed two films each. The other three were Swedish pictures.

In contrast, the month of July was slow, with only six new films opening at Swedish pix houses, four of them being U. S. pictures. One came from Italy and the sixth was a Swedish-made.

No pix were banned in July and only two, both American, were nixed last month. They were "He Ran All The Way" (UA), being a gangster film, and "Guilty of Treason" (UA), because of political angles. One daily insisted that Swedish censors should not ban pix like "Treason" since the film deals with documented events concerning everybody.

44 FILMS PREEMED IN FINLAND IN AUGUST

Helsinki, Sept. 18.

There were 44 pix launched last month here, and 18 in July. Of the films preemed in August, 31 came from the U. S. Five came from England with three being Finnish-made. Of the 18 in July, 16 were American.

New August product included "Annie Get Your Gun" (M-G), "Since You Went Away" (SRO), "Frenchie" (U), "Tripoli" (Par) and "Caged" (WB). "Half Angel" (20th) passed its fourth week at the Elysee.

1,575 British Houses Granted Quota Relief

London, Sept. 18.

Quota relief has been granted to 11 more picture theatres in the current year, but total exemptions have been cut down by 18. Official figures released by the Board of Trade show that 1,390 cinemas will not have to play the full 30% British films quota this year, while 185 theatres are completely relieved of the obligation.

Extent of the relief varies from situation to situation, and is calculated on the basis of competition. The reduced quotas vary from 10% to 25%, depending on the number of opposition houses, particularly from the circuits in each area.

All theatres with net weekly takings averaging less than $280 weekly are automatically exempted under the terms of the 1948 Films Act. Altogether 2,118 applications for relief or exemption were sent in to the Board of Trade. Of these, 543 were rejected.

Profits of 5 Rank Cos.

London, Sept. 25.

Results of the individual public companies in the J. Arthur Rank Organization:

	Net profits
Odeon Theatres	$ 778,344
Odeon Properties	2,146,220
Odeon Associated Theatres	1,495,020
Gaumont-British Picture Corp.	5,586,000
British & Dominion Film Corp.	873,516

The group paid $4,787,588 in taxation.

$8,400,000 Aid For Brit. Prods. Via Eady Looms

London, Sept. 25.

If England's theatre attendance holds at, the same level, British producers will pick up $8,400,000 in benefits this year under the Eady plan, J. Arthur Rank revealed in his annual report to stockholders. Money accrues to the film-makers along with exhibs and the British Treasury via upped taxation on theatre tickets. Rank anticipates $17,640,000 will go to the Treasury and the exhibs' share will amount to $9,980,000.

Under the Eady arrangement the producers' money is placed in a fund and is to be used for the assistance of British production as a whole. Rank stated the scheme could not have been worked out if it had not been for the "wholehearted cooperation" of the entire British trade and American interests represented by the Motion Picture Assn. of America.

Rank, in his sheup of the world market, reports the U. S. continues as "difficult" but the number of theatres playing his outfits' product is steadily increasing. He made it clear he is especially satisfied with Universal, which distributes Rank's output in the U. S. and South America.

He said: "We feel that they are doing a better job for us under the able guidance of director of world sales Al Daff than they ever have done before."

16M FILM THEATRES EXPAND IN FRANCE

Washington, Sept. 25.

The 16m film theatre is spreading out in France, U. S. Department of Commerce reports. There are about 1,100 houses and halls equipped with 16m projectors which operate either full or part-time. In addition, about 4,000 mobile units using 16m projectors, cover approximately 20,000 small locations.

Admission price is around 14c for the mobile units and as high as 30c. for the 16m theatres. Total number of 16m projectors being used commercially in France is figured to be roughly 12,000.

Current London Shows

(Figures show weeks of run)

London, Sept. 25.

"Ardele," Vaudeville (4).
"Blue for Boy," Majesty's (43).
"Carousel," Drury Lane (68).
"Fancy Free," Pr. Wales (20).
"Folies Bergere," Hipp. (29).
"Gay's the Word," Saville (32).
"Hollow," Fortune (17).
"House in Order," New (12).
"Intimate Relations," Strand (9).
"King's Rhapsody," Palace (105).
"Kiss Me, Kate," Coliseum (29).
"Knight's Mad'n," Vic. Pal. (80).
"Latin Quarter," Casino (29).
"Little Hut," Lyric (51).
"London Melody," Empress (17).
"Love 4 Colonels," W'ndh'm (19).
"Man & Sup'rm'n," Prince's (32).
"Penny Plain," St. Mart. (13).
"Rainbow Square," Stoll (1).
"Reluctant Heroes," Wi'th (64).
"Seagulls Sorrento," Apollo (67).
"Take It From Us," Adelphi (47).
"Ten Men," Aldwych (2).
"To D'r'thy a Son," Garrick (44).
"Waters of Moon," H'ym'kt (43).
"Who Goes There?" York (26).
"Wife's Ledger," Comedy (10).
"Winter's Tale," Phoenix (13).

OPENING THIS WEEK

Jean-Louis Barrault, St. James'.
"Mrs. Dot," Arts.
"Tamberlaine," Old Vic.
"This Was Odd," Criterion.

CLOSED LAST WEEK

"Ring Round Moon," Globe (78).
"Who Is Sylvia," Criterion (43).

J. Arthur Rank Organization Shows $7,755,857 Net; Prod. Pruning Helps

London, Sept. 25.

The economies introduced by the J. Arthur Rank organization about two years ago plus the wholesale pruning of production activities is beginning to show substantial results. The report and accounts for the year ended last June 23 issued last Wednesday (19), showing a net group profit of $7,755,857, represents an improvement of $6,209,000 in the last 12 months. Financial circles agree that the Rank Organization appears to have turned the corner. In all respects, except production, there has been a healthy improvement, with results of the individual companies in the organization's setups reflecting the general upward profit trend.

Some idea of the healthier standing of the organization is revealed by the extent to which bank loans and overdrafts have been reduced. From the peak of $35,000,000 in 1949 the indebtedness now has been cut to a little over $25,000,000. Slightly more than $9,000,000 of this total represents loans and overdrafts for production companies.

Stock value of production is recorded at around $12,500,000, a drop of nearly $8,000,000 from the previous year. Production losses, however, are quoted at $3,600,000 for the Odeon group and $300,000 for the Gaumont-British and Gainsborough companies. Total production losses in the previous year were near $7,000,000. Rank is confident that the downward trend in production losses will continue.

Rank Cautiously Optimistic

In his review and forecast, Rank displays a cautious optimism. He welcomes the benefit of the extended Eady plan to British production, but warns that its cessation at the end of three years would lead to an immediate recurrence of the problems which recently beset the industry. Hitherto, in Rank's opinion, it had been impossible to make a group of films at a profit, but as a result of the increased help to producers, he was confident that the group of unreleased films held by the company would at least break even.

From within the organization there will be 20 new pix during the coming year. In conjunction with the National Film Finance Corp., under the recently completed Group scheme, they will make 17 at Pinewood. The remaining three will come from Ealing. Finance is provided on a 70-30 basis with the NFFC, with the bulk coming from the Rank group. There is no prospect of Denham being reopened by the organization itself, although there is still some hope that 20th-Fox may return to London production and use the studio.

The drain on the organization's revenue caused by the high tax scale is the subject of a fresh comment by the Odeon topper. The 554 theatres operated by the group had a gross revenue of $78,000,000, but almost $30,000,000 of the total was wiped off by the duty. If picture theatres were taxed on the same basis as legit, Rank argued, his organization would have been $20,000,000 richer.

On quota, Rank expressed regret that, for the first time since the introduction of the initial act, the organization's theatres has defaulted in the 40% quota year. He expected all theatres to satisfy the current 30% figure, but "it has not been easy to do so."

Last All-Vaude Theatre In Dublin Goes Legit

Dublin, Sept. 25.

Olympia Theatre here, last of the all-vaude houses, has been sold to legit producers Stanley Illsley and Leo McCabe for about $300,000. Nearly 100 years old, the house seldom broke away from vaude tradition except for short periods for opera about once a year and infrequent legit seasons.

Illsley-McCabe Productions, an outfit operating for the last 10 years, moves in next month, but so far refuse to disclose its policy. It is expected, however that vaude will not be completely shut out. There will be longer seasons of legit productions.

This is second vaude house to change hands in a month. The Queen's was leased few weeks ago as the temporary home of the Abbey Theatre. Other houses which present variety are Theatre Royal and Capitol, but both handle only vaudfilm shows.

Norway's Films Crowd Yank Pix

Washington, Sept. 25.

Norwegian film industry will turn out about 11 features this year compared with only three or four annually during recent years, it is disclosed here by the U. S. Department of Commerce. In addition, two colored puppet film shorts and 10 to 12 documentary shorts will be produced during the remainder of the year.

Increase in Norwegian production is due to profitable runs for the domestic product in the country during the last two years, higher government subsidies, and the industry desire to take advantage of the growing government interest in Norwegian pix. Because of the language factor, Norwegian films do particularly well in the country areas there.

Word is that two of Oslo's largest theatres, which have heretofore largely concentrated on American pictures, will now alternate in preeming a new Norwegian picture every three weeks. Norwegian distributors of the Hollywood product are worried over the loss of playing time in the big outlets.

Lavish 'Rainbow' Fails To Impress in London But Stolz Tunes Liked

London, Sept. 25.

"Rainbow Square," a Robert Stolz musical which Prince Littler presented at the Stoll Theatre Friday (21), drew a mixed reception from firstnighters and an unfavorable press reaction. Although lavishly mounted, the piece was considered too old fashioned to rate as a serious contender for Broadway.

Stolz's pleasing Viennese score was effectively sung by Gloria Lane and Martha King. However, an inadequate plot and watered-down comedy could not be overcome by the lilting tunes of the composer. General consensus is that the show has barely even chances of getting by.

Written by Guy Bolton and Harold Purcell, the book concerns the activities of various nationalities in contemporary Vienna. Robert Nesbitt produced. Other principals include Bruce Trent, Sonnie Hale, Vera Pearce and Alfred Marks. Last-named is a local radio comic. Cast totals over 100 performers.

'Carousel' on BBC Show

London, Sept. 25.

A week before it is being withdrawn from the Drury Lane, the Rodgers - Hammerstein musical, "Carousel," is to be featured in a British Broadcasting Corp. radio program. Excerpts from the show to be broadcast on Oct. 3 include the two hit numbers, "If I Loved You" and "June Is Bustin Out All Over."

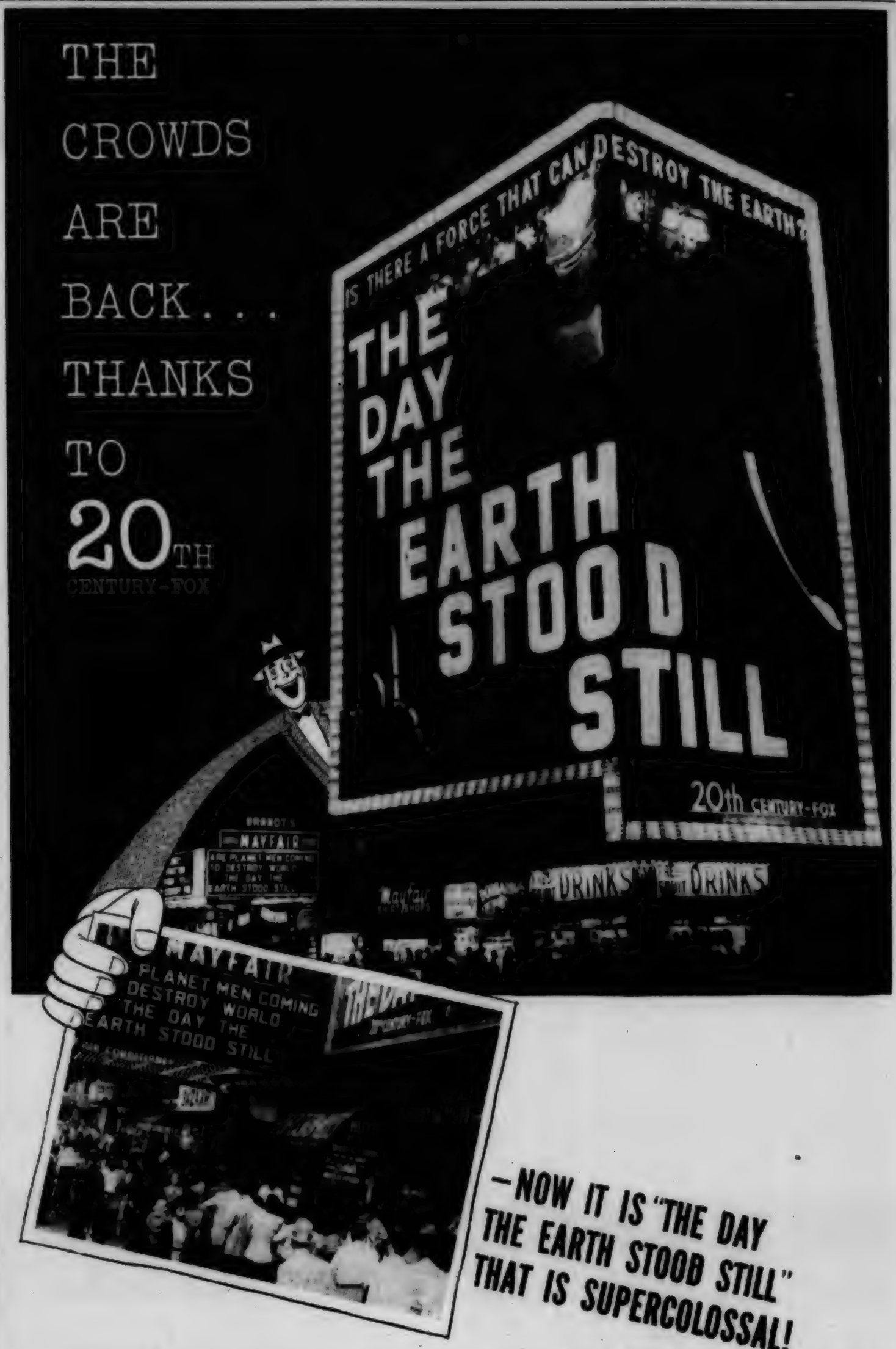
2 NEW LEGIT HOUSES FOR ZURICH THIS FALL

Zurich, Sept. 18.

The '51-'52 Zurich season promises to be one of the most elaborate the city has had in many years, with two new legit houses opening this fall in addition to the three present theatres.

The two new houses are Kleines theatre (little theatre) for arty and experimental plays and Theatre am Central for drawingroom, sophisticated and musical comedies.

Theatre am Central, a 370-seater, is newly-built with modern equipment in the line of the small Paris Boulevard theatres. Artistic direction is in the hands of veteran comedian-director Albert Pulmann. Opening is scheduled in a few weeks with the Swiss preem of Alfred Savoir's comedy, "Bluebeard's Eighth Wife" directed by Rolf Kutschera (Vienna).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THE DAY THE EARTH STOOD STILL
20th CENTURY-FOX
BRANDY'S
MAYFAIR
ARE PLANET MEN COMING TO DESTROY WORLD THE DAY THE EARTH STOOD STILL
DRINKS
DRINKS
MAYFAIR
PLANET MEN COMING
DESTROY WORLD
THE DAY THE
EARTH STOOD STILL
—NOW IT IS "THE DAY THE EARTH STOOB STILL" THAT IS SUPERCOLOSSAL!

Inside Stuff—Pictures

Recent industry enthusiasm over the dismissal of the $3,000,000 antitrust suit brought by Fanchon & Marco against the major distributors in Los Angeles recalls a similar verdict last year in Buffalo. Decision of Judge Yankwich in U. S. District Court in L. A. held that the plaintiff had failed to prove conspiracy against its Baldwin Hills Theatre, a 21-day subsequent-run house and denying it a first-run classification. The verdict had already been established as the law in New York State as a result of a decision of the Supreme Court in Buffalo, in December, 1950, in an almost identical action brought by Dipson Theatres, Inc., against the majors and United Theatres.

The issues decided in the Dipson case were practically the same as those in the Fanchon & Marco case, although the former was limited in its application to New York State. Dipson brought action in the state court on behalf of his new Abbott Theatre, a 1,400-seater costing $250,000 in suburban Buffalo, which was as yet unopened. He sought to compel licensing to the Abbott of a first-run in the zone day-and-date with UPT's Seneca — 30 days after Buffalo downtown first-run. Dipson claimed an alleged combination of distributors to insure the Abbott's business and restraint of trade.

The action was brought under the New York State General Business Law, which in essentials is the same as the Sherman and Clayton Acts except limited to the state. The relief sought was practically identical with that of the Federal case.

Supreme Court Judge Alger A. Williams dismissed the action, his findings being in many respects almost a pattern of those found by Judge Yankwich.

With "The River" doing virtually sellout business on a roadshow basis at the Paris, N. Y., United Artists within the next two weeks will have collected the whole $50,000 rental it was guaranteed by the theatre. Deal was a unique one in that it provided for only a $10,000 actual cash advance, but gave the distrib the next $40,000 that came in at the boxoffice after house expenses and advertising were taken out. The advance sale before the pic opened 2½ weeks ago was about $9,000. With the $10,000 front money, that gave the distrib a total pre-opening cash advance of about $19,000.

House is scaled for about $15,200 weekly. It has been selling out every night and several matinees a week. Thus the distrib has been getting something around $10,000 weekly after expenses.

Theatre TV systems which use film must be supervised by film processors in the theatre projection room, under the demands of film laboratory unions. This was brought to light at Theatre Owners of America's trade exposition in N. Y.

It was said at present Detroit, Chicago and N. Y. are the only cities which have such unions and where such TV equipment is used. The Paramount and General Precision Laboratories large-screen TV setups use motion pictures.

MPAA-SIMPP Split on Spain

Continued from page 3

translation of the agreement and its arrival from Europe is holding up a definitive meeting of MPAA toppers. Also holding up the study is the absence of acting MPAA prez Joyce O'Hara on the Coast and illness of McCarthy, who has been suffering a reaction this week to 2½ months of rapid travel through Europe.

Considerably more than the actual Spanish pact itself was involved in SIMPP-MPAA relations as discussed at the indie session headed by prez Ellis G. Arnall. What the SIMPP-ites resented was the fact that McCarthy had in effect been negotiating for them, too, and in a similar situation in some other country they might be forced into the position of accepting a deal they didn't want.

Consider SIMPP Rep

To head that off, it was decided to consider the naming of a SIMPP rep in Europe. Whenever any negotiations are in progress regarding the U. S. film industry, whether being participated in by McCarthy or any other MPAA rep, the SIMPP man would be on the scene to keep Society members informed and present their case.

Committee was named to sound out members on undertaking the expense of a European rep and on considering candidates for the job. Chairman is James A. Mulvey, prexy of Samuel Goldwyn Productions. He'll be aided by Edward Peskay and George J. Schaefer.

SIMPP had three objections—on both principle and specific points to the Spanish proposals. First was the general one of paying the Spanish government 638,000 pesetas ($13,000) for each import permit.

"We don't pay any other country for import permits, why should we pay Spain?" one SIMPP member declared yesterday. "If we start that, we'll run into the same thing in every other country."

As a practical matter, permits have been costing up to 1,200,000 pesetas ($24,000) and are bought from Spanish producers who acquire them free from the government. McCarthy's effort was to get the permits out of hands of individuals and controlled directly by the government at a more reasonable figure.

Second SIMPP objection was that the 100 permits per year ceiling was insufficient. While only 82 pix were sent in by Americans last year, it was pointed out that this only because the cost of permits was so high. (A top-grosser in black-and-white can get a maximum of 3,000,000 pesetas out of Spain).

SIMPP further objected to the distribution of the 100 permits. Sixty would go to the majors and 40 to local distribs in Spain. Thus, if the indies didn't get their pix in via a major, they'd have to make a deal with a Madrid distrib who'd be in favorable position because of his hold on the permit.

If there is to be any limitation of number of licenses, SIMPP wants them to go directly to the producer, as in Germany.

Lux Theatre

Continued from page 3

trailer for the pix. They emphasized the sameness of the films' themes rather than their variety. Actually, except for two war pix, the films were quite different in content. Listeners could hardly know that, however, with the emphasis in almost every case on the romance angle, rather than on the basic plot. Prime example was Columbia's "Saturday's Hero," which bore no resemblance as it came over the air, to the expose on college football—which is what it actually is.

Had there been capsullizations of story rather than the five or six-minute excerpts, the show might have been less sleep-inducing. That was obviously impossible, however, when eight pix had to be squeezed into less than an hour. Perhaps the films will sound more entertaining when presented in their entirety later in the season, one to a show.

Players in each excerpt were doing the same roles they do in the pix. They were, in order of presentation, Dan Dailey and Joanne Dru in 20th's "Pride of St. Louis," Anne Blyth and Claudette Colbert in Universal's "Thunder On the Hill," John Wayne and Robert Ryan in RKO's "Flying Leathernecks," Gene Kelly and Leslie Caron in Metro's "American In Paris," John Derek and Donna Reed in Col's "Saturday's Hero," Wendell Corey, Vera Ralston and Forrest Tucker in Republic's "Wild Blue Yonder," Gary Cooper and Mari Aldon in Warner's "Distant Drums," and Bing Crosby and Jane Wyman in Par's "Here Comes the Groom."

As usual, William Keighley served as the Lux hour's m.c. He also did the soap commercials, using Claudette Colbert and Anne Blyth in one of them, and Donna Reed and Joanne Dru in another. They segued in each case from "Movietime" to the "I-just-love-Lux" type plug, which seemed in slightly bad taste in making the industry's payoff to Lever Bros., the sponsors, just a bit too patent.

All in all it was a good try, however, and the "Movietime" toppers deserve an "A" for effort in putting it across. It served at least part of its purpose very well. *Herb.*

Raibourn Concedes

Continued from page 3

vice versa and requires comparatively little adaptation of sets.

New tube, first disclosed in VARIETY more than six months ago, will also work with theatre tele, Raibourn said. Major effect of the N. Y. Times science reporter William L. Laurence story was to send Par stock skyrocketing six points that day. Wall St. had already pushed up the shares by about six points in the past month on rumors of the tube, and it only took confirmation to give it the big hypo. Shares zoomed to a high of 33½ and then fell back about three points the next day on profit-taking. They've been fairly steady since then, however.

Plant acquired by Chromatic was owned by Hazard Reeves and was already manufacturing cathode tubes under the trade name of Sounderaft. Reeves, who runs a sound lab in New York, had acquired the property from Remington-Rand.

Distrib Execs

Continued from page 3

Allied prexy's statement too seriously. They smiled at the Dick Tracyish idea of a mike hidden in their desks and a secret off-on switch.

They admitted that it might be a good idea for catching salesmen in rash proposals that might not get by the Dept. of Justice, but none of several dozen theatremen queried appeared quite ready to try the experiment. "We can take care of ourselves without playing J. Edgar Hoover," a vet Ohio theatreman declared.

"Install that recorder with an Rembusch counseled the West Virginia Allied Theatres Assn. last week. "Hide the microphone in a suitable place in your office. Then, when you buy film, record the interview. That recorded interview, when played back will do two things: (1) Show you your mistakes in negotiating for film and improve your technique. (2) Furnish indisputable evidence in case of forcing or other violations of the decree."

Several distribs pointed out that the Federal Communications Commission required that recording machines attached to telephones be equipped with a device to make a "beep" sound every 15 seconds to warn the caller that the conversation was being etched.

Winchell

Continued from page 1

of this week—Sept. 28 to be exact to renew—whereas Hudnut has an additional three days, until Oct. 1, to act. From Winchell's viewpoint he says he has "rejected" both their bids for simulcast, in line with his inclination to sojourn in Miami Beach for four-six months every winter. (Any TV cable isn't figured to reach Miami for at least another years.

In "rejecting" the Hudnut-ABC proposals Winchell told them "Then give me a chance to get more for myself via TV, if it's that important," and accordingly he made it known to CBS first, because William S. Paley first came to him some years ago. When RCA-NBC's Sarks heard about it, he made an appointment with the newscaster for late yesterday.

On the stock angle Winchell also told ABC president Robert E. Kintner that, after 20 years, he'd like to become a partner in the network on a stock proposition. Kintner said that the chain is in no position to do anything until the United Paramount Theatres merger is approved, when he'd be willing to discuss it further.

TOA Grassrooters Stress Upward Trend of Exhibitor Boxoffices

In contrast with the underscoring of film exhibition's difficulties at the Theatre Owners of America convention in N. Y. this week, numerous grassrooters attending the conclave are upbeat on trade conditions. Beyond their traditional complaints anent film companies' selling methods, the exhibs in the field report an upward trend which has been encouraging.

Also, some say television is leveling off as a competitor. The public's allegiance to TV dwindles as its newness in any area wears off, the theatre ops relate.

A. H. Blank, veteran circuit operator in the Des Moines area, stated the slump experienced early this year is now giving way to favorable grosses. The current year on the whole is offish, but he detects a better tone to business. Blank goes along with the belief that the public is less intent on "turning the TV dials" after initial experience with the new medium.

Max Connett attributes good theatre income to physical improvements in his operation, along with some good product. Connett, who headquarters in Newton, Miss., commented: "I have 19 houses, and in all but two of them business has been holding up very well. Of the two, one is a drive-in in New Orleans, which was plagued with mosquitoes this year. I spent money air-conditioning all my theatres and installing all new carpets and seats. These have paid off."

Morris Loewenstein, head of TOA in Oklahoma City, noted biz on the upgrade generally. He said TV is dropping off as a factor except as pertaining to sub runs which still feel the competition. First-runs and driveins are on the upswing, said Loewenstein.

E. R. Brennan, district manager of Standard Theatres, Milwaukee, found a "definite pickup" in the last six weeks. He said the key runs especially are up, with some spottiness in the sub-run areas.

Dawson Milne and S. H. Chauvin, of United Amusement, Montreal, related business in the 38-theatre chain is well above biz last year, even to the extent some reissues are drawing over the grosses taken when the pix played originally. They attributed the improvement to fever spending in their territory. Also, Montreal is without TV.

Community economics is responsible for a serious sluggishness around the Silver City, New Mexico area circuit op E. W. Ward reported. He said a continuing drought has hurt the ranchers and the mining companies are in the 11th month of a strike. Result is plenty poor b.o.

Newsreel Co. Sues LeBlanc, Hadacol For 112G in Breach

Des Moines, Sept. 25

A suit for $112,000 damages for breach of contract was filed in District Court here last week by Tele Visual Productions against the LeBlanc Corp., manufacturers of Hadacol. Burton B. Jerrel, manager of the Des Moines firm, also named Louisiana Senator Dudley J. LeBlanc and the Tobey Maltz Memorial Foundation, recent purchaser of the LeBlanc firm, as defendants.

Jerrel contends in his suit that the LeBlanc firm entered into a contract with Tele-Visual on Dec. 6, 1950, to produce newsreels for the firm advertising Hadacol to be shown in theatres in the south. Hadacol was to pay $12,000 each for the newsreels within 30 days after the film's release. According to the petition, the first four newsreels were produced and delivered, and the Tele-Visual firm received a total payment of $48,000. The next set of four were produced and delivered, but no payment has been made.

Jerrel said the sales manager of the Hadacol firm then notified Tele-Visual productions not to produce the last four reels. Jerrel seeks to recover $48,000 for the four films delivered and not paid for, $48,000 for the four films that were cancelled at the request of the company, and incidental damages all adding up to $112,000.

Show Biz Soars

Continued from page 1

ing 1945 and '46, the customers will probably channel their extra coin into entertainment.

Some show biz spokesmen have conjectured on the possibility that not so many people are watching TV this year, which might reflect in the upbeat in other branches of the industry. That belief is held particularly by film execs, who point out that the raft of new top-name shows returning to video this fall have failed to halt the upward climb of film rentals. But that is deemed untrue. Average ratings for the most popular TV programs are holding their own this year (Milton Berle, for example, snared a hefty 54.4 on the first stanza of his new season last week (18) and, even though ratings on some other shows may be down, the number of new setowners during the last year (estimated at about 4,000,000) would more than compensate for any drop in the viewing hours of setowners who've had their receivers longer.

Good quality of new pictures has been most responsible for the film biz rise.

Film execs are especially optimistic in that the fine biz on Broadway and in other key cities is reflected in metropolitan nabe houses and in the hinterlands. Latter have usually lagged behind the keys by six months to a year in any curve on the business graph. Today, though, according to major company sales managers, the proportionate boom in the small towns is as large as it is in the keys.

Nitery operators throughout the country are also enjoying strong grosses, with both the large talent agencies, such as the William Morris office and Music Corp. of America, as well as the smaller percenteries, reporting an upturn in their cuts from nitery bookings.

Same situation is reflected in legit. Pace of business on Broadway last week was up 4% over the preceding stanza's fine grosses. Corresponding rise was reflected on the road.

Proof of radio's new financial power was contained in CBS' pacting of three major nighttime sponsors last week, and NBC signing for $5,000,000 of new billings during a single week. Big independent stations, such as WMGM, WNEW and WINS, all N. Y. local outlets, report their biggest gross billings in years.

In video, of course, it's now impossible for a bankroller to buy nighttime periods on either CBS or NBC, and the overflow of sponsors is funneling into ABC and DuMont.

TV Depreciator

Continued from page 3

many other film theatre properties because of its effects on the boxoffice.

Paul E. Illman, vicepresident and director of Pease & Elliman, Inc., chairman of the appraisal committee of the real estate board, reported that allowances should be made for the effects of TV in appraising a theatre and added that the values of such theatres are "on the down side."

"Television has had some effect on the boxoffice, it's true," said Fred J. Schwartz, president of Century Theatres, "but I can hardly see how it alone could possibly be judged in affecting the value of theatre property. Besides, one must live with this business to understand the true values of theatrical properties. The average realtor's appraisal of a theatre's real estate value is worthless."

"Many factors are involved in the evaluation of such properties," said David Berk of Berk & Krumgold, N. Y. theatrical realtors, "such as location, films booked, competition, status of environs and other things which aren't likely to affect appraisals of other types of properties. However, television certainly is a factor to be considered in some areas, but it is just one of many."

Oscar Doob, Loew's Theatre executive, commented that such a contention was hardly worth comment. "It's like saying that an appliance store's value was declining because there was a decrease in the sale of television sets."

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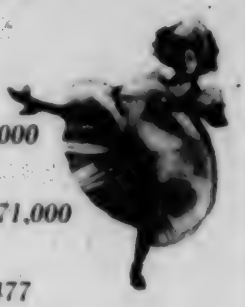

"MOVIE OF THE WEEK"
Look Magazine, readership 18,453,000

"FIRST SELECTION"
Good Housekeeping, readership 9,971,000

"SUPER-MUSICAL"
Life Magazine, readership 18,212,477

"RECOMMENDED PICTURE"
Woman's Home Companion, readership 6,424,000

"PICTURE OF THE MONTH"
Seventeen Magazine, readership 2,500,000

"PICTURE OF THE MONTH"
Redbook, readership 4,304,283

"MEDAL FOR OUTSTANDING MOVIE"
Parents' Magazine, readership 4,294,721

"BEST MUSICAL OF THE MONTH"
Cosmopolitan, readership 3,898,000

"PICTURE OF THE MONTH"
Coronet Magazine, readership 9,261,381

"PICTURE OF THE MONTH"
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Amusement Stock Quotations

For the Week Ending Tuesday, Sept. 25

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	107	12⅞	12⅛	12⅞	+ ½
CBS, "A"	98	29⅛	28	28½	— ⅝
CBS, "B"	61	28¼	27½	27⅞	— ⅝
Col. Pic.	92	15¼	14⅛	14⅞	+ ⅝
Decca	209	10⅞	9¾	10⅝	+ ⅝
Loew's	290	18⅛	17⅜	17¾	— ¼
Paramount	1,091	37½	27⅛	30¼	+ 3
RCA	841	24½	23⅝	23⅞	— ⅛
RKO Pictures	652	4⅝	4⅛	4⅝	+ ⅜
RKO Theatres	337	4⅝	4⅜	4½	+ ⅛
Republic	735	6⅛	5	6⅛	+ ⅞
Rep. pfd	34	11⅞	10¾	11⅜	+ ⅝
20th-Fox	256	21⅞	21¼	21½	+ ⅛
Un. Par. Th.	193	22¾	21⅝	22⅝	+ ⅜
Univ.	246	13½	13⅜	13¼	+ ⅛
Univ., pfd	2	60½	59½	59½	— ¼
Warner Bros.	341	15⅛	14⅝	15	+ ½
N. Y. Curb Exchange					
Monogram	236	5	4⅝	5	+ ⅛
Technicolor	184	23½	21⅞	22¼	+ 1⅛

Over-the-Counter Securities	Bid	Ask
Cinecolor	3⅝	4
Pathe	3¼	4
U.A. Theatres	7⅛	8⅛
Walt Disney	10½	11½

(Quotations furnished by DREYFUS & CO.)

IA-Par Deal SPG Key

Continued from page 1

the DPOWA, which took over contracts with the employers. Latter have questioned the union's right to do so, as well as its status as bargaining agent.

20th's Firing Plan

An important angle of the overall struggle is 20th-Fox's admission that it is considering firing it's entire advertising art department. It would allow its ad agency, the Charles Schlaifer Co., to handle all the ad art.

Since there are about 43 members in the entire 20th SPG unit—and 27 of them are in the ad art section—dismissals would be a severe blow to the DPOWA-affiliate. It is making a strong fight now to preserve the jobs, but there is no hint it will be successful.

Should the dismissals become a fact, they might well lead to a strike or picketing at a crucial time in the struggle between the unions. If DPOWA can't win retention of the employees via negotiations or a strike, it would be a bad blow at this time.

It is understood that preparatory to the battle, 20th SPG unit members are preparing to contribute 15% of their salaries and members of the Columbia unit 10% to build up a fight fund.

In addition to the Par publicists, the IA last week won the office workers at the company. Aside from the indication of the general trend to right-wing unionism, which had less significance than the flack unit's move since office workers at a number of other companies are already in the IA. They include Paramount International, Warner Bros., United Artists and Republic.

DPOWA was not on the ballot at all in either the office workers or SPG elections conducted by the National Labor Relations Board at Par last week. Employees had a choice of only the IA or nothing. Rather than not be represented at all, the vote went overwhelmingly for IA's Home Office Employes Union, Local 63.

Among the 17 flacks who voted, 16 gave an "aye" to the question, "Do you want to be represented by Local 63 in collective bargaining?" Among the office workers, the vote was 129 to 10 out of 155 eligibles, and in Par International all four eligibles balloted for the IA unit.

DPOWA Exits from Voting

DPOWA eliminated itself from the voting because sentiment among Par workers clearly favored the rival organization. Par unit along with that of Metro has always tended to the conservative side, and with the international political picture entering into the voting the IA victory came as no surprise. DPOWA has been labeled as leftist.

Actually, IA's lack of appeal for many of the publicists results from their feeling that it isn't democratic. They think they'll be subject to whatever an IA-appointed business manager decrees. The DPOWA, they maintain, is run by its members, whatever its other faults. There's also a strong feeling that the companies favor the IA.

They've been weighing such factors against the acknowledged weight IA swings by its vast number of members in various ends of the film biz. Key unit is the projectionists. A strike by them would quickly shut down all theatres and they thus serve as a powerful lever, which is important in making a choice of representation.

Coast Publicists' Demand

Hollywood, Sept. 25.

Publicists Guild mailed a request to the major film studios for a reopening of discussions on the basic working agreement, which extends to 1953.

Guilders want to negotiate an increase in the wage scale to coincide with the increased cost of living.

Chemical Bank

Continued from page 1

Company, on the other hand, has now become very close to Chemical, although Bankers has also indicated willingness to make advances to UA producers.

Co-op with UA

Alliance with Chemical has become so strong that Van Pelt has agreed to a new procedure requested by Krim and his partner Robert S. Benjamin. That is that no requests for loans be presented directly to the bank by producers hoping for a UA release. Van Pelt now refers all such applicants to UA, which sorts out the packages and offers to Chemical only those it feels of merit.

Van Pelt is a firm believer that indies should stick to low—or medium—budgeted pic-making. Thus, in general, he will not finance films costing over $400,000. Against these he has been advancing 40% to 60%, with each package judged on its merits.

Chemical v.p. has also recently instituted an innovation in that every loan must carry the personal signatures of the producers as well as the imprimateurs of the indie's corporate entity. While most of the producers haven't personally anything like the amount of money for which they sign, Van Pelt feels the signatures put them under a moral obligation which is valuable to the bank. While there'd be no point in suing the producers for the money loaned on their signatures, they'd nevertheless have to go through bankruptcy to avoid paying it if they ever made any sizable coin in the future.

While most other banks have had few requests for loans in recent months, Chemical's comparatively liberal policy has resulted in its being virtually flooded with them. Van Pelt said, however, that on inspection only about 10% of the applications are even bankable, and of those only a portion actually wind up with their hands in the moneybags.

SSB Panel

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Cooper, SSB exec director, Room 1042, Federal Security Bldg. So., Washington, 25, D. C. Such applications must be filed by 3 p.m. Oct. 10.

Upcoming confabs will be confined to two areas of discussion. These include suggested methods to carry out interpretation of the law in the entertainment field as well as proposals, procedures and regulations which insofar as possible will be self-administering. After the subject has been thoroughly probed the panel will set up a formula as an SSB yardstick.

Some 15 talent categories come within the jurisdiction of the SSB. These are actors and actresses, extra talent including dancers, producers and associate producers, directors and producer-directors, assistant directors including technical directors, dance directors, writers, composers, musicians, art directors, wardrobe designers, cameramen, sound engineers (professional) and film editors.

Disney 'Alice'

Continued from page 1

week, which has forced Souvaine Selective pictures, the distrib, into taking low terms. The Disney version, as a matter of fact, has also not had too good critical response, starting out most engagements well, but proving to lack the staying power of previous of the producer's cartoon features.

Disney, incidentally, has reaped about $75,000 in rentals during the summer on "Fantasia." That's been via a gimmick idea, "Concert Under Stars," by which the musical fantasy was sold to drive-ins. Special pressbook and campaign were devised for this presentation.

About 300 ozoners will have been played between May and the end of September. This is considerably fewer dates than RKO, the distrib, could have obtained, but Disney insisted on the film playing (a) single feature and (b) on percentage terms. Numerous exhibs balked at this policy, but Disney is well-satisfied with results and feels values have been preserved for a big push on the "Concert Under the Stars" presentation next year.

With the $75,000 thus received from "Fantasia," Disney is still some $625,000 in the red on the film. It cost $2,250,000. It was originally released on a roadshow basis by Disney in 1940 and by RKO in 1941-42. Running time was 117 minutes, which was trimmed to 87 minutes for an RKO general release in 1943-44. It was then taken off the market completely until 1947, when the full 117-minute running time was restored and concentration started on art house release.

TOA Trailers

Continued from page 1

gramming which exhibs will shed to justify the allocation of the six channels. It's anticipated the FCC members will be anxious to have full information on this item, and exhibs must be equipped with ready answers.

Also demanding full preparation, it's felt, are theatremen's plans for the actual telecasting since the facilities of the networks will not be available.

Some TOA toppers anticipate a full fight when the FCC hearing finally takes place. They suspect the FCC's searchlighting on all facets of United Paramount's operation, as part of its consideration of the merger with American Broadcasting Co., might have been influenced by reps of other nets. And the TOA-ers feel other "enemies" will be at work as the time for the theatre-TV hearing nears.

Despite the difficulties anticipated, the Wolfson report will strongly recommend that the theatremen latch on to the new medium, either via large-screen tele or by expanding into the field with the acquisition and operation of tele stations.

Plenty upbeat about the big-screen TV was new board chairman Charles P. Skouras at the TOA session on Monday (24). He urged exhibs to "wake up and go to work," taking full advantage of the opportunities which the TV offers. "And if we get color television, boys, we're back in show business," he concluded.

25 New Names Added to 'Movietime' Tour; Local Orgs to Pick Up Tabs

Hollywood, Sept. 25.

Samuel J. Briskin tour committee chairman for COMPO's "Movietime U. S. A." announced 25 additional volunteers for the campaign, making a total of more than 100 Hollywood names.

New players include: Bruce Bennett, Julie Bishop, Hoagy Carmichael, John Carroll, Jeff Chandler, Doris Day, John Derek, Frank Lovejoy, John Lund, Faith Domergue, Preston Foster, Greer Garson, Dean Jagger, Gordon MacRae, Marjorie Main, Roddy McDowall, Frank McHugh, Ricardo Montalban, William Powell, Mala Powers, Debbie Reynolds, Randolph Scott, Marta Toren, Martha Vickers and Robert Young.

Local Bankrolling

State or regional "Movietone U.S.A." organizations are to be responsible for all hotel, traveling and food expenses for all Hollywood personalities on tour within their territories, with the Council of Motion Picture Organizations offering a reimbursement of $16 per day for each visiting name.

The personalities are scheduled to fan out from each of the 48 state capitals, beginning Monday (Oct. 1), then hit as many cities and towns as possible within the week.

The next stage of the "Movietime" campaign will begin Oct. 8, when half-page and full-page advertisements are placed in 1,410 newspapers. All ads will be published between Oct. 1 and Oct. 5.

In a letter to the publishers, Howard Dietz, "Movietime" advertising chairman, urges cooperative ad sections with merchants and theatres. He pointed out that numerous newspapers already had planned such tieups.

Meantime, enthusiasm for the boxoffice drive continues to mount everywhere. In Dallas, the "Movietime" committee reported that $4,000 had been raised by voluntary contributions from circuit and independent exhibitors as an additional fund. Dallas theatremen already had paid 5c per seat for the overall Texas campaign.

In New York, the Organization of the Motion Picture Industry has invited 1,000 civic leaders as guests at a luncheon at the Waldorf-Astoria Hotel, Oct. 9, to welcome the Hollywood personalities.

Albany-Area Meet

Albany, Sept. 25.

First of a series of regional meetings for the Albany exchange area in the "Movietime" campaign was held Friday (21) at Smalley's Theatre, Cooperstown, N. Y.

Other regional meetings will be held in the Oneida Square Theatre, Utica, today (Wed.); Woodruff Hotel, Watertown, Thursday (27), and Strand Theatre, Plattsburg, Friday (28).

Salt Lake Kickoff

Salt Lake City, Sept. 25.

"Movietime U. S. A." kicked off here Friday (21), with a meeting of 450 industryites at the Uptown Theatre. Leonard Spigelgass, v.p. of the Screen Writers Guild, was the principal speaker.

Ralph I. Trathen, committee chairman, said it looked as if he was going to get full support from exhibitors in Utah, Idaho, Montana and part of Nevada. Trathen made no pitch for money to defray expenses for the drive, but a number of exhibs voluntarily kicked through anyway.

700 No. Ohio Exhibs Pledge Aid

Cleveland, Sept. 25.

About 700 of Northern Ohio's exhibitors heartily promised to get behind the "Movietime" drive in this area after hearing Robert J. O'Donnell, national chairman of movement, and Arthur L. Mayer, COMPO veep, outline its aims at a meeting in WHK's Studio One Theatre.

Meyer S. Fine was appointed general chairman of the local unit and presided over the conference, the 31st regional one set up by "Movietime" organizers. I. J. Schmertz was made chairman of distributors' committee; Dick Wright, secretary of general campaign; Ted Barker, publicity; Marshall Fine, treasurer, and a policy-setting group of 15 was established.

Perlberg-Seaton Doing 'Movietime' Bally Short

Hollywood, Sept. 25.

William Perlberg will produce and George Seaton direct "Movietown, U. S. A.," promotional one-reeler for the film industry, to be shown in theatres throughout the country in connection with the forthcoming COMPO campaign.

Malvin Wald and Irwin Gielgud wrote the script.

UA's Scalera Deal Points Up Funds Suit Vs. Another Distrib

United Artists' new franchise deal with Robert Haggiag, exec of Scalera Distributions Italy, pointed up the dispute the distrib has had with Ferruccio Caramelli, who heretofore released the distrib's product in that country.

It was disclosed in N. Y. that UA has a court action going against Caramelli on the allegation he has not turned over funds due UA's indie producers.

Deal with Haggiag was initiated in Europe by Charles Smadja and Louis Lober, UA's continental managers, and closed in N. Y. by proxy Arthur B. Krim. Scalera has exchanges in all Italian key cities.

Kettering on 'River'

Chicago, Sept. 25.

Mort Krushen of United Artists has assigned the management of "The River," which is to play legit theatres on two-a-day, reserved-seat basis, to Ralph Kettering for the midwest. It opens first in Chicago at the Selwyn, Oct. 16.

Kettering handled Sir Laurence Olivier's "Henry V" for same dual setup of UA and the Theatre Guild.

Roy Rogers

Continued from page 1

in effect, is materially the same as Rep's when inking Rogers, contending thereby that, by indirect admission, Rogers' reps are agreeing by use of the pacts that Rep has the right to show his pix on TV.

Judge Pierson M. Hall commented that it was relevant. He told Sturdy: "You said in your complaint that great and irreparable damage will be caused if an injunction is not granted preventing Rogers' films from being sold to TV. Certainly, the introduction of these contracts seems to be relevant. They're being introduced for the purpose of showing there is either no damage or a reduction in damage. They are material and will be taken into consideration."

Rogers admitted Friday under cross-examination that his reps huddled with Republic last year on a tri-cornered deal whereby Rogers pix would be sold to television with Quaker Oats sponsoring. He said the deal fell through because of fear of opposition by exhibitors.

Chas. Skouras

Continued from page 1

stead of the 10c. per seat per year which theatres ordinarily pay, half of which goes to the regional groups and half to TOA headquarters, Skouras houses are paying only 5c. per seat, which goes to the national organization.

Skouras explained that he pulled out of the local groups because their membership includes a number of operators who have filed suits against his circuit. He said he didn't quite see sitting down fraternally with theatremen who were suing him. His decision to go along with "Movietime" and his election as TOA board chairman were viewed, however, as indications that the long-time stormy petrel of exhibition might be softening, at least to the extent of helping intra-industry cooperation.

Skouras' insistence last year on nomination of one of his aides, Robert Selig, to TOA presidency, almost caused a schism within the organization when other members refused to go along. NT appeared to be much more cooperative at the current session.

Literati

An Excellent Blog on Schnozz

Gene Fowler's "Schnozzola (The Story of Jimmy Durante)" (Viking, $3) comes through as an affectionate biography because it's about a beloved character. It is affectionate without being sticky; it is authoritative without being captious. For one thing, it's difficult to ferret out much, if anything, at which to "fingerpoint" in a show biz great about whom—it has now become cliche—everyone within and without the trade has cracked, at one time or another, that "his heart is as big as his nose." Yet Fowler doesn't place the Great Profile on a "pedastil" (that's a repetitive, pet expression by biographer and biographee) for he unfolds him with all the human frailties that attend any colorful character.

Schnoz is a symbol of our times as much as Volstead(ism, FDR and taxes symbolize the days of our years. Schnoz is also as much an Alger story as any tycoon who started with the proverbial peddler's pack. That the broad media for mass entertainment called pix, radio and TV have projected the sentimental mountebank's artistry so far and wide is that much more appealing for mass appreciation. It is to the credit of the biographer that Fowler has managed so fresh and appealing a story considering the generous manner in which Schnoz has been written up in divers pubs & prints.

He mirrors not only a humble-to-high-places saga, in tracing the barber's son's career, but through him reflects that gaudy, dizzy era that was Prohibition, his passionate loyalty for his friends and others not so intimate, a genuine warmth of soul and character that is a rarity in any walk of life, and a philosophy about human relations which savants have expressed more poetically but few have practised so religiously.

The rough, tough tenderness of a great comedian who did his soft deeds in the dark is only part of the saga of this 20th century Pagliacci.

Bouncing against Schnoz's life and times are his warm relations with Sime Silverman, founder-editor-publisher of VARIETY who so sagely counselled "the boys" (Clayton, Jackson & Durante), the hectic era that was Prohibition, and its rich canvas of Runyonesque characters, and the ups-and-downs of a saloonatic trio who, Sime counseled, would do better if Durante went "single", and all the rest of it. In high relief throughout is a parallel sub-saga of one Lou Clayton, the tough dancer-partner-pal and later personal manager of Schnoz's, who contracted "Big Casino" (cancer) but, until the end, remained a guiding economic and fraternal influence to Schnoz. (The third partner, Eddie Jackson, of course also remained in "the family" when VARIETY head-man advised "the boys" to permit Durante to go single as a Metro film personality.)

Fowler, who has bioged publisher-showman Tammen & Bonfils, lawyer Bill Fallon, Mack Sennett, John Barrymore, Jimmy Walker (and has Red Skelton on the typewriter griddle), has put "Schnozzola" right up there in his best Remington portraituring. *Abel.*

From Macmillan to McMullen

John J. Delaney has been appointed sales-ad-promotion v.p. of McMullen Books, new publishing firm. Previously he'd been with Macmillan.

McMullen will be devoted exclusively to publication of trade books for the Catholic market.

Book Biz Sales Revolt

Efforts to dislodge wholesalers in the book biz from being the guys who make all the money, are beginning to be made in the trade. Wall Street Journal's statement that only three books topped 100,000 in sale mark last year is partly responsible for the revolt.

All sorts of alibis are advanced for the low sales, but the main bottleneck is the high discounts demanded by distribs. These have been creeping up from 30% until they now are up to 50. When a publisher, who takes the primary risks, begins to tab what he must pay the author in royalties and tacks on his advertising and all the office overhead, he finds too often that the middle-man made money but the publisher lost it.

Blaming pictures, radio, TV, night baseball and things of that sort isn't the answer to the doldrums of the book biz, publishers contend, any more than it is to the picture biz. Too much cream is taken off between the production line and the ultimate consumer.

So ways and means have to be found to circumvent this. Some think it will be in making the advertising pitches in new media, like TV and radio, using authors who have some selling skill to do the shilling and selling direct to the readers.

One company claims it spent $100,000 last year on this formula and is prepared to spend $1,000,000 to prove its point.

Nathan's Ninth Annual

"The Theatre Book of the Year 1950-1951" (Knopf; $4), George Jean Nathan's ninth annual "record and interpretation" of the Broadway legit season, is in the critic's characteristically personal and carefully provocative style. Like its predecessors, it doesn't compare with the annual "Burns Mantle Best Plays" or Daniel Blum's "Theatre World" series as a reference book, but is likely to appeal principally to Nathan's following (except that many of the latter may have already read the material in his Monday column in the N. Y. Journal-American, from which nearly all of it has been clipped).

Virtually the entire volume is composed of Nathan's critiques of the Broadway shows, beginning with "The Liar" (which actually opened near the end of the 1949-50 season) and closing with "The Little Blue Light" (thus omitting such late 1950-51 entries as "Stalag 17," "Flahooley," the N. Y. City Center's "Dream Girl" and "Idiot's Delight" and the ANTA-sponsored "Getting Married"). Only other contents are the critic's list of "bests" and "especially interesting performances" and the indices of plays and authors. Although Nathan made a point of not attending the ANTA Play Series last season because the critics had to pay for their tickets, he covers them in this book. *Hobe.*

New Goodrich Novel

Marcus Goodrich, husband of Olivia de Havilland and author of "Delilah," a best-seller of 10 years ago, is at work on a new novel of undisclosed title and subject matter. He expects to finish the writing in six months, put it aside for five months and then make final revisions before sending the manuscript to Rinehart for publication. As soon as he's through the first draft of the new novel he'll start writing a "Delilah" sequel, for which he has complete notes and outline.

The story of a World War I destroyer, which drew critical raves and has been a consistent seller since its original publication, it had an inconclusive ending and was always intended to be sequelized. However, Goodrich's return to Naval duty during World War II interrupted his plans for the second installment. The author will be in New York this winter while his wife stars in a revival of "Candida" on tour.

Morton Gimmick

As a promotion gimmick in connection with its publication of Charles W. Morton's "How to Protect Yourself Against Women," Lippincott has circulated to book editors and reviewers a slim volume of letters from the author to George Stevens, editor of the publishing house. The 19-page book, titled "Frankly, George; or Letters to a Publisher from an Author Whose First Book Is About to Appear," includes Morton's kidding suggestions on the editing, proof corrections, format, binding, advertising, publicity of "How to Protect Yourself," and illustrates what editors have to contend with in egotistical writers.

Morton himself is in position to know, being associate editor of Atlantic Monthly. His book is a collection of short, humorous essays, many of which have been published in the Accent on Living section of the Atlantic and in Woman's Day.

CHATTER

Lynn Bowers takes over the management of the Hollywood edition of Celebrity Service, starting Oct. 1.

CBS-TV's Maria Riva, Marlene Dietrich's daughter, profiled in October Ladies Home Journal by Selma Robinson.

Samuel Goldwyn will write a 1500-word article, "Movies and Television," for the 1952 annual of the Book of Knowledge.

Connery Chappell on a three-week visit to Hollywood to survey the film situation as managing editor of London's Picture magazine.

Ebony, sepia publication, hit an all-time circulation high of 500,000 with its current October number. Previous monthly sales high was 450,000.

Dr. Charles Dailey, Paramount, contributed a chapter on lights and optical lenses for "The Arts and Sciences of Motion Pictures," forthcoming book sponsored by the Academy and edited by Muriel De Lima.

Will of Esther Slater, textile heiress who died Sept. 7, leaves bulk of the estate, valued at $20,000,000, to the two sons of her first husband, former under secretary of state Sumner Welles. One of the sons is Benjamin Welles, N. Y. Times London correspondent.

Bidding Hits Back

Continued from page 5

taken to task for their policies. Addressing an open session, former TOA topper Ted R. Gamble and Alfred Starr, head of Bijou Amus., Nashville, labeled as false the distribs' argument they have no alternative to bidding in "problem situations."

"No problem is more pressing at the moment than the evil of competitive bidding," declared Starr in his keynote speech.

"I can state to you categorically that here is a problem that can be solved and should be solved forthwith," he said. "I will go further and say that the problem has not been solved because some of the distributors find it to their pecuniary advantage not to do so. Any other excuse they might offer is a specious one, which can be easily demonstrated, since no company which has unconscionably used the device of competitive bidding has been consistent even in the application of its own rules."

Referring to multiple equal clearances, Starr charged "In attempting to clear themselves of favoritism, some of the film companies have taken to writing into their contracts a clause which grants the desired clearance subject to availability of prints. This creates a situation which turns out to be pure nonsense in its application and which opens the door to venality and under-the-counter shenanigans in the booking department."

Pointing out that in May, 1951, there were 121 law suits pending in Federal courts, with $340,000,000 in damages being sought, Starr added: "There is no hope short of arbitration that this condition will be alleviated. On the contrary, it grows worse."

Starr said that TOA had consistently urged that television produce its own pictures separately and apart from those produced for motion picture theatres. "Our television policy has been to bring theatre television into motion picture theatres, not to replace fine motion pictures which are the best low-cost entertainment ever known to man," he stated.

Gamble Sounds

Gamble declared: "I have no doubt that distributors have used the consent decree to gouge exhibitors with higher film rentals. Only in 5% of the cases has competitive bidding been used to settle inequities." Gamble warned that if the distributors use "Movietime" as an excuse to hike rentals, the whole industry, as well as the box-office campaign itself, will suffer.

Incoming prexy Mitchell Wolfson of Miami urged serious effort on the part of the 12 working committees to come up with some answers to the problems facing all exhibitors. "Although we are facing a crisis, we are on th. threshold of great opportunities, he said.

Outgoing prexy Sam Pinanski commented that exhibitors could take courage in the array of improved product recently released and the results obtained at the boxoffice.

He briefly reviewed the results of the pioneering of a handful of theatres in large-screen television, and stated: "We know that the tremendous investment in motion picture negatives can only be amortized through the 20,000 theatres in America and the thousands of other theatres throughout the world. The equivalent of such a potential income for our producers is nowhere else to be found."

Pinanski decried the howl of monopoly raised after the exclusive showing of the Robinson-Turpin fight on theatre screens. "No one would deny that the fight was a private venture," he said, "staged for private profit, and that the radio, film, and television rights are the private property of the fight promoters. I know of no legal requirement that private property be given free to the public."

SCULLY'S SCRAPBOOK

By Frank Scully

Red Bluff, Cal., Sept. 23.

Having combed all lists of subpoenased witnesses I find that there seems to be a well-organized conspiracy to heave me and my carmine reminiscences into the ho-hum file. So during the closing weeks of the House Un-American Activities probe into the film industry in Hollywood, I'm taking a walk. I planned a trip to N. Y. long before the headline hunters in the lower house set their date, and when I got an invitation to be the principal speaker at the National Convention of Crippled Children in Chicago, I decided to pull a Gromyko and walk out of a probe to which I never was invited anyway.

I remember when I first ran for the lowest office in the lowest legislature in the land, and it was doubted at that time whether I was quite low enough to make it. I took some cronies up to Dashiell Hammett's suite at the Beverly Wilshire Hotel with the hope of enlisting his aid in the formation of a Motion Picture Democratic Committee. With him was Lillian Hellman and Dorothy Parker. They listened attentively to what we had to say about political organization, and if they were the smart agents from Moscow as portrayed in the files of the Un-American Activities Committee, they were the smartest actors in town in concealing it. I remember Lillian Hellman sat knitting socks or a sweater during the whole session, and Hammett kept up the role of host by supplying us with strictly capitalist drinks while we told him how much dough it would take to help our side over the political hill.

In one of the fat books published at taxpayers' expense an ex-Communist reported that a Communist had been put in our headquarters to do his best to louse up our campaign. Actually, his working harder to elect a governor than to elect a legislator was enough for me. In those days I took the view that a general without troops was strictly for the banana republics, and bounced the guy for no other reason.

This switch of mine put the main headquarters in an uproar. Apparently they thought it was bad tactics to fire even the wrong general on the eve of an invasion. But not me. I told the deposed worker that if he wanted to stay around headquarters he could use the desk that I had assigned to spies. Every night we threw on that desk anything we thought the opposition would like to steal, figuring they were such crooks that they'd choke on honesty.

Well, I ran up the biggest score a guy of my reactionary political persuasion had ever tallied in that district.

How To Lose Your Take

During this particular campaign Frank Tuttle threw open his estate for a fund-raising party. It was a terrific success. By eight o'clock we had more than $1,000 in the till. The metropolitan squad, or goon squad as we called it, of the L.A. Police Department got wind of this, and came hurrying up in squad cars to "protect" us. They "protected" us so well that when the party was closed at midnight, our take had soared to $400. Some early saucertans had made off with $600.

A few years later, when Martin Dies, a congressional representative from a section of Beaumont, Texas, where only 15% of the people are allowed to vote, came to Hollywood to hold some Un-American Activities hearings. He had a suite in the Biltmore Hotel, and those who thought they were maligned by his version of Americanism were invited to tell all and get off the hook.

I wasn't invited, so I crashed. I remember Freddie March and his wife Florence Eldridge, played a double feature before I got in to tell Dies what I thought of a guy coming into my district, where everybody voted, and trying to tell us how to purify the American way of life.

It was to be a private session, but when I looked in the chambers I saw a stranger at the far end of the table, and a gal operating a steno-type machine in the far corner. So I said to Madame Scully and Lucien A. Sauvage, an old secretary of mine and now a lawyer, "Okay, if this is the setup, we play a Notre Dame defense—three on their side and three on our side."

Name Calling Versus Name Dropping

Dies began fingering through a long black book, and then began name-dropping. He asked me if I knew George Kent. I said, "No, I know Sidney Kent." In fact, every time he mentioned a comrade in the lower brackets I mentioned a capitalist I knew, with a similar name in the upper brackets.

Then he asked if I knew a man named Leech. I told him I though blood-suckers had gone out with modern medicine, and I didn't know Leech. It seemed that Leech was an ex-communist. The guy at the end of the table interrupted: "I beg your pardon, Mr. Dies," he said, "but Mr. Scully does know Mr. Leech."

"Are you Leech," I asked?

His face grew redder than the investigation.

Dies explained that the gentleman in question was Mr. Stripling, special investigator for the Un-American Activities Committee.

"He's been around Hollywood for two years," the chairman added.

That was my turn to blow my top.

"You've been around Hollywood for two years and never once contacted me—the political leader of the district of a party that is in much better repute in Hollywood than it is in Beaumont, Texas?" I demanded. "I have an open door policy. All sorts of people come and go, but you never so much as showed your face around there. In my book, as investigators go, you're strictly a 'B' production."

The grilling obviously was taking a wrong turn, so everybody was looking for a curtain line. The interview died on a very sour note.

Mystery Of The Missing Pants

Later I found a very funny twist to the Leech legend. A guy who had been testifying at the Harry Bridges hearings at Angel Island found himself being rousted by the L. A. law enforcement arm and rushed to us for protection. He told me that at these hearings he met Leech, who was characterized by the dean of the Harvard Law School as a congenital liar. Leech told him that he was going to Hollywood, get in the good graces of Hollywood stars who took their suffrage seriously, get some old clothes from them, and then rat on them saying, "Do I know Freddie March? Do you think he would give me this suit if I didn't?"

This tied in with a thing that had happened to me. I had a gray suit, and in Hollywood one wears trousers three times as often as he does the coat of a suit. So I sent the trousers to the cleaners. When I called for them, they couldn't be found. So the cleaner asked me for the coat to trace the trousers. I gave him the vest instead. When I called the next week, the vest had been lost, too. So he asked for the coat to trace the pants and vest. "Nuts to you," I said, "I've lost two parts of a suit, and you've lost a customer."

I took the coat downtown to a little tailor who matched these things, and after the Dies interview I went over to the tailor's to pick up the trousers.

"I know you," he said. "I saw your picture in the paper. You're Scully."

I was pleased to be recognized by a voter outside my district.

"Boy," he said in high glee, "did you give those Communists a plastering!"

The moral of this is that he knew me as a fighter, but like most people wasn't quite sure who was the Communist.

I had to explain to him that while Dies, like Uncle Joe, believed in minority rule, he was theoretically a Democrat.

"One of us?" he asked incredulously.

"Yes," I said, "one of us—after a fashion."

"But not like you?"

"No," I said sadly, "not like me."

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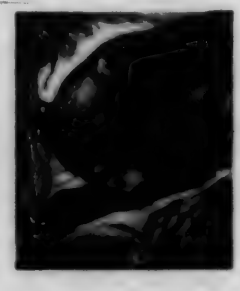

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IT'S MOVIETIME, U.S.A.

Roxy, N. Y.

Lou Walters' Latin Quarter Revue, with Billy Daniels, Benny Payne, Mme. Avila's Can Can Dancers, Herkie Styles, The Colstons (2), Jack Kilty, Gloria LeRoy; Paul Ash House Orch; "No Highway in the Sky" (20th), reviewed in VARIETY July 11, '51.

Lou Walters' Latin Quarter Revue was sock cafegoer entertainment this summer at the LQ down the street, but in moving to the Roxy the unit has lost some of its atmosphere and effectiveness. Show is labeled "Paris After Dark." However, that's almost a misnomer, for aside from Mme. Avila's weakly routined Can Can Dancers and a brief fashion display, there's little Gallic flavor in the session.

Despite the lack of authenticity of the original production, this tab version has its satisfying moments. In the forefront is Billy Daniels, who sells a tune beautifully. Accomped by Benny Payne, he caresses "Who Cares?", wows 'em with "Lady of the Evening," scores with a trick version of "Sunny Side of the Street" and shows his versatility by essaying "Yiddishe Mama." Begs off with his classic, "That Old Black Magic."

Productionwise, the revue is well mounted. Paul Ash's house band is moved from the pit to the center of the stage, and surrounding the orch is what appears to be one of those famous Shubert winding staircases. Naturally, the showgals make their entrance down this prop to launch the layout backed by Jack Kilty's production warbling of "La Vie En Rose."

The Colstons, a brother and sister dance turn, follow. They click with some satirical stepping that's featured by neat acrobatics on the part of the femme. Herkie Styles holds down the comedy slot. Once of Benny Goodman's troupe, he shows a wealth of talent in making with the gags, caricaturing Hollywood stars and getting off some hoplay with the band. When he finds material to match his versatility, this comic will rate among the top funmakers.

Can Can sequence adds up to a lot of skirt waving and feminine shrieks and little else. It nets a mild reception. In other scenes, however, the line of gals, led by Gloria LeRoy, register fairly well, especially in a bit where luminous lighting is employed. It makes for an eye-filling spectacle. Per usual, Paul Ash's crew purveys fine backing. *Gilb.*

Capitol, Wash.

Washington, Sept. 22.

Irene Ryan, Leon Navara, Hector & Byrd, Rigoletto Bros. (2) & Aimee; Sam Jack Kaufman House Orch (18); "Angels in the Outfield" (M-G).

This is a fast, varied layout, with accent on novelty. General reaction to show is enthusiastic, with lion's share going to overture, featuring baritoning of Roy Roberts.

Headliner Irene Ryan is a definite click with her hep mingling of patter and raucous tunes. Her Flamerado rep gets her off to a good start, but she lives up to her fans' hopes with a self-ribbing, good-humored routine. Her puzzled plaintive style and plain Jane looks win payees at once. In addition, there's warmth and showmanship to her style.

Tees off after an intro to remind those who don't know about her Bob Hope background, with "Nobody's Girl." Goes on to a takeoff on the new style of sophisticated torch chantoosey, using "Embraceable You" to make her point and garner plenty chuckles. After some patter and some rib-tickling gags on the "flaming 20s," segues into tunes of the period, "Sundown," "I'm Jealous of the Moon," "You're in Love With Everyone But the One in Love With You," and winding up with a sock version of "Ballin' the Jack." There's a wholesome quality to gal's humor, and bobby-soxers and their elders alike go for it.

Leon Navara, billed as "piano humorist," is strongest in the musical department. He shows real skill on the ivories; and though he wins a running accompaniment of chuckles for his funnyman efforts, it is for his piano technique that he is soundly acclaimed. Best bet on the novelty side is his takeoff on music progress through the years, starting with the chopstick stage and winding up with a long-hair medley ranging from Chopin to Gershwin. Funniest segment is his grind house piano playing parody, complete with hearts and flowers, horses and gum chewing. Winds up with a medley of pop tunes, played with trick key-changing effects. Walks off to fine mitt action.

Rigoletto Bros., with a femme assistant, win interest in a hodgepodge of magic, juggling and just plain novelty. Hector & Byrd, girl and boy terp team, are more than merely pleasant curtain-raisers with their attractive routine of straight and fancy stepping. Interpretation of "Dark Town Strutters Ball," with much twirling on gal's part, proves galleries' fave. Trickiest routine is the male solo, a tap congs sans music. *Lowe.*

Chicago, Chi

Chicago, Sept. 21.

Four Evens, Duke Art, Jr., Alan Carney, Peggy Lee & Trio, Bryan Farnon orch; "Here Comes the Groom" (Par).

Latter half of this bill fails to project the pleasant performances presented by the two opening acts. Main acts are listless and make little or no attempt to inject showmanship in view of Peggy Lee's excellent work on TV this summer, the slough-off that singer does on the stage seems like poor judgment.

Four Evens are a neat opener for the family trade. The parent-children angles are not milked, the group getting applause on its merits. After brother-sister bit, mom and dad come out for a reprise of oldtime softshoe artistry. Young femme comes back for solo control stint that goes over well, and then junior and pa do some okay precision work. All come back for some neat hoofing to brisk hand.

Duke Art, Jr., type of routine hasn't been seen around for some years. Dressed in modern garb, the clay face-modeling stint pleases all seatholders. Young man does some chatter as his fingers ply the mud for some standard faces, but his main attention holder is his work in the various ages of a woman. Pulls out the patriotic stop with a moulding of Uncle Sam for strong finish.

Alan Carney, doing his annual stage chore between pictures, hasn't added much since last seen, with some of his quips really quivering with age. There's not much reaction from the audience until he goes into his dialect soapbox types ending with a rough swish. Comedian has a gift for facial and vocal portraits which he should expand. He throws away a fine job on Charles Laughton which could register much stronger.

Miss Lee seems bound by the regions of the stand mike and appears to have lost what animation she developed on video. There's also the problem of routining, with many of her tunes more suitable for the bistro floor.

Blonde has a bright song for starter, "It's A Most Unusual Day," but followup "I Get Ideas" is slight. "That Old Feeling" is too slow, but pop "Shanghai" comes closer to the mark and "Come On-A My House" is also a good choice. "P. S., I Love You," is lengthy, but songstress recovers with her disk bestseller, "Manana." Trio backs Miss Lee sans much opportunity for solo riffs.

Bryan Farnon is expanding in the emcee department and cuts the show excellently. *Zabe.*

Olympia, Miami

Miami, Sept. 23.

Don Cherry, Sibyl Bowan, Wally Ward & Co., Benham Bros., Leonardo & Anita, Les Rhode House Orch, "His Kind Of Woman" (RKO).

Sibyl Bowan walks off with the honors in package current here, which, overall, doesn't gain the impact preceding bills have had.

The vet vaude gal gets them all the way with her impresses and changes onstage—to add to continuity and build. Runs the gamut from a "broad" prima donna to takeoff—and an incisive one—on Josephine Baker. Garners healthy laughs as she patters into carbons of Dietrich, Mary Martin Bea Lillie, among others. The change of costuming in view of aud, complete to hairdos for each, is a solid adjunct to the begoff reaction.

Topliner Don Cherry is another of the recording late-clicks to be booked here. He's okay on his vocal projection of the pops and western ideas, but could stand a rigorous course on how to get warmth simulation into his delivery.

Teeoff spot is handled in capable manner by the Benhams, whose acrodancing is imaginative and well turned. Ventro work of Leonardo & Anita, in which the duo use seven dummies, is on the fair side. The seven angle provides the novelty for palm-raising. Wally Ward and femme aide offer mild song and piano duo ideas, with the comedy adequate enough for the giggle department.

Les Rhode and house orch okay on backings. *Lary.*

Paramount, N. Y.

Louis Prima Orch (14), with Keely Smith; Tony Bennett, Vanderbilts (2); "Flying Leathernecks" (RKO), reviewed in VARIETY July 25, '51.

Current stage show at the Paramount is a fast-moving 40-minute layout which is slightly overboard in the musical department. Abbreviated bill foregoes the usual comedy turn in this house, although Louis Prima does a neat job of doubling as band maestro and laugh generator. Tony Bennett is reviewed in New Acts.

Prima's orch stands as one of the best stage bands in the business. Solid musically, this crew has a brace of topnotch production numbers that are surefire audience clicks. In the pivot spot, Prima projects his vocals with sharp showmanship. Opening with his "Oh Babe" number, Prima steams up the house with his brassy instrumentation and broad mugging. Midway in the show, he and the band belt across several more rhythm novelties, including "Come to Mulberry Street," "Angelina" and "Come On-A My House," all delivered at a jet pace. Band vocalist Keely Smith also scores neatly with her workover of "Shanghai" and her duet with Prima on "I'm in the Mood for Love" for an all-around sock band routine.

Besides Bennett, only other act is the Vanderbilts, who come on after Prima's lengthy opening segment. Two lads have a neat acro-terping turn which builds via a series of flip-and-balancing stunts graded towards increasing difficulty. Team earns firm mitting with its closing hand-to-hand aerial. *Herm.*

RKO, Boston

Boston, Sept. 22.

Spike Jones' "Musical Depreciation Revue" with Wayne Marlin Trio, Bill King, Paul & Paulette, Helen Grayco, Ruth Foster, Larry Flint House Orch (11); "A Millionaire For Christy" (20th).

Spike Jones' "Musical Depreciation" crew, complete with plungers, baseball bats, pigeons, pistols, comics and assorted standard acts (and musicians), combine to dish out an 80-minute sesh of madness at the RKO Boston which leaves the stage in a shambles and the stubholders limp. Adding up to solid entertainment, the nonchalant Jones meanders about introing acts, conducting with a plunger or baseball bat, whacking gongs (on the beat), shooting pistols and giving out with a bit of solid skinbeating, all in the true Jones' tradition.

Crew wades through "Some Enchanted Evening," with headless figures wandering about the stage; "Poet and Peasant," which finales with the backdrop and the musicians collapsing; "Laura," dressed with Jones' sounds and hoke, and a nifty "Hawaiian War Chant" with Spike and the Wayne Marlin Trio dressed in luminous costumes to score strongly. Sir Frederic Gas grabs a solo spot to warble "My Heart Cries for You" while shedding copious tears, and the Slickers give out with some solid Dixieland in "Hawaiian War Chant."

Standard acts interwoven include Ruth Foster, a cute terpster; Helen Grayco, a slick thrush; Bill King, who juggles lighted torches and hatchets for neat reaction; Paul & Paulette, a socko trampoline duo, and the Wayne-Marlin Trio, two muscular boys and a svelte gal, in several solid acro and balancing routines. A zany magico stint loses much of its punch by being overlong, and the antics of a hefty femme stooge, who makes like jelly with her abdomen, could also be shortened to hypo interest.

Sesh winds with reprise of Jones' trademarks, "Cocktails for Two," "Holiday for Strings" and "All I Want for Christmas," featuring George Rock dressed in a Lord Fauntleroy suit. Biz good. *Else.*

Oriental, Chi

Chicago, Sept. 20.

Three Rockets, Joe Termini, Jane Powell, Sherman Hayes' Orch; "Angels In The Outfield" (M-G).

Pic star Jane Powell is teeing off in Chi this week on a midwest vaude tour. Aside from exhibiting some stage rustiness, the petite singer is boffo all the way. Moreover, she's fortunate in arriving on the heels of her pic click, "Rich, Young and Pretty," many of whose viewers evidently were out in force opening day (20).

Singer showed plenty of nervousness in the early stages, but this did little to dim the ardor of her followers. Fact is, her shakiness pulled her over to even better advantage and showed her off as a most ingratiating performer. Gal additionally had some trouble in riding the mike properly, and this dissipated some of her potency. Otherwise her five numbers were accented superbly, the only error being in quantity.

Lass opens fast with "You Do," one of her strongest numbers. Rest of her repertoire is topnotch and shrewdly selected. She almost lifts the roof off with "How Could You Believe Me?", neatly intones "I Think of You" and "Curley-Headed Baby." She avoids the heavy operatic, closest tune being a Gaelic classic that wins her solid palming.

Bill, which runs a scant 30 minutes, is much too short to give the balance of the turns a full airing. Panto comic Joe Termini scores handily with his flexible puns and string instruments. Venerable comedian opens with his fiddle bit, segues to a session on the electric guitar and banjo for plenty of yocks.

Other act, the Three Rockets, is a first rate hoofing team that gets over with smooth, leg-to-leg cleating. It's a clever turn, and the three sepia boys demonstrate plenty of originality and agility to win a strong mitt.

Sherman Hayes' orch does a Hawaiian medley to open the show and acquits itself well backstopping Miss Powell. *Mel.*

Palace, N. Y.

Congaroos (4), John Gallus, Duval, Richard Monti, Burton & Janet, Howard & Wanda Bell, Herman Hyde, Buster Shaver & Olive, Archie Robbins, Renee & Jim; "Lorna Doone" (Col), reviewed in VARIETY May 30, '51.

There is no lack of variety on the current Palace bill. It's a mixture of standard acts and some newcomers, adding up to a 10-act layout that is bound to have an overall pleasant effect.

Opening are the Congaroos, mixed colored dancing foursome (New Acts), followed by John Gallus and his standard turn of clarineting and ball-balancing. Interspersed is Gallus' manipulation, on strings, of a line of dolls while playing the clarinet, with the payoff being his simultaneous clarineting, doll-handling and ball-balancing. The customers liked him.

Duval does the standard magico tricks, and he does them well. Act consists of the colored handkerchief bits, smoke-blowing with an "invisible pipe" and milk-pouring through a paper cone. Assisted by an unbilled woman, he could employ some more showmanship.

Richard Monti, tenor (New Acts), follows, with Burton & Janet, doing imitations of name personalities, getting some laughs with the usual subjects. Burton impersonates Durante, Chaplin, Groucho Marx and the like, and his likenesses, with the use of props, are good, but the act could be speeded. Janet does Hepburn, Garbo and Mae West.

Howard & Wanda Bell, haven't any unusual stunts for a hand-balancing act, but they go over well.

Herman Hyde is always a laugh-getter with his long-standard comedy turn of breakaway musical props, recalling vaude at its best, and corniest. But there's no lack of selling value to Hyde's corn. He's still being assisted by an unbilled woman who acts as a foil.

Buster Shaver with Olive, the midget, remain surefire with their dancing, which is especially socko because of their difference in sizes.

Archie Robbins, comic, has been around in the varieties for years, and he goes over nicely in the next-closing spot. Robbins is using a lot of material familiar with other comedians. His nice looks and general manner ingratiate him, however. But some of the stuff could be edited for the family-time houses.

Renee & Jim, with their revolving ladder turn, are a weak closer. Jim, in baggy clothes, and Renee, in briefs, are slowed by the necessity to ready various pieces of equipment for the stunts. Latter comprise Renee in a body twirl from aloft with a strap attached to her neck, plus a revolving bit with both on the ladder. Jim tries to extract some comedy by physical maneuvers, but it's lost on the audience. *Kahn.*

AGVA to Hear Pier Case

Philadelphia, Sept. 25.

The Andrews Sisters will get a hearing Oct. 1 before the local executive board of the American Guild of Variety Artists on breach of contract charges filed by George A. Hamid, owner of Steel Pier, Atlantic City. Trio had been scheduled to play the Pier Aug. 19, but manager Lou Levy asked out in July because of a film commitment abroad. The contract contained a film clause abrogation.

The Hamid complaint alleges that no film was made and asks $11,000 under the "play or pay" rule. Singers are due here Sept. 27 for a week at the Latin Casino.

Apollo, N. Y.

Joe Thomas Orch (13), Top & Bottom, Tommy Edwards, Apus & Estrelita, Canton Bros. (2), Nellie Lutcher; "China Corsair" (Col).

Nellie Lutcher and newcomer Tommy Edwards spark the current Apollo show. Supporting acts are average and don't give the usually receptive pewholders a chance to use their mitts. It's a badly paced layout that needs more than two good turns to pull it through. House was less than half full at third show opening day (21).

Joe Thomas' orch tees off with a speedy but unexciting version of "Constellation." Crew displays plenty of enthusiasm but its overemphasis on the brass tends to dissipate effect. When Thomas reduces the orch to a small combo, comprised of three rhythm, two brass and the maestro on tenor sax, the music wins okay response. Numbers vary from a jivey rendition of "Jumpin' Joe" to an interesting melodic interpretation of "Embraceable You." On the latter tune, Thomas belts out some solid tenor sax licks. Combo works smoothly throughout its brief turn and begs off.

Show really comes to life, however, in the closing niche, with Nellie Lutcher's top song styling. Miss Lutcher works at keyboard and socks across her familiar entries with skill and individuality. She's assisted on the rhythm by an unbilled drummer and bass player. She opens with a cute rendition of "That's A-Plenty," segues into a slower and more tuneful "Song Is Ended" and closes first set with an exuberant "Birth of the Blues." Comes back for a sentimental item titled "That's My Boy" and then wraps up house with her standards, "Real Gone Guy," "Fine Brown Frame" and "Hurry on Down." She scores effectively on each and had to promise house to fill additional request numbers at the next show.

Apus & Estrelita dish out a rough and tumble style of comedies for mixed reaction. Man and woman supply a brand of patter belonging more to a barroom than a vaude house. Some of it's subtle, but for the most part is just dirty. Estrelita sings excerpts from some pop tunes and Apus gets some sight yocks from his outrageously sharp outfit and facial muggings.

Singer Tommy Edwards, terpsters Top & Bottom and an Oriental acro turn, Canton Bros., are listed in New Acts. *Gros.*

Casino, Toronto

Toronto, Sept. 21.

Jerry Murad's Harmonicats (3), Richard Hayes, D'Arco & Parker Gee, Bouncing Bodos (3), Leslie & Laurence, Jimmie Cameron, Archie Stone House Orch; "Big Gusher" (Col).

Perennial favorites here, Jerry Murad and his Harmonicats whammed over when caught for their mouth-organ manipulations and engaging personalities as headliners of one of the most closely-knit and, swiftly-paced 75-minute packages seen here in recent sessions. With backstage instructions of Murray Little, this was a professionally polished job that offset previous consistent complaints that certain stage-struck acts were milking and wearying the customers. This week, every turn can be commended on timing and getting off-stage despite begoff demands. It makes for a better payee reaction.

As the marquee lure, the Harmonicats, in neatly-tailored grey suits and maroon ties, open with a terrific "Tea for Two," a harmonica boogie medley, their trademarked "Peg o' My Heart" and a smash "Day Is Done." On concerto diapason effects, plus step-out solos, the boys were a rousing success and had to beg off. Ditto for co-headliner Richard Hayes, a rich and robust young baritone, with his "Wonderful You," a tempo switch to "Too Young," his "Come On- a My House; a preview of his Decca disk, "Once," which should go over as a heartthrob ballad; but the youngster should stop panhandling his forthcoming record releases, and he needs a few lessons in stage deportment.

D'Arco & Parker Gee, as a long and short comedy team of knockabout singing comedians, scored the highest applause decibels when caught with their patter, mutual mayhem and accomplished singing on the high sustained notes which they persisted in kidding, though the customers applauded for a continuance of the straight stuff. Bouncing Bodos, two men and a girl, go over nicely on their trampoline act, with plenty of comedy effects, and George Bodo does 20 continuous back somersaults. Leslie & Laurence, ballroom acrobatic team, opens neatly, with Jimmie Cameron singing m.c., commendably knitting the pleasant bill together. *McStay.*

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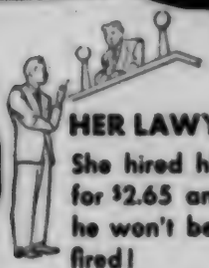

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Hollywood Red Probe

Continued from page 2

six witnesses contributing virtually nothing new to the committee's file. One new name was slipped in, two familiar ones were mentioned again. Otherwise, it was a dull, droning session punctuated by exchanges on legal technicalities and by open evidence of frayed tempers.

In one exchange, the committee indicated it might seek a Fifth Amendment test. Walter interrogated story editor Josef Mischel on what portion of the amendment he believed provided protection against answering. When latter mentioned the phrase on self-incrimination, Walter made the point that it was designed for "criminal cases"—then dropped the discussion.

Chief witness of the day was Carl Foreman, writer-associate producer, who told the committee he's not a Communist and that he signed a non-Communist oath as a member of the SWG board last September. He declined, however, to answer questions as to his possible affiliation at any other time, and also declined repeated invitations to talk of party activities or to name names.

Foreman's testimony brought the committee face to face with the problem of legality vs. morality. Writer unequivocably stated his loyalty to the U. S. but declined to answer questions, stating his belief that "this committee knows far more about Communist activities than I do. If I knew anyone who now or ever had an intention to overthrow our form of government, I would consider it not only my duty but a privilege to report that person."

Foreman on Loyalty Oath

Foreman's mention of SWG loyalty oath brought a series of questions from Rep. Donald Jackson (R., Cal.), who sought to establish that Foreman had fought against the loyalty oath, motivated by some Communist ties. Foreman readily admitted he had not accepted the first draft of the loyalty oath proposition, but made the point that he had been willing to sign as a member of the board but wanted to be sure that such an oath was not mandatory on the part of rank-and-file members. Jackson opined he personally would "not place any credibility" on the testimony or the witness, who declined to name names and places of activity. He then read into the record a Los Angeles Herald-Express editorial of last Saturday, entitled "Let Us Not Forget Loyal Americans," which claimed that 1947 "friendly" witnesses were still unemployed.

Jackson also asked Foreman whether Edward Dmytryk, "whose testimony has been the finest," did the right thing in coming before the committee. Foreman, for whose firm (Stanley Kramer) Dmytryk is now directing "The Sniper," expressed belief that his opinion was unimportant, but that "I think it is very important to Mr. Dmytryk what he thinks."

The only witness to come under what the committee calls the "cooperative" classification was Mrs. Bernyce Polifka Fleury, "artist-designer-instructor," who has done some film work and murals at the Hollywood Park racetrack. She mentioned names of William Pomerace and Edward Biberman, who've been named before, and David Hilberman, former animator, a newcomer to committee's lists, as party members. She drew titters from spectators when she said she and her husband Eugene, also an "artist-designer-instructor," joined the party to discuss art, but discovered they didn't agree with "what they saw about art" and withdrew from the party when they "became aware of its political implication."

Reuben Ship, radio writer and a Canadian national, drew fire from the committee when he said he'd decided against taking out final citizenship papers because of the "shocking, frightening change in the country" since President Roosevelt's death. He declined to answer all questions regarding his possible party affiliation. Walter informed him of the protection the Constitution extends to citizens and aliens alike. In another exchange Ship said he didn't return to Canada because "certain aspects" of the life here interested him. Later, asked if he didn't believe the committee legal, he contended that the "witchcraft hunt of Cotton Mather" also was legal in its day.

Appears Without Lawyer

Metro story department assistant Donald Gordon, who also invoked his Fifth Amendment right, battled with the committee over "an improper and shocking attack" on an attorney (referring to an exchange last week between Walter and attorney Ben Margolis), feeling this jeopardized witnesses' rights to counsel. He appeared alone, declaring he "didn't want to subject" any lawyer to that type of treatment. Walter said that the committee feels that some lawyers "were instructing, not advising" clients, and "there's a vast difference, particularly when we know they're members of the Communist Party." Gordon denied membership in the Ku Klux Klan and the Silver Shirts, although he declined to answer concerning the Communist Party.

Mischel, who said he'd voluntarily resigned as story editor of a teevee firm on receiving his subpoena, similarly declined, although he told the committee he's not a Communist and wasn't a year ago when he took the job he just left.

Final witness, writer-associate producer Lester Koenig, also said he is not now a Communist and has "no intention of joining" the party, but he declined most other questions under the Fifth Amendment.

There are a few "odds and ends," including possible contempt citations and perjury indictments, still to be decided before the committee sits down to write its report.

Hedda Chided

Hollywood, Sept. 25.

Columnist Hedda Hopper has privately retracted her blast of last spring that the House Un-American Activities Committee was overlooking "big shots." Chairman John Wood before leaving for home, told VARIETY he had discussed the statement with Miss Hopper, who recalled the remark, telling him she had no information she was keeping from the committee.

"However," Wood said, "if she ever prints or broadcasts such a statement again we'll subpoena her fast and make her tell what she thinks she knows."

27 Witnesses Appear During First Week

A total of 27 witnesses appeared before the committee during the first week of the hearings.

Wednesday's (19) session was a hot one, with Martin Berkeley, writer and volunteer witness, naming 150 as Reds, many of whom were new to the committee roster. Other Wednesday witnesses were Philip Stevenson, writer; Dan and Lilith James, writers, and Georgia Backus Alexander, screen and radio actress. Seven of the witnesses during the Thursday hearing stood on their constitutional rights, and the other three had little information to divulge. The lineup included David Raksin, composer; William F. Blowitz, publicist; Mischa Altman, Mrs. Ellenore Abowitz, Robert Loring Richards, Ann Roth Morgan Richards, Marguerite Roberts, John Sanford, Michael Wilson, all writers, and Herta Burkowitz, studio researcher.

The names listed as Reds by Martin Berkeley during the Wednesday session were Lester Fuller, Jim Thompson, Isadore Schneider, William Browder, Lee Sabinson, V. J. Jerome, Edward Huebach, Nicholas Bela, Eve Ettinger, Herbert Klein, Guy Endore, Frank and Tanya Tuttle, John Bright and his wife Josephine, Lionel Stander, Alice Twichell, Harry Bridges, J. Edward Bromberg and his wife Goldie, Madeleine Ruthven, Victor Kilian, Don Gordon, Lou and Vera Harris, Herbert Biberman, Sonia Dahl Biberman, Edward Biberman, Eli Sullivan, Allen Matthews, Dorothy Tree, Marc Lawrence, Maurice Murphy, Mike Pell, Eve Schafrin, Harry Carlisle, Donald Ogden Stewart, Dorothy Parker, Alan Campbell, Dashiell Hammett, Lillian Hellman, Herta Burkowitz, Jessie Burns, F. Brown, John Weber, John "Skins" Miller, Leona D'Ambrey, Bob D'Ambrey, Searle Kramer, Michael Kilian, Jeff Kibre, Norval Crutcher, Ed Gilbert, Robert Ames, Irv Henschel, Bob Reed, Gordon Kahn, Maurice Rapf, Arnaud D'Usseau, James Gow, Ring Lardner, Jr., Budd and Virginia Schulberg, Sam Ornitz, Sadie Ornitz, Viola Brothers Shore, Kelly Gleickman, Susan Wells, Sidney Buchanan, Bea Buchman, Arthur Strawn.

Also, Michael Uris, Sonora Babb, Harold Buchman, Victor Shapiro, George Bassman, Lou Amster, Isobel Lennart, Paul Jarrico, Frances Sage, Bob Roberts, Katherine O'Neill, Dr. Leo Bigelman, Vilma Shore, Lou Solomon, Helen Slote, Alfred Devitt, George Wilner, Ann Roth Morgan, Charles Page, Harold and Katherine Goldman, Mary Virginia Farmer, Shepard Traube, Lauri Blankfort, Albert Maltz, Dan James, Lilith James, Alice Goldberg, Ian McClellan Hunter, Tiba Wilner, Charles Katz, Lester Cole, John Wexley, Marguerite Roberts, Fred Rinaldo, Bob Lees, Albert Maltz, William Pomerance, Waldo Salt, Joris Ivens, Josef Mischel, Carl Dreher, Cyril Endfield.

Also, Charles Leonard, Carl Foreman, Arnold Manoff, Richard Weil, Gertrude Purcell, Hugo Butler, Dalton Trumbo, Jerome Chodorov, Lester Koenig, Roland Kibbee, John Sanford, Morton Grant, Melvin Levy, Allen Boretz, Hy Kraft, Paul Trivers, W. L. River, Leon Decker, Edward Eliscu, Robert Rossen, Edward Chodorov, Henry Blankfort, Danny Dare, Bernard Vorhaus, Jay Gorney, Ben Barzman, Besse Taffel, George Sklar, Irving J. White, Frances Faragoh, Mortimer Offner, Howard Dimsdale, Michael Gordon, Howard Da Silva, Albert Bein, Wayne Ronka, Sam Albert, Spencer Autrian, Maurice Clark and Paul Cline.

Wolfson Election

Continued from page 3

slate offered. No such suggestion was made, nor was there any dispute such as marked TOA's meeting in Houston last year. At that time there was much maneuvering, sparked by Skouras, to install Robert Selig of Fox-Intermountain Theatres, National unit, as proxy. Sam Pinanski, Boston circuit operator, won the election.

Succeeds Lockwood

Skouras succeeds Arthur Lockwood as board topper. Elected national vicepresidents were Walter Reade, Jr., of Walter Reade Theatres, N. Y., and John Rowley, of Robb & Rowley, Little Rock. They succeed Wolfson and Sherrill Corwin, L. A. theatre op.

J. J. O'Leary, of the Comerford chain, Scranton, replaces Skouras as treasurer, and Max Connett of Newton, Miss., succeeds Edward Zorn as secretary. New co-chairmen of the finance committee are Leonard Goldenson, president of United Paramount Theatres, and Nat Williams, Thomasville, Ga., exhib. Gael Sullivan was renamed TOA's exec director, and Herman Levy remains as general counsel.

Board members also decided to hold the midwinter directors' meeting in L. A. and skedded the next annual session in Washington, D. C.

Skouras recommended the Coast locale for the next board session, and this was also immediately okayed. Skouras invited all TOA members to the midwinter session, asserting "everything will be out in the open."

TOA-Allied Tie

Continued from page 3

showed too much pro-distributor sentiment. Now, the general feeling within the trade is that all exhibs have problems peculiar to themselves, that the distribs are not a part of these, and TOA, particularly in view of divorcement of the major circuits, is strictly and exclusively pro-exhib.

Further, key figures of TOA at the opening of the N. Y. conclave made it clear they were plenty riled over practices of the film companies. Alfred Starr, in his keynote address, blasted the distribs for their policies on competitive bidding. Former TOA head Ted R. Gamble also rapped them for bidding practices and warned against the use of "Movietime" as a device to up rentals.

The angry remarks directed toward the distribs doubtless should further convince Allied there's no romance between TOA and the film outfits, according to some observers.

Newsreels Back Anti-Red Stand

The industry is using to good advantage this week its own editorial avenue to the public—the newsreels. All five of the reels include in releases now in theatres a forceful declaration that Hollywood is 100% anti-Communist and bears no sympathy for individuals who have taken refuge behind the First and Fifth Amendments to refuse to answer the questions of the House Un-American Activities Committee.

Form of presentation of the declaration is hardly exciting, but effective. It was done by setting up reps of the various member organizations of the Motion Picture Industry Council in Hollywood around a large table. Chairman Allen Rivkin read to them the declaration.

Each of the newsreels has edited differently the pooled footage. Longest and most complete is Paramount's running one minute and 53 seconds. Shortest is Warner Bros., running one minute, 13 seconds. Longer version, of course, is more effective, since it also gives Rivkin an opportunity to take a swipe at the Arts, Sciences and Professions Council, which has been protesting with picketing and leaflets the recent hearings in Hollywood. MPIC topper denied that ASPC has any right to speak for any branch of the industry.

Herb.

Film Reviews

Continued from page 6

The Sea Hornet

gives vocal treatment to make them listen okay.

Cameron, indie diver, starts an investigation when his partner, James Brown, is killed while doing a job for Adele Mara. The probe turns up that the ship which Brown had been going after was a war casualty and carried the gold shipment. Throwing some red herrings in the way of Cameron's investigation are Miss Booth and her boyfriend, Jim Davis. Latter already has the gold, having managed the theft during its original sinking, and now wants the ship blown up to destroy clues.

After spending a long time on land, plot comes to a firstrate climax when Cameron and Wills, his crew man, fight it out with the heavies underwater. The gold is turned up in the deep freeze of the swank hotel operated by Davis, and Cameron finds that Miss Mara is the girl for him.

Sundry players involved all bring off their roles acceptably, in addition to those already mentioned, Richard Jaeckel, Ellen Corby, Grant Withers, William Haade and William Ching add to the generally okay effect created.

Underwater shots are interesting and Bert Glennon's camera takes care of the on-shore work nicely. Technical credits are good.

Brog.

Two Dollar Better
(SONG)

Routine programmer of the $3 sucker better.

Hollywood, Sept. 19.

Realart release of Jack Broder presentation produced and directed by Edward L. Cahn. Stars John Litel, Marie Windsor, Steve Brodie; features Barbara Logan, Robert Sherwood, Barbara Bestar, Walter Kingsford, Don Shelton. Screenplay, Howard Emmett Rogers; from his "The Far Turn"; camera, Charles Van Enger; editor, Sherman Rose; song, Jean Logan. Previewed Sept. 17, '51. Running time, 72 MINS.

John Hewitt	John Litel
Mary Slate	Marie Windsor
Rick Bowers	Steve Brodie
Nancy Hewitt	Barbara Logan
Phillip Adams	Robert Sherwood
Diane Hewitt	Barbara Bestar
Carleton Adams	Walter Kingsford
George Irwin	Don Shelton
Mrs. Irwin	Kay La Velle
Chuck Neelinger	Carl Switzer
Mrs. Adams	Isobel Randolph
Teddy	Ralph Reed
Miss Pierson	Barbara Billingsley
Chester	Ralph Hodges
Grace Sheppard	Modrien Mitchel
Ralph Sheppard	Phillip Van Zandt

This is a mild, familiar expose of the ruin facing those who succumb to the lure of the $2 bet. It is overlong at 72 minutes for the secondary market but will get by in that classification despite a slow pace and routine presentation and performances.

Produced and directed by Edward L. Cahn for Jack Broder presentation through Realart, picture takes honest, hard-working widower, John Litel, through his first bet, for fun, and the subsequent path of ruin that finds him dipping into the till of his employer, a bank, in a frantic, futile effort to get even and swear off. Story gets him killed in the end during his last, desperate attempt to win back his losses. His children are saved from disgrace when his employer nobly claims the death came while Litel was protecting company funds.

Cahn's direction is as formula as the material at hand. More effort on his part could have tied it together with a better pace. Trouping is standard, with best appearance being by Marie Wilson, a con-gal who helps to take Litel, and her boyfriend, Steve Brodie. Others are stock.

Production values are acceptable for the budget expenditure and release aims, rating good lensing from Charles Van Enger. In addition to the okay Irving Gertz music score, there is one song, "Querido," by Jean Logan.

Brog.

$54,000 Commish

Continued from page 3

tising on the basis of number of pix by which they are represented.

Thus some agencies will get 2/10ths and some 1/10th of the commission money. Production costs which must come off first are said to be nominal, but handling, placing, checking and paying off papers will come to a large amount.

Companies and films by which they are represented are: Warner Bros.—"Painting the Clouds With Sunshine" and "Streetcar Named Desire"; Paramount — "Detective Story" and "Place in the Sun"; 20th-Fox — "David & Bathsheba" and "Day the Earth Stood Still"; Universal—"Bright Victory" and "Thunder on the Hill"; RKO—"Two Tickets to Broadway" and "Blue Veil"; United Artists—"The River" and "The Well"; Metro—"Quo Vadis" and "American in Paris"; Columbia — "Saturday's Hero" and "The Mob"; Republic—"Adventures of Capt. Fabian"; Allied Artists — "The Highwayman."

Two different ad layouts are being used. One, employing cartoon figures, is captioned: "Let's Go! It's Movietime U. S. A." The other, carrying a photo of a group of people seated in a theatre, headlines over the pic: "Having a wonderful time, wish you were here," and under it: "It's Movietime U. S. A. Go to a movie today!"

Both ads also carry a small still of each of the 18 pix plugged, with copy underneath giving title, cast and a few words of description. The same two ads have been made up in both half-page and full-page size.

TOA Asks Deals

Continued from page 3

ed, will be for the film outfits to give greater voice to the field sales reps in setting licensing deals. It's figured the fieldmen are more immediately acquainted with exhib problems and economics in each area.

In line with this, it was claimed distribs refrain from taking into account money spent by the thea-treman in refurbishing his house. The gross likely will increase but so does the distributor's share, although the latter was not faced with any of the refurbishing expense.

In line with its policy, TOA refrained from taking up localized rental beefs with the distribs, instead dealt with national sales policies which were said to be plenty distasteful.

TOA-ers were riled over the continuing uptrend in competitive bidding and multiple clearances and also sought assurance the distribs would not seek to come up with devices for obtaining advanced-admission scales, it was reported.

Convention today will be given to committee reports on the assortment of problems facing exhibition, and winds up tomorrow night (Thurs.) with the customary film company presidents' dinner.

SEATTLE	Coliseum	Sept. 20
OKLAHOMA CITY	Center	Sept. 26
INDIANAPOLIS	Loew's	Sept. 26
KANSAS CITY	Midland	Sept. 26
TULSA	Orpheum	Sept. 27
WASHINGTON D.C.	Warner	
	Ambassador	Sept. 27
SALT LAKE CITY	Utah	Sept. 28
DETROIT	Palm State	Sept. 28
SPRINGFIELD MASS.	Bijou	Oct. 1
BALTIMORE	Hippodrome	Oct. 3
MIAMI	Carib	
	Miami	Oct. 3
	Miracle	
NORFOLK	Newport	
	Colley	Oct. 3
DES MOINES	Orpheum	Oct. 3
CINCINNATI	Palace	Oct. 3
PORTLAND ME.	Strand	Oct. 3
ROCHESTER	Rochester	Oct. 3
NASHVILLE	Vendome	Oct. 3
SAN ANTONIO	Aztec	Oct. 4
BOSTON	Orpheum	Oct. 4
	State	Oct. 4
MEMPHIS	State	Oct. 4
CLEVELAND	Palace	Oct. 4
HARTFORD	E. M. Loew	Oct. 5
ST. LOUIS	State	Oct. 6
PROVIDENCE	State	Oct. 7
SYRACUSE	State	Oct. 8
BUFFALO	Lafayette	Oct. 10
MINNEAPOLIS	Orpheum	Oct. 11
ST. PAUL	Orpheum	Oct. 11
LOUISVILLE	State	Oct. 11
BIRMINGHAM	Strand	Oct. 11
TOLEDO	Rivoli	Oct. 11
PHILADELPHIA	Mastbaum	Oct. 18
CHICAGO	State-Lake	Oct. 19
COLUMBUS	Ohio	Oct. 24
HOUSTON	Metropolitan	Nov. 8

SATURDAY'S HERO John DEREK · Donna REED

with Sidney BLACKMER · Alexander KNOX · Produced by RUDDY MULLER · Directed by DAVID MILLER

Clips From Film Row

NEW YORK

Claude F. Lee, recently named northeast division sales manager of Motion Picture Advertising Service holding down post of manager of national sales in addition to his other duties. He will headquarter in N. Y.

Harry H. Walders, one-time branch manager for United Artists in Chicago joined Lopert Films Distributing Corp as midwest division manager.

Republic Pictures prez Herbert J. Yates briefed eastern district managers on upcoming product at a regional sales meet held here Saturday (22).

Harold Rand named assistant tradepaper contact at 20th-Fox, replacing Richard Abrons, who resigned to attend Graduate School of Business, Columbia U. Ira Tulipan is tradepaper contact.

Hans Tiesler, who resigned as v.p. of Audio Pictures, Ltd., of Toronto last year, has joined Loucks & Norling Studios, New York as associate producer of commercial films. A veteran writer, editor and distributor, Tiesler will handle production planning and preparation of story treatments in his new berth. After leaving Audio he took an 8-month trip on a 50-foot ketch accompanied by his wife.

CHICAGO

Chicago drive-in operators, who were indicted by Federal Grand Jury this summer for alleged price-fixing, will be arraigned before Judge Barnes Nov. 5 in Chi Federal Court.

Installation of theatre-TV equipment readied at Balaban & Katz' Marbro theatre for the Saddler-Pep title bout today (Wed.). Circuit now has four theatres carrying IBC fights, with combined seating capacity of 11,400.

Balaban & Katz' TV station WBKB threw open spot availabilities to hypo "Movietime, U.S.A." bally.

Schindlers Theatre reopened last week, reducing number of idle theatres in the local exchange area to 131.

Charles H. Percy, Bell & Howell prexy, named member of University of Chicago board of trustees.

Ray Carsky, merchandising director and confectionery manager for Balaban & Katz, retires next week after 28 years of candy peddling.

Harriet Edelman, ex-Eagle Lion staffer, joined Realart as assistant booker.

SEATTLE

Sterling Theatres, operators of the city's greatest array of nabe houses, added another to its lineup this month, the Southgate. It is a 1,500-seater in the big business development north of Seattle. Dick Newton is to be manager, transferring from Roosevelt, where Bruce Windroff steps in as manager.

Evergreen Theatres district manager M. M. Mesher resigned. Wm. Thedford, assistant to prexy Frank Newman, to supervise Washington state operations in addition to other stints.

Del Larrison, manager of Paramount Theatre also to manage all of city theatres succeeding James O'Connell, resigned, as city manager.

Bob Turner, manager of Neptune, moved to downtown Fifth Avenue when O'Connell left post there as well as city manager job.

Dick Schuttle, former exploitation manager here for Metro, publishing a weekly at Boeing Aircraft.

John McKeekan, former film salesman for Eagle-Lion in Northwest, now salesman for Heins Pickle Co.

George L. De Waide, branch manager for Universal, resigned, succeeded by Don Gilan, former company salesman in L. A.

TORONTO

After 10 years in Canada with the J. Arthur Rank chain, mainly in the publicity department, Bob Lester resigned as assistant manager of the Odeon (Rank's Canadian showcase) here to take over management of the independently-owned King cinema. Latter will exhibit foreign films only. Opens soon with "This Woman Is Mine," Italian film.

During 1950, Canada's film houses grossed an all-time high, with an 8% increase over the previous high of 1949, according to latest computed figures of the Dominion Bureau of Statistics. Take for 1950 was $86,400,000 compared with total of $79,853,00 for previous year. Amusement taxes turned into Federal coffers for 1950 totalled $11,900,000 against previous year's $12,862,000, this accounted for by Government's reduction of tax from 20% to 15%.

ST. LOUIS

Mrs. Hazel Hildebrand sold her Algerian Theatre in Risco, Mo., to W. C. Thompson, Jr. of same town.

Trueman H. Putz, Cape Girardeau, Mo., purchased the Hartner in Illmo, Mo., from O. W. and W. D. Hartner. Putz formerly was a projectionist in Cape Girardeau.

Lynn Barker shuttered his Joy, a 225-seater, Witt, Ill., for indefinite period.

J. S. Fox and B. Temborius relighted their Vogue, a 400-seater, Palestine, Ill., dark since last July when fire damaged the booth. House has been completely face-lifted.

Dave Jobes, publicity manager for Kerasotes Theatres, Springfield, Ill., discharged from the Rochester, Minn., Mayo Clinic after a thorough checkup.

SALT LAKE CITY

Cinema Art Theatre sold by Gordon Crowe to Phillip S. Guss. It is only foreign picture house here.

Current wave of hoodlumism by juveniles prompted a crackdown by police on theatres admitting children to night shows. Local ordinance forbids children under 16 from attending after 8:30 p.m., and police chief L. C. Crowther says his men will see that the law is strictly enforced.

PITTSBURGH

Bill Zeller, manager of J. P. Harris Theatre, transferred to company's main office as associate of Ken Hoel in ad-publicity department. Al Brevak, Hoel's former assistant, resigned to join Walker-Downing agency. Sam DeFazio moves back downtown again from the Liberty to pilot Harris key house and Les Bowser takes over managerial post at Liberty.

Jack Tiernan, formerly with RKO Theatres in Grand Rapids, is new manager of the Manos in Jeannette, Pa.

J. Kenneth (Robbie) Robertson, who managed three WB houses in State College, Pa., from 1935 to 1939, appointed comptroller of Trinity College in Hartford, Conn.

Stanley Dudelson, former RKO salesman here, appointed general manager of Bernstein circuit in Michigan.

James Heitzenrether, manager of the Regent in Reynoldsville, called up by Army. Mrs. Katherine Edmiston, cashier, named temporary manager.

Midstate circuit named Larena Sherkel, widow of George Sherkel, who died several months ago, manager at Houtzdale.

PHILADELPHIA

Lou Formato, branch manager of Metro who recently underwent an appendectomy, due back at exchange this week.

Auditorium Theatre leased to blind evangelist Robert Fraser. It was one of town's first film houses.

Warners staging preliminaries of "Miss Sepia Philadelphia" contest at Leader Theatre in West Philly.

Esther Muchnick left Warner Bros. ad department after 10 years to join Dave Lodge's billposting organization.

Patti Page and Guy Mitchell will head stage show booked for Mastbaum, Oct. 11.

20th-Fox has been selling product away to rival circuits. Current first-run alignment finds its pix, "People Will Talk" at William Goldman's Randolph Theatre and "Journey Into Light" at Warner's Mastbaum. "David and Bathsheba" is in its fourth week at the Fox.

Stanley Warner sold its Parker, Harrowgate and Villa Theatres to an undisclosed buyer.

Warner's is using first-run managers to do guest shots on local radio and TV programs to plug product at the deluxers.

Mont'l Loaded With H.O.s; 'Boy' 15G, 'David' 18G, 2d

Montreal, Sept. 25.

"Teresa" at Palace is only newcomer and doing big. "That's My Boy" at Capitol and "Bathsheba" at Orpheum in second stanzas still are strong. Ace holdover, however, is "Show Boat," still smash at Loew's.

Estimates for This Week

Palace (C-T) (2,262; 34-60) — "Teresa" (M-G). Big $16,000. Last week "Lady and Law" (M-G), $12,000.

Capitol (C-T) (2,412; 34-60) — "That's My Boy" (Par) (2d wk). Held at $15,000. Last week, hefty $19,000.

Princess (C-T) (2,131; 34-60) — "Sunnyside of Street" (Col) (2d wk). Off to $10,000. Last week, oke $15,000.

Loew's (C-T) (2,855; 40-65) — "Show Boat" (M-G) (2d wk). Still smash at $26,000. Last week, $29,000.

Imperial (C-T) (1,839; 34-60) — "Great Caruso" (M-G) (2d wk) (2d run) and "Fall In" (M-G) (2d wk). Continues good at $9,000. Last week, $10,000.

Orpheum (C-T) (1,048; 34-60) — "David and Bathsheba" (20th) (2d wk). Big $18,000. Last week, $23,000.

BOSTON

(Continued from page 8)

(2d wk). Nifty $8,000 after solid $11,500 for first.

Memorial (RKO) (3,500; 40-85) — "His Kind of Woman" (RKO) and "Interrupted Journey" (Indie). Good $18,000. Last week, "Flying Leathernecks" (RKO) and "Big Gusher" (Col) (3d wk), fast $12,000 in 8 days.

Metropolitan (NET) (4,367; 40-85) — "Here Comes Groom" (Par) and "Man With My Face" (UA) (2d wk). Neat $16,000 after $22,000 for first.

Orpheum (Loew) (3,000; 40-85) — "Angels in Outfield" (M-G) and "No Questions Asked" (M-G). Only fair $13,000. Last week, "Ran All Way" (UA) and "Law and Lady" (M-G), $14,000.

Paramount (NET) (1,700; 85-$1.25) — "David and Bathsheba" (20th) (2d wk). Nifty $20,000 following smash $26,500 for first.

State (Loew) (3,500; 40-85) — "Angels in Outfield" (M-G) and "No Questions Asked" (M-G). NSG $8,000 or near. Last week, "Ran All Way" (UA) and "Law and Lady" (M-G), $9,000.

PITTSBURGH

(Continued from page 8)

Laine onstage. Huge $31,000 but under Laine's old record of 2 years ago. Last week, "Angels in Outfield" (M-G), $11,000.

Stanley (WB) (3,800; 50-85) — "That's My Boy" (Par). Best in long time, big $18,000. Last week, "Force of Arms" (WB) and fight pix, $11,000.

Warner (WB) (2,000; 50-85) — "Tomorrow Another Day" (WB). So-so $7,500. Last week, "Flying Leathernecks" (RKO) (m.o.), $4,000.

Picture Grosses

PORTLAND, ORE.

(Continued from page 9)

1,900" (Indie) (2d wk). Fast $1,600. Last week, $2,000.

Mayfair (Parker) (1,500; 65-90) — "Flying Leathernecks" (RKO) and "Outlaw Brother" (UA) (m.o.). Big $6,500 or over. Last week, "Frogmen" (20th) and "As Young As Feel" (20th) (m.o.), $4,700.

Oriental (Evergreen) (2,000; 65-90) — "Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono), day-date with Orpheum. Hot $7,500. Last week, "Flying Leathernecks" (RKO) and "Outlaw Brother" (UA), $6,500.

Orpheum (Evergreen) (1,750; 65-90) — "Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono) also Oriental. Terrific $10,500. Last week "Disk Jockey" (Mono) and "American Spy" (Mono), $7,500.

Paramount (Evergreen) (3,400; 65-90) — "Saturday's Hero" (Col) and "Sunnyside Street" (Col). Oke $9,000 or less. Last week, "Flying Leathernecks" (RKO) and "Outlaw Brother" (UA), $17,000.

United Artists (Parker) (890; 65-90) — "Angels in Outfield" (M-G) (2d wk). So-so $2,500 in 4 days. Last week, $8,400.

'David' New Record In Denver, 25G; 'Hill' 19G

Denver, Sept. 25.

"David and Bathsheba" is packing the Paramount current to record gross, and is holding over. "Rhubarb" is doing so well at Denham it will hold another round. "Meet Me After Show" shapes fine at Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Thunder on Hill" (U) and "Stand Up, Sing" (Rep), day-date with Tabor, Webber. Good $8,000. Last week, "Guy Who Came Back" (20th) and "Tomorrow Another Day" (WB), $6,000.

Broadway (Wolfberg) (1,500; 40-80) — "Night Into Morning" (M-G). Fair $7,000. Last week, "Flying Leathernecks" (RKO) (3d wk), $7,000.

Denham (Cockrill) (1,750; 40-80) — "Rhubarb" (Par). Nice $12,000. Holds. Last week, "Here Comes Groom" (Par) (3d wk), $10,500.

Denver (Fox) (2,525; 40-80) — "Meet After Show" (20th) and "Pardon My French" (UA), day-date with Esquire. Fine $16,000. Last week, "Jim Thorpe" (WB) and "Fugitive Lady" (Rep), $14,500.

Esquire (Fox) (742; 40-80) — "Meet After Show" (20th) and "Pardon French" (UA), also Denver. Big $4,000. Last week, "Jim Thorpe" (WB) and "Fugitive Lady" (Rep), $2,700.

Orpheum (RKO) (2,600; 40-80) — "Angels in Outfield" (M-G) and "Indian Territory" (Col). Fairish $12,000. Last week, "Mark of Renegade" (U) and "Tall Target" (M-G), $12,500.

Paramount (Fox) (2,200; 55-$1.20) — "David and Bathsheba" (20th). Record $25,000. Holding. Last week, "Pickup" (Col) and "Never Trust Gambler" (Col), fair $7,500.

Rialto (Fox) (878; 40-80) — "Five" (Col) and "Kid From Amarillo" (Col). Good $3,500. Last week, on moveover.

Tabor (Fox) (1,967; 40-80) — "Thunder on Hill" (U) and "Stand Up, Sing" (Rep), also Aladdin, Webber. Good $7,000. Last week, "Guy Who Came Back" (20th) and "Tomorrow Another Day" (WB), $5,500.

Webber (Fox) (750; 40-80) — "Thunder on Hill" (U) and "Stand Up, Sing" (Rep), also Aladdin, Tabor. Nice $4,000. Last week, "Guy Who Came Back" (20th) and "Tomorrow Another Day" (WB), $3,000.

'GROOM' GOOD $14,000, MPLS.; 'CHRISTY' OK 7G

Minneapolis, Sept. 25.

Boxoffice doldrums are back again to a great extent this session with bad weather no help. However, at least one newcomer, "Here Comes Groom," is getting up some steam at Radio City. Looking okay is "Little Egypt" at the Gopher. It's fourth week for "David and Bathsheba" at Century.

Estimates for This Week

Century (Par) (1,600; 74-$1.20) — "David and Bathsheba" (20th) (4th wk). Although last week was announced as the last, it was held again. Okay $5,000. Last week, $8,000.

Gopher (Berger) (1,000; 50-76) — "Little Egypt" (U). Well liked but looks only okay $4,000. Last week, "The Strip" (M-G), $4,200.

Lyric (Par) (1,000; 50-76) — "Short Grass" (Mono) and "Let's Go Navy" (Mono). Mild $3,000. Last week, "Basketball Fix" (Indie) and "Two Dollar Better" (Indie), $2,500.

Radio City (Par) (4,000; 50-76) — "Here Comes Groom" (Par). Copping accolades and benefiting from critic praise. Gets telecast of Pep-Saddler fight Wednesday night, with scale raised to $1.80, as added attraction to coax more coin. Good $14,000. Last week, "Belvedere Rings Bell" (20th), $11,000.

RKO-Orpheum (RKO) (2,800; 40-76) — "Mask of Avenger" (Col) and "Never Trust a Gambler" (Col). Light $6,000. Last week, "Force of Arms" (WB) and fight pix, $9,000.

RKO-Pan (RKO) (1,600; 40-76) — "Five" (Col) and "Suicide Attack" (Indie). Anemic $4,000. Last week, "Native Son" (Indie), and "Hurricane Island" (Col) plus fight pix, good $7,500 in 9 days.

State (Par) (2,300; 50-76) — "Millionaire for Christy" (20th). Okay $7,000. Last week, "People Against O'Hara" (M-G), $7,000.

World (Mann) (400; 50-80) — "Belvedere Rings Bell" (20th) (m.o.). Moderate $2,500. Last week, "Tony Draws Horse" (Indie) (2d wk), $2,300.

SEATTLE

(Continued from page 8)

Jockey" (Mono) and "American Spy" (Mono), $7,600.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Rhubarb" (Par) and "Corky" (Col) (2d wk-5 days). Good $6,500 after $9,700 last week.

Liberty (Hamrick) (1,600; 65-90) — "Little Egypt" (U) and "Pistol Harvest" (RKO). Mild $6,000. Last week, "Happy Go Lovely" (RKO) and "Underground Spy" (Rep), $7,800.

Music Hall (Hamrick) (2,282; 65-90) — "Thunder on Hill" (U). Modest $6,500. Last week, "Angels in Outfield" (M-G) and "Tale of Navajos" (M-G), $6,400.

Orpheum (Hamprick) (2,500; 65-90) — "Flying Leathernecks" (RKO) and "Try and Get Me" (UA). Great $14,000 for John Wayne starrer. Last week, "Jim Thorpe" (WB) and "Ft. Dodge Stampede" (Rep) (2d wk-6 days), $5,000.

Palomar (Sterling) (1,350; 75-$1.50) — "Kind Lady" (M-G) (2d run) plus Latin Quarter Revue onstage. Big $14,000. Last week "Belvedere Rings Bell" (20th) (2d run), moderate $2,900 at 70c top.

Paramount (Evergreen) (3,040; 65-90) — "His Kind of Woman" (RKO) and "Hurricane Island" (Col). Fine $12,000 or near. Last week, "Here Comes Groom" (Par) and "Guy Came Back" (20th) (3d wk), $8,000.

New York Theatres

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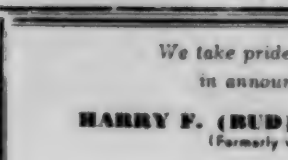

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RADIO BACK INTO THE BIGTIME

Drama Tops Program Categories In TV, Snaring New Bankrollers

Dramatic stanzas are proving themselves the most reliable commodity on video, with the result that more and more bankrollers are putting their coin into this form of TV programming.

At the end of last month, according to the latest A. C. Nielsen data, dramatics was the highest-rated program category. General drama shows averaged a 20.7, mysteries a 22.5 and situation comedies a 21.9. That compares with 19.8 for westerns and 9.8 for other kid shows, 17.2 for comedy-variety and 15.9 for music-variety; 16.0 for quizzes, 15.1 for sports and 9.4 for music. Average rating for all evening shows was 17.

Of the 94 evening shows on the networks, 12 were general dramas, 15 were whodunits and four were situation comedies. Interestingly the dramas also got the widest coverage, indicating that more stations were willing to clear time for this kind of fare.

Audience reception of dramatic material is so good that daytime variety shows, such as Kate Smith on NBC-TV and Frances Langford-Don Ameche on ABC-TV, include daily dramatic segments. Ranks of the enacted shows is growing, with new entries in the field this season including the big-league "Celanese Playwrights Theatre," "Amazing Mr. Malone," "Mr. District Attorney," "Crime Syndicated," "Young Mr. Bobbin," "Charlie Wild, Private Detective" and "Mystery Theatre."

That's in addition to established vidramatics, such as "Philco Television Playhouse," "Studio One," "Armstrong Circle Theatre," "Kraft TV Theatre," Somerset Maugham Theatre," "Fireside Theatre," etc., and a large number of whodunits and situation comedies.

Agencies point out that drama does particularly well in big cities with a more sophisticated audience while the varieties make a relatively better showing in rural areas and small towns. However the big cities have the bulk of viewers, which makes teleplays good buys. As in radio, mysteries particularly provide a high rating in relation to budget.

Old Curiosity Shop

Office of Ted Mack, emcee of the "Original Amateur Hour," has perhaps the greatest collection of curios and mementos in New York City. They represent gifts from the various cities throughout the country saluted by Mack on the programs, and virtually run the gamut of every conceivable product identified with the various communities.

Last week Mack received the "topper" of them all when, in connection with his last Thursday's radio salute of San Antonio, the Texans flew in a five-month, pure-bred Palomino horse.

Coke Sets Lanza For NBC Series

Mario Lanza, who has been filling in for Coca-Cola as Edgar Bergen's summer replacement, gets his own half-hour nighttime radio slot next month. When Bergen returns to his Sunday at 8 period, Lanza moves over to NBC, going into the Monday night at 10 period.

Lanza program will be taped and originate on the Coast. Pacting of Coca-Cola follows by several days NBC's announcement of its $5,000,000 in new billings, including the switchover of a brace of Colgate daytime shows from CBS and the signing of Philip Morris for an Eddie Cantor program.

SHOUSE'S FREE TIME POLICY FOR POLITICOS

Cincinnati, Sept. 25.

Maintaining neutrality in Cincy's hot councilmanic election campaign, WLW-TV is dividing 14 periods of free time among the two contending parties. Offer was extended by James D. Shouse, chairman of Crosley's board. Times offered include seven periods on Saturdays, 6:15 to 6:30 p. m., and a like number on Sundays, 1:30 to 1:45 p. m.

Shouse, in his bid to the Republican and Charter ticket leaders, said: "It is our considered judgment that the public is entitled to a complete presentation of the issues involved and should not be dependent for this knowledge solely on the amount of funds available for the purchase of television."

Webs Vs. Stations Tug o' War Ties Sponsors in Knots

Growing practice of television stations of knocking off network shows to cash in on local bankrolling deals, where the "take" is considerably heavier, is developing into a tug-o'-war between networks and affiliates, with national sponsors in the middle.

Newest impasse has developed between Old Gold, NBC and the web's Kansas City affiliate, WDAF-TV, which served notice that it is knocking off the "Original Amateur Hour" to make way for a fall football schedule. Station has agreed to carry the show on a delayed basis via kine. But OG, resenting the live pickup brush, says no dice and that the station either take it Tuesday night on a permanent live basis or not at all. Hassle as of this week remained unsettled.

Only the week before, WBAL-TV, Baltimore, had notified NBC that it was dropping "Original Amateur Hour" in order to fulfill its public service obligations. Deal has since been in the works for WAAM to pick it up, but the latter station wants it on its regular card rate that applies to its DuMont show pickups — 43½%. NBC is dickering for a 25% rate basis, same as applies to WBAL-TV.

BOOMING SALES MARK 'RE-BIRTH'

By GEORGE ROSEN

NBC's pacting of $5,000,000 in radio billings in one fell swoop last week, simultaneously with the announcement that the Mutual network had effected a wedding with Metro for use of its fabulous stable of stars and properties, via its plattered MGM Radio Attractions, accents the re-emergence of radio as a whole as a dominant medium and facet of show business.

Only six months ago even the most stalwart of radio adherents were willing to write radio off in the face of the TV commercial upbeat and video's irresistible lure for sponsors. Radio, particularly the networks, was getting it from all sides, with advertisers frantically demanding—and getting—reductions in the rate structure.

Last week's double-pronged two-network maneuvering, however, climaxed a succession of radio counter-thrusts over the past two months which reestablished the medium as one to be reckoned with.

For long, many within the industry have been bemoaning the fact that 25 years of continuing progress was going down the drain to make way for the more glamorous TV upstart. But the manner in which the broadcasters as a whole have been slugging back in recent months, even in the face of intra-industry bickering and jockeying for position, adds up to perhaps the major success story of the year in show business and advertising.

Today the signs of the "radio rebirth" are unmistakable. The independent stations report booming biz, gearing their operations for healthy fall and winter commercial melons. Oddly enough, the upbeat is particularly pronounced in New York, the nation's No. 1 TV market. The optimism pervading WNEW, WMGM, WINS, WOV, WHOM, WLIB, WMCA and their sister Gotham indies is almost a throwback to the days when video was still a threat instead of a reality.

Bullish Networks

The major networks—NBC, CBS, ABC and Mutual—are equally bullish. The advent of video has meant re-patterning and re-tooling for the future; in recent months there have been unprecedented upheavals in the devising of new sales techniques; perhaps never before in industry annals has there been

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Army Sets 'Cold War' NBC Series; Coke First of Rotating Sponsors

Washington, Sept. 25.

Coca-Cola will pick up the tab for the first program of the new All-Services one-hour Sunday radio show on NBC, "This Is America's Hour," being readied to begin in four or five weeks by the Army Show, a "cold war" counterpart of World War II "The Army Hour" will carry pickups of Army, Navy, Marines and Air Force in action and training, all over the world. Series is under the direction of Col. Ed Kirby, chief of the Radio-TV Branch, Army Public Relations.

New gimmick in public service series is its availability for sponsorship on a rotation basis per show. Program is being heralded as "a new opportunity for radio" and for institutional sponsors to participate in dramatization of the nation's defense effort.

Format provides for a big name emcee for each show to help put over theme of series, the seriousness of problems involved in cold war.

Move is another in the concerted efforts of the networks in general to attract new clients through a re-patterning of the sales structure.

Berle Still Tops 'Em

Milton Berle, despite the new competition facing him this season from the other networks, preemed his "Texaco Star Theatre" on NBC-TV last Tuesday night (18) with the power he's shown for years. According to a special seven-city check conducted for NBC by the American Research Bureau, Berle's first show of the new season pulled a 54.4, which about pars his average of last year.

ARB said that Berle screened 65.4% of the sets in use, for an 83% share of audience during his hour stint.

All Webs Slugging Away to Chip Off Berle's Top Rating

DuMont web pulled a fast one on CBS this week by pacting with a sponsor for the Tuesday night at 8:30 period and then setting out to clear time on most available stations throughout the country. Fact that DuMont got in first with a sponsor means that CBS will encounter considerable difficulty in lining up stations, especially in two-station markets, for its upcoming Frank Sinatra show. (Most of the single-station markets, of course, are committed for Milton Berle's "Texaco Star Theatre" on NBC.)

With Curtis Publications having bought the Tuesday night period this week on the DuMont web, Berle's "Texaco Star Theatre" on NBC-TV will face competition on all three major networks. Mogen - David Wines currently bankrolls "Charlie Wild, Private Eye" on ABC-TV Tuesdays at 8, and CBS is slated to preem its hour-long Frank Sinatra show early next month in the Tuesday 8 to 9 period.

Curtis, which has had several spot campaigns previously on TV, pacted with DuMont for a new panel quiz show from Washington.

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CBS Signs 10-Yr. 'Quiz Kids' Pact

The Louis G. Cowan organization, which owns and packages the "Quiz Kids" on radio and TV, has negotiated a deal with CBS whereby the network takes over the property for a 10-year period. "Quiz Kids" has been riding the NBC airlanes for years, with Miles Labs (Alka-Seltzer) as a 13-year sponsor. Latter recently announced cancellation of the stanza to buy an alternate week of "One Man's Family" on NBC-TV.

Under terms of the deal, the Cowan office is guaranteed $5,000 a week, or $2,500,000 over the 10-year stretch, on a sponsorship basis, and half that amount should the show go sustaining. Tentative client is currently set for CBS.

Chesterfield May Take Thurs. Half-Hour If Ford Cuts James Melton Show

Chesterfield cigarets reportedly will buy the half-hour Thursday nights on NBC-TV which may be dropped by Ford's James Melton show, but Ford has still not decided finally whether it wants to trim its program from a full hour to 30 minutes. Since Ford re-signed for 13 additional weeks only last week, final dispensation of the time probably will not be made until December.

Chesterfield, if it gets the time, will probably put in a comedy series with rotating stars, similar to its Sunday night at 7 half-hour, which preems Oct. 14 with Bob Hope as the lead-off comic. On that series, Hope will do three shows out of each 13, Jerry Lester will do five and Fred Allen will do four. Final program in each cycle hasn't been assigned to an NBC comic.

NBC and 25 Years of Progress

The National Broadcasting Co.'s 25th anniversary, which is partially mirrored in this special Silver Jubilee edition, strongly reflects the shape of things to come in show business. It reflects a vaster amusement industry than was ever envisioned in the heyday of vaudeville, during the upsurge of the picture business, the fabulous heights struck by commercial radio, and now television.

Most certainly, each step has been a giant stride forward. There were periodic hurdles but once the adjustment was achieved the forward pace always carried show business to greater heights. The historical milestones are familiar to those attuned to the entertainment industry.

What is cause for optimism is that each forward step has engulfed increasingly larger segments of the public—that is, the ultimate consumer. In the final analysis, it is they who make possible these economic advances.

TV illustrates anew the periodic hurdles when an important transition must be made. Right now, it's the current tussle between Hollywood and video. The mating of the two has been blueprinted, but the courtship has been rugged. That was also true in the shift from vaudeville to pictures, and later with the talkers and radio.

Transcending all this, at all times, was the knowledge that the sphere of show biz influence had been constantly enlarged. No longer was it a case of the big cities dominating popular amusement with the purveying of chain-booked vaudeville; in one fell swoop the lush Hollywood films made Zanesville, Ohio, as privy to film glamor as the tonier public on Broadway. Radio percolated to the sheepherders of Montana and the kranaries of Manitoba even more penetratingly.

The evolution has been steady for the last 25 years—that rich show biz segment in which NBC grew up and became a symbol of show biz prosperity.

The severest critic today is a twist of the wrist. It is this dial selectivity, in both radio and TV, which has spiraled values upwards. Sponsors can't risk being tuned out. And so talent values have pyramided. Shows must be bigtune every time out as the public becomes increasingly conditioned to quality. If it's unusual quality, they'll pay for it just as willingly at a boxoffice.

Technological progress in show business has pyramided public interest in amusements. Audiences today are hep—perhaps too much so. However, the more they become exposed to quality entertainment, purveyed to them at its scientific best, the more it means that they will continue to remain interested in show business.

The show still remains the thing, as it did in the era of the Elizabethan strollers and mountebanks. It's only that audiences today are vaster because they're wired for sound. Of course, you can also kill 'em quicker that way. *Abel.*

HEARST RADIO NAMES TONY PROVOST VEEPEE

D. L. (Tony) Provost, business manager of WBAL, Baltimore, and acting head of Hearst Radio, was elected as a director and vice-president of HR at a meeting held last week in New York.

Provost succeeds the late Tom Brooks, who died of a heart attack several months ago.

Uncle Sam May Stop Buying AM-TV For While Till Congress Cools Off

Washington, Sept. 25.

With Congressional ire aroused, it's likely that Uncle Sam will stop buying time and talent for radio or TV programs for some time to come. The idea of the government sponsoring Frankie Laine or Bill Stern to stimulate Army or Air Force enlistments seems wrong somehow to the legislators, although there doesn't appear to be any opposition to spending taxpayers' money for advertising space for the same purpose.

The Congressional attitude was shown Saturday (22) when Sen Joseph C. O'Mahoney (D., Wyo.) and Sen. Homer E. Ferguson (R., Mich.) announced they would ask the Senate-House conference committee on the military appropriations bill to block plans of the Army and Air Force to spend $988,000 for NBC and CBS programs this fall to promote recruitments. The NBC program is for a Friday night 26-week series starring Stern interviewing celebrities in the sports field. The CBS series stars Laine.

O'Mahoney, who is chairman of the subcommittee which held hearings on the 1951-52 fiscal year appropriations for the Defense Dept., said that plans for the sponsored programs were not divulged to his committee when it considered a $16,000,000 request from the military for public relations. The Senate allowed the military $10,000,000.

Then Senator got interested in the Army plans to use radio, along with other media, to promote enlistments, after Sen. George D. Aiken (R., Vt.) told the solons recently he opposed an Army expenditure of $150,000 early this year for a 13-week series of a radio mystery, "The Shadow," on the Mutual network. Aiken also objected to the Treasury Dept. hiring Sammy Kaye's orchestra for radio programs to sell bonds.

Situation recalls a concerted campaign by the National Assn. of Broadcasters in 1944 to prod Ruthrauff & Ryan, ad agency, into diverting part of a $5,000,000 War Dept. advertising fund for WAC recruiting to radio. At the time radio was giving plenty of time free to WAC, under OWI allocation plans, and War Dept. expected continuance of donations from radio while buying space from newspapers and other media. However, pressure by NAB, with OWI joining in to protect its station relations, resulted in radio getting a bite of the WAC advertising budget.

Peeve to the Girls

Attitude of Otto Preminger, film and legit producer-director, on NBC-TV's "Leave It to the Girls" Sunday (23) brought a flood of protesting phone calls. Web's night operations desk got 88 calls scoring Preminger's "rudeness to the girls" and an additional number of overflow protests were taken by other NBC departments. Calls started coming in five minutes after the airer's start.

What provoked the viewers and the panel was Preminger's use of the horn, which is the instrument given the male guest when he wants to interrupt the four femme participants. They complained that the male rep was blowing the horn continuously "like an air raid warning" and not giving the distaffers (including regulars Florence Pritchett, Robin Chandler and Eloise McElhone) a chance to speak. Finally, femcee Maggi McNellis took the trumpet away from Preminger. Latter presumably was under the impression that taking a sharp offensive against the gals would spark the proceedings.

Interestingly, a large number of protest calls came from men, including one from GIs at Fort Dix, N. J.

Chevrolet Pacts Dinah for Video

Long-pending deal for Dinah Shore's first regularly-scheduled television show was finalized this week, when Chevrolet pacted with NBC-TV to sponsor the singer Tuesdays and Thursdays in the 7:30 to 7:45 p.m. period. Procter & Gamble, meanwhile, picked up that time slot Mondays, Wednesdays and Fridays but has not yet decided on a show.

Two series will replace Roberta Quinlan's "Mohawk Showroom," now in Mondays, Wednesdays and Fridays, and John Conte's "Little Show," bankrolled by Van Camp Tuesdays and Thursdays. Latter two programs will wind up their current 13-week cycles, which means that Miss Shore and the P&G show won't preem until the week of Nov. 27. Van Camp originally had optioned the time for Miss Shore, but bowed out over dissatisfaction with the number of stations which NBC was able to clear.

Miss Shore's programs will originate in Hollywood and be beamed on the new micro-relay to the full NBC web. Origination site of the P&G show, of course, will depend on what the show is.

Ted Mills' CBS Pact; Exits Chi

Another major TV standby has deserted Chicago for the more lush video fields of New York. He's Ted Mills, producer of the "Garroway At Large" show (currently minus a time slot or sponsor), and NBC's midwest production manager.

Mills is negotiating a deal to move into CBS on an executive producer level, with the proposed Andre Kostelanetz Sunday afternoon musical TV show as his initial assignment. It's slated for a Coca-Cola sponsorship, although finalization of the deal awaits completion of Mills' audition kine.

Shift of Mills to the east practically decimates Chi's top level TV production chieftains (with one or two exceptions). In contrast, a year ago it was anticipated that Chi was headed for a renaissance as a key production center.

BOB HAWK'S $1,000,000 CBS-AM GUARANTEE

Hollywood, Sept. 25.

Camel cigarets this week renewed its option on the Bob Hawk show on CBS radio for another three years, which will return Hawk more than $1,000,000 until 1954. New pact gives the quizmaster sole approval rights on all material used on his Monday night show, as well as non-exclusivity for the first time for both radio and television. As a result, Hawk is now permitted to do another show for another sponsor or network, so long as he doesn't work for a competing ciggie firm.

Other clauses guarantee Hawk a firm 39 weeks of work each year. He is now in his 10th year on radio for Camels and is also sighting his 25th anni in broadcasting, which occurs early next summer. Execs of both CBS and Camels, meanwhile, point to the new pact as further evidence of their faith in radio's selling power.

Hawk has no immediate plans for TV, but is preparing a program titled "Win, Lose or Draw," which he'll enter for video as soon as he thinks the time is right.

Milwaukee Set Upbeat

Milwaukee, Sept. 25.

Tele set circulation within WTMJ-TV's beaming area in this single station market is up now to 257,607, according to the station's latest tally.

Set sales during August totaled 6,218.

Dorothy & Dick Spreading Out to Evenings on WOR

Dorothy and Dick Kollmar, breakfast gabbers on WOR, N. Y., are getting additional time on the outlet. They'll take on a new quarter-hour cross-the-board evening program on goings-on about N. Y. in a couple of weeks.

Additionally, Kollmar replaces Warren Hull on "Behind the Story," also on WOR.

Leslie Harris In Shift to Colgate As AM-TV Chief

Leslie Harris, national program director of NBC radio, will move over to Colgate as director of radio and television. He'll make the shift about Oct. 15.

Move is seen as start of a trend of big bankrollers (Colgate spends about $20,000,000 annually in AM and TV and is the second largest advertiser in the two media) to grab off some key agency and network trained personnel to supervise their broadcast activities. It's figured that TV is such a complex field that the advertisers want experienced men in their own shops who know the workings of webs and agencies and will be able to work with them.

Harris, before joining NBC two years ago, was director of radio for Benton & Bowles, where he developed half a dozen shows for Procter & Gamble, such as "Rosemary," "Glamor Manor," "Perry Mason" and "When a Girl Marries." Prior to his B&B post, Harris was with CBS. At NBC he was instrumental in bringing several shows to the chain, including "Dragnet," "Texas Rangers," etc.

NBC Gets Audio Of CBS-TV Show

NBC and CBS will indulge in an odd bit of cooperation starting Oct. 15, when "Strike It Rich" moves from the CBS radio web to NBC. Video version of "Strike It" remains as a cross-the-board feature on CBS, and the audio soundtrack of the TV show is to be taped for a playback the following day on NBC radio.

CBS-TV airs "Strike It" from 11:30 a.m. to noon, which made possible use of the audio portion later the same day on CBS-AM, where the show had been offered in the 4 to 4:30 p.m. slot. NBC, however, has scheduled it from 11 to 11:30 a.m. Monday through Friday, which makes necessary the AM playback the day following the TV show. Wednesday night half-hour video show will continue on CBS, at 9 p.m., with Colgate continuing to bankroll all three series.

Show is packaged by Walt Framer, who said this week that he'll continue to handle all three programs with a production staff of only eight persons.

NBC EYES BARRY GRAY, MIDNITE SIMULCAST

RCA's Manie Sacks is interested in Barry Gray, the midnight disk jockey-commentator over WMCA, for a possible AM and TV origination from Chandler's, a N. Y. bistro. Main hitch is Gray's commitment to indie station WMCA.

NBC idea would be to permit Gray the same al fresco, open-discussion programming, on possible simulcast, and thus give NBC-TV a late-hour added income, either for local or network operation.

The plan is still in the talk stage.

Making Teepee

Among the RCA color demonstration viewers last week were many Supreme Court justices, from various states, invited to New York by the Rockefeller Foundation.

The Oklahoma chief justice told RCA President Frank M. Folsom that he "knows an Indian chief by the name of Frank Folsom," and was he any relation. RCA's Folsom didn't argue the point and said, "He must be a cousin."

Bill Lewis' K & E Ascendancy

Continuing state of flux among the ad agencies as they gear themselves to the new "TV economy" and swift-changing patterns, cuing wholesale personnel shifts and administrative upheavals in recent weeks, has been highlighted in the past few days by some key appointments.

Latest maneuver finds William B. Lewis moving into the presidency at Kenyon & Eckhardt agency—thus indicating a major thrust toward radio-television billings in view of Lewis' broadcasting background extending back to 1936, when he was program veepee for CBS. He joined K&E in 1944 as radio veepee and member of the Plans Board, later administering the Ford and Lincoln accounts.

Lewis succeeds Dwight M. Mills, who was elected chairman of the agency's executive committee. Under the new alignment, Edwin Cox, senior vice-prexy, takes over full responsibility for the agency's creative and professional services.

In other agency realignments, Robert Hayes, former president of the now defunct Duane Jones agency, joins Doherty, Clifford & Shenfield as a veepee. At Foote, Cone & Belding, where a complete administrative overhaul was effected recently, Luis G. Dillon bows out as executive veepee of the agency's International Division. Also, Benton & Bowles has named Alfred Stanford as a veepee and head of its review plans board. He moves over from the N. Y. Herald Tribune.

American Research Foundation In Revamp; May Probe AM-TV Picture

Among the important decisions made at the Assn. of National Advertisers annual meeting is the reconstitution of the Advertising Research Foundation. ARF board chairman H. M. Warren will announce this afternoon that the foundation, at present jointly sponsored by ANA and the American Assn. of Advertising Agencies, will be reorganized as a tripartite body with media, as well as advertisers and agencies, able to join individually.

ARF's proposed expansion of services may have an effect on the industry if it goes into studies of radio and television. Body plans to expand services to supervise the conduct of research studies, appraise media research reports, make its advisory facilities available to media subscribers, supervise media studies and further scientific ad practices via research.

Foundation has already conducted $1,500,000 worth of studies on newspapers, business papers, car cards, farm publications and magazines, but hasn't ever delved into AM or TV. Reason is that it hasn't had the coin and didn't get contributions to make similar studies to those which other media groups paid for.

There has been some talk of ARF taking over supervision of a comparison of audience measurement services in broadcasting, if it could secure the funds. Such a study was proposed by the Special Test Survey Committee, which earlier this year made a report on the

(Continued on page 123)

Dana Dinery Show Set By Canada Dry on WJZ-TV

Canada Dry has bought "Dining Out With Dana," starring Robert W. Dana, restaurant editor of the N. Y. World-Telegram & Sun, to run on WJZ-TV, N. Y., on alternate Tuesdays. Show kicks off Oct. 16 at 7:15-7:30 p.m.

'Big Show' Scores In Paris Version

Paris, Sept. 23.

NBC's "Big Show" had its second European origination when it aired from the Empire Theatre here last night (Mon.). While newspaper reviews and reports from French radio listeners aren't in yet, the show scored a socko success if the reaction of the studio audience was any indication.

Part of the 90-minute program was aired on the Light Program portion of Radio Diffusion Francaise. French system could broadcast only part of the show, since it had previous commitments for air time. But the audience, filling the 2,200-seat Empire to capacity, applauded lustily throughout. French liked particularly the tasteful tribute paid to the late Louis Jouvet by femcee Tallulah Bankhead and the rest of the "Big Show" cast.

Pre-broadcast interest in the program was heightened by the opening of the Medical Congress here, which will see the first demonstrations in France of the CBS color television system. Equipment is being brought from Germany, where it was used by the Economic Cooperation Administration for the recent Berlin youth rally, for demonstration in surgical operations during the Congress. Two events occurring at the same time are making the French more conscious of American show biz than they've been for some time.

In addition to Miss Bankhead, the "Big Show" cast here included Fred Allen, Portland Hoffa, Joan Fontaine, George Sanders, William Gargan, Josephine Baker, Gracie Fields and Fernand Gravet. Chorus which backed the show last week in London was imported to France

(Continued on page 123)

KATZ ON COAST TO PREP MGM-MUTUAL AIRERS

Raymond Katz, program director of WMGM, N. Y., planed to Hollywood Monday (24) to start production of programs for the new MGM Radio Attractions - Mutual network programming deal. Under the setup, consummated last week, MGMRA will supply taped programs to Mutual for two years at a cost to the latter of $2,500,000 each year.

Katz, overall director of production for the new setup, will be on the Coast several weeks. His Coast production aide, Marcella Napp, returned to Hollywood after easting at WMGM all summer.

NBC Fall Lineup Into High Gear

NBC has put the finishing touches on its fall programming lineup, which goes into high gear this weekend. Among the new shows being uncorked shortly are Dean Martin and Jerry Lewis in a situation comedy, Douglas Fairbanks, Jr., in "The Silent Man," a Don Sharpe package; William Gargan in "Barrie Crane, Confidential Investigator," and Jane (& Goodman) Ace in a disk stanza. Sked will feature an whodunit show every night at 10 p.m.

Sunday lineup kicks off this week (30) with "Tales of the Texas Rangers," Joel McCrea starrer, at 6 p.m.; "Big Show," 6:30-8 p.m.; and Phil Harris-Alice Faye, 8 p.m. The new Eddie Cantor show, backed by Philip Morris, starts Oct. 14 at 9:30 p.m. The Fairbanks series preems Oct. 7 at 10 p.m.

Sole Wednesday change will be Gargan going in at 10 p.m., effective Oct. 3. On Thursday, starting Oct. 4, "Mr. Keen" takes the 8:30 p.m. slot and Al Goodman goes in at 10:30.

Friday (5) lineup shifts include Roy Rogers at 8 p.m.; Martin-Lewis, 8:30; "Duffy's Tavern," 9; "You Can't Take It With You," 9:30, and "Night Beat," 10 p.m.

Saturday (6) evening fare starts with "Magnificent Montague," 8 p.m.; "Bob and Ray," 8:30; "Talent Search," 9; "Grand Ol' Opry," 9:30; "Dangerous Assignment," 10, and Jane Ace, 10:30 p.m.

Golden Threads Among the Silver

NBC's Jubilee Actually Dates Back Almost 50 Years When Prof. Fessenden ('The American Marconi') in 1906 First Broadcast Sound and Words

NBC: Nothing But Commercials

By BOB HOPE

Hollywood.

I want to congratulate NBC on its Silver Jubilee. Yes sir, NBC has entered its 25th year of successful operation despite the fact that I've been with them for 15 of those years. NBC is now the greatest radio-TV network in the world. And to think it all started with David Sarnoff and just one crystal set!

Bob Hope

The company has really prospered. In fact, it's done so well that to a lot of people in our business, NBC stands for "nothing but commercials."

One thing happened that put a slight damper on the celebration. They just signed me for another five years. It's a unique contract . . . the options come up every six minutes. But I'm not worried. I always spend my weekends in an oxygen tent anyway.

I'll always have a soft spot in my bankbook for NBC because I started my radio career over at their foundry. You remember radio . . . that's television without the eyestrain. Of course, being a comedian was a lot easier in those days. We weren't getting all that competition from Congress. It was a cinch to get laughs. All you had to do was call up your sponsor and mention money.

Radio was really different then. "Young Doctor Malone" was still working his way through medical school . . . "Lum" hadn't even met "Abner" . . . and Gabriel Heatter was just getting warmed up.

There was no coast-to-coast network, either. My program went as far as Glendale and Wells-Fargo took it from there. I'll never forget my first show. My knees were knocking. But I created a sensation in radio. Even The Happiness Boys were crying. After I was through Gabriel Heatter came on and said, "There's bad news tonight!"

I've told a lot of jokes since then. I don't know exactly how many but I can always check with Berle.

We used to think radio was tough work. Then came television. There's really a tough racket. At first, people weren't too particular about what they saw on TV. It was new and novel and it was enough of a thrill just to see the furniture light up.

But now they're really discriminating. They sit there with their fingers on the tuning knob and if they don't like you, they simply switch to another channel. I heard of one guy who switched channels so fast he saw Hopalong Cassidy riding a can of Ajax Cleanser.

TV has revolutionized show business and especially comedy. Now, people want to see what Don Wilson has been laughing at all these years.

Doing a new radio show each week is tough but it's a picnic compared to TV. Television uses up material faster than Errol Flynn uses up address books. And it's tougher to get jokes these days. King Farouk is married . . . Crosby's sold his horses . . . It'll be awful if Dagmar starts wearing a turtle neck sweater.

TV is so complicated. You've got to memorize lines, have costume fittings, makeup tests, camera rehearsals. You have no idea how hard it is to do all that at the Stork Club.

It really takes a lot out of you. It's amazing to me how those older comedians like Sid Caesar, Jackie Gleason and Martin and Lewis can do a new TV show every week.

I didn't have any trouble with my television debut. Fortunately, I televise beautifully. Isn't it wonderful what a good makeup man can do? My makeup man is really terrific at camouflage. He used to be a used car dealer.

The Original Deep Freeze Boy

I'm getting to be quite a veteran on television. I've done quite a few shows for Frigidaire. They seem to think there's something about my personality that sells deep freezers.

Of course, TV makes you look heavier than you really are. On my first show, one man in the audience turned to his wife and said, "What's happened to Kate Smith's nose?" But I got a lot of letters after the show. And the FBI is still checking them.

I'm not sure about it but while I wasn't looking, NBC hired a lot of other comedians. They've got Jimmy Durante, Bobby Clark, Eddie Cantor, Fred Allen, and Ed Wynn. They're thinking of putting us all together in a show called "Hardened Arteries in Review." To make the group complete, they wanted to get Grandma Moses . . . But Crosby doesn't want to leave California.

Crosby is still confused about television. He doesn't know whether to sign with NBC . . . or buy it.

Television has brought about great changes in the American home. Many a housewife now plans her whole day by TV. She has breakfast with Tex and Jinx, goes shopping with Wendy Barrie, has tea with Arthur Godfrey, and listens to bedtime stories by Somerset Maugham.

And it's really affected the children. Today, a lot of kids think the English Channel is a TV station that features British movies.

And television has brought a lot of new things into the home . . . sporting events . . . operas . . . plays . . . movies . . . Repairmen.

But this is only the beginning. Color TV will bring more changes and comedians will have to adjust to them. Imagine laying eggs in six delicious flavors!

In fact, TV is developing so fast that a lot of people can't keep up with the payments. But it's wonderful. In what other medium could mother wrestle and still keep an eye on the kids?

By ORRIN E. DUNLAP, JR.

Celebration of the NBC Silver Jubilee, oddly enough, hinges almost on the Golden Jubilee of broadcasting. For it was not long after the advent of the audion, or three element electron tube invented by deForest in 1906, that wireless men began to foresee, the possibilities of making the wireless talk and sing instead of merely sending dots and dashes. The electron tube was the key that opened the way for full development of the radiotelephone.

Orrin E. Dunlap, Jr.

The question brought up in connection with the Silver Jubilee is: When did broadcasting begin? That is like asking when a baby began to talk. The baby cooed and made various sounds before a true word was spoken—and so it was with broadcasting.

To what might be called the birth of the art, we can go back at least 45 years to the year 1906 when Professor Reginald Fessenden—recorded in the annals of radio as the "the American Marconi"—began broadcasting music and speech over what was then known as the wireless telephone. But he used a high-frequency alternator at Brant Rock, Mass.—not electron tubes. Wireless operators on ships as far away as the Virginia coast were startled to pick up the voices and melodies—and they wondered from where this magic originated.

Next, we may turn the calendar to January 13, 1910, for on that date Enrico Caruso and Emmy Destinn sang into a radiophone (arc transmitter) hooked up by Dr. Lee deForest backstage of the Metropolitan Opera House. These songs were heard by the operator of the SS Avon at sea and by wireless amateurs as far away as Bridgeport, Conn. But even deForest must have been surprised at these "long distance" reports, for 40 years later he remarked, "I used the arc because I had yet to discover that the audion (electron tube) would oscillate."

Prince Albert's Wireless Piano

It was apparent, however, that there could be music in the air. Further evidence was detected in September, 1913, when Prince Albert, ruler of the principality of Monaco, sailed into New York Harbor on his yacht Hirondelle equipped with a wireless piano, the melodies of which amazed wireless amateurs over a considerable radius.

These experiments greatly stimulated the imagination of wireless visionaries and, in 1914, after two Italian warships off the Sicilian coast received radiophone messages from Clifden, Ireland, 1,750 miles distant, Marconi was inspired to predict: "The day is not far off when the human voice will cross the Atlantic."

And a year later, in 1915, the American Telephone and Telegraph Co. succeeded in telephoning by radio from New York to Paris, 3,700 miles, and to Hawaii, 5,000 miles.

"The results of these long distance tests (radiotelephone) show clearly," said J. J. Carty, Chief Engineer of AT&T, "that the function of the wireless telephone is primarily to reach inaccessible places where wires cannot be strung."

But no one seemed to think of using the radiotelephone for broadcasting to the public until David Sarnoff, then Assistant Traffic Manager of the Marconi Wireless Telegraph Co. of America, in 1915 presented an historic memorandum to E. J. Nally, Vice-President and General Manager of the Marconi Co., recommending the manufacture of "radio music boxes." Sarnoff declared that it was reasonable to expect sales of 1,000,000 such boxes within a period of three years after they were placed on the market. Said Sarnoff:

"I have in mind a plan of development which would make radio a household utility in the same sense as a piano or a phonograph. The idea is to bring music into the house by wireless . . . For example, a radio telephone transmitter having a range of say 25 to 50 miles can be installed at a fixed point where instrumental or vocal music or both are produced . . . The receiver can be designed in the form of a simple 'radio music box' and arranged for several different wavelengths, which should be changeable with the throwing of a single switch or pressing of a single button . . . The same principle can be extended to numerous other fields—as for example—receiving lectures at home which can be made perfectly audible, also events of national importance can be simultaneously announced and received. This proposition would be especially interesting to farmers and others living in outlying districts removed from cities. By the purchase of a 'radio music box' they could enjoy concerts, lectures, music, recitals, etc., which may be going on in the nearest city within their radius . . . Should this plan materialize, it would seem reasonable to expect sales of 1,000,000 'radio music boxes' within a period of three years."

Then came World War I and all attention to the development of the radiophone was concentrated on its wartime possibilities. As a result, great advances were made in development of the electron tube; new microphones were developed, and various devices needed to make the wireless vocal and melodic were now available. Wireless amateurs quickly caught on to the idea and they began to build radiotelephone transmitters to chat with each other. Prominent among these pioneers was Frank Conrad who owned amateur station 8XK at Pittsburgh, Pa. He began broadcasting phonograph records and on November 2, 1920, made news and history by broadcasting the Harding-Cox election returns. This station became the historic KDKA. In the annals of radio that is generally considered the beginning of public broadcasting. As a result, the broadcast "craze" swept the country and amateurs everywhere—and thousands who had never been interested in wireless, began building "radio music boxes" that featured crystal detectors and tuning coils wound on roll-

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When 8-G Was in Flower

By CARROLL CARROLL

Hollywood.

As I entered his office, the doctor peered at me through his thick glasses, shoved his thick nurse off his thick lap and motioned me to be down on the couch.

The nurse placed something on his desk as she left the room. The doctor picked it up and studied it carefully for a moment. It was her garter. He flexed it, tried it as a sling-shot, and then put it back on the desk and turned on some soft music. As the music started to fill the room, the doctor devoted himself to the matter he had made some notes on during my last visit. It was the latest issue of Dr. Video Comics. As he became engrossed in this, the music began to occupy my conscious mind, leaving my subconscious for the doctor.

"We will begin where we left off last week," he said. "What happened after The New York Sunday World ceased publication, automatically terminating the weekly radio column you wrote for 'The Metropolitan' section?"

And so, with the doctor silently making notes in his copy of Dr. Video and my entire being bathed in the soft luscious ness of Mickey Katz singing "Sound Off," I began another session that I hoped one day might lead me out of the wilderness in which I've lived since NBC was at 711 Fifth Avenue.

"It seems to me now, as I look back on it," I began, "that I used to live on the Eighth Floor in Radio City. Sometimes I stayed in 8-H and sometimes in 8-G depending on whom I was with. If it was Rudy Vallee or Paul Whiteman or Al Jolson or Walter O'Keefe, we'd shack up in 8-G. If it was Joe Penner or Victor Young we'd have our sandwiches and coffee brought into 8-H. Sometimes I'd even run down to the 3rd Floor, but things weren't as elegant down there and I didn't enjoy myself so much.

"8-H, back in those days, was a great sprawling place with a slightly raised platform that passed as a stage and some slightly monotonous music and jokes that passed for entertainment. We much preferred 8-G. It was smaller, more intimate and reminded us all of the old New Amsterdam Roof where we spent many happy weekends, Thursday to Tuesday, with Eddie Cantor, Bert Lahr and sometimes Fanny Brice.

Rubinoff—Under Glass

"Many will remember the old New Amsterdam Roof, with its practical glass curtain and its ability to absorb the fiddling of Rubinoff week after week, with some regret. NBC promised to reproduce it in Radio City and everybody said it couldn't be done. NBC should have listened to these people. It couldn't be done. What we got was 8-G.

"From the start 8-G was sort of a challenge. The type of glass curtain which worked so effectively on the New Amsterdam Roof, couldn't be used at all on 15-minute programs in 8-G because it took that long to open or close. But 8-G had a much better control room than the old Roof. Of course, it was nowhere near the stage. The producers and directors could communicate with the actors during a broadcast, only by telephone, wig-wag or walkie-talkie. Since walkie-talkie was not to be invented for several years, and since the actors could not pick up a telephone and talk while they were on mike and since wig wag was not always the most accurate way to get in touch with an actor whose eyes were glued to the cuts on a script, there was virtually no way for the director or producer to reach the actors from the control room in back of 8-G in time to meet any emergency that might arise.

"Steps were, of course, taken. An auxiliary control room was rigged up right off the stage. This was an ideal place to meet agents, actors' girl-friends, stooges and guided tours. Here the director or producer could go out on the stage and do anything he wanted to do to the actors. But he never did. He was always afraid they'd scream and louseup the show. But it was almost impossible for him to communicate with the engineer in the back control room. There was a telephone, of course, but it was always being used by agents, actors' girl-friends or one of the blue-uniformed Daniel Boones who lead the guided tours through Radio City. These intrepid functionaries used to have to call up the main office of NBC every few minutes, describe their surroundings, get their bearings, find out where they were and how to get out.

"Then one day I was torn away from all this.

"You were sent over to 485 Madison Avenue," the doctor interrupted.

"No," I continued. "I'd always maintained some contact with 485 as a man in the agency business has to know how the other half lives. I was ordered west.

. . . Then the West Opened Up

"There was no Super-Chief in those days. A man had to rough it. There were no air-conditioned trains and we used to amuse ourselves sitting on the observation platform of the old California Limited, watching the pony express riders dash by us. Sometimes we'd lean far out and hand them letters telling those on the Coast when to expect us. We were brave and gay and, perhaps a little silly. But we were totally unprepared, after Radio City, for the rigors of putting on full-hour broadcasts in what was virtually a barn on the RKO lot.

"How long we did this is all a jumble to me now, instead of living on the 8th Floor of the NBC building I now live at Lucey's. And I'll say this, the food was better. But we worked and built and suffered and our women-folk stood by us. And then, one day, NBC opened a place on Melrose Avenue that was only a stone's throw from the barny little theatre on the RKO lot but which had facilities almost as good as those WEAF had before it moved to 711 Fifth Avenue. But we did pretty well with

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Aylesworth to Radio, TV, Mags, Pix, Dailies: 'Take a Good Ride Together'

By M. H. (DEAC) AYLESWORTH

Progress and changing events have come so fast that it is difficult to look back. After all, it may be a long time in years but a short time in the development of progress. For example, I can remember the Studebaker wagon (in fact, as a child, I rode in one), and I also know the Studebaker automobile. I have seen the beginning of radio and the development of television, and I've had something to do with the motion picture business at RKO. As publisher of the World-Telegram I watched the design of the mediums of newspapers and advertising.

'Deac' Aylesworth

Many of our friends don't remember the old Waldorf but on a Monday night, Nov. 15, 1926, I remember it well. The hotel was down on Fifth ave. and 34th street, where the Empire State Building stands today, and on this particular night we lifted the curtain on radio broadcasting! Many great men were there with their wives—Owen D. Young, Bernard Baruch, David Sarnoff, Walter Gifford (then president of American Telephone & Telegraph, now ambassador to the Court of St. James) but it was my job to put on the show.

History repeats itself, as we all know, but the most exciting thing is the night history begins! Walter Damrosch was there with the New York Symphony Orchestra; Titta Ruffo, basso of the Metropolitan Opera, and Weber and Fields were in the basement and hadn't spoken to each other for two months. I was also in the basement telling them something about "the future of radio" and "please shake hands and help me put on the show." They did—and, once again, became great friends.

We found out that Will Rogers was in Independence, Kan., doing a job for a small theatre—we hooked him in and he was the same old Will.

Of course, we had Edwin Franko Goldman's Band, Ben Bernie and B. A. Rolfe and Vincent Lopez with their orchestras. Mary Garden was in her hotel in Chicago and she sang with a piano accompanist. Harold Bauer was on a boat at sea but close to New York so we sent out a helper who got him there in time.

Those were the days—and still are. It seems long ago that I gave an interview to VARIETY on television—October, 1945. And in January, 1949, through the courtesy of Gardner Cowles, editor of Look magazine, I wrote an article on TV. It was entitled "Radio Is Doomed," and while that wasn't my title, it was a good one. My title was "Television Is Here," which, I guess, everyone knew anyway.

I remember well the day the Protestant minister sent a committee to see me in our old offices at 711 Fifth avenue (before we moved to Radio City) and asked me to please "turn off the radio on Sundays so people would come to church." It seemed to me that few people were going to church anyway, so why not use this—draw some "boxoffice" with radio? It seems only yesterday that I interviewed His Eminence, the late Cardinal Hayes, on The Catholic Hour; Rabbi Stephen Wise on The Jewish Hour and finally Dr. S. Parkes Cadman, president of the Federal Council of Churches of Christ, who spoke for the Protestant people. What we had in mind in those days was to break down intolerance and fill the homes with religious programs, regardless of the faith. I set but one rule for these religious programs: no faith could attack the other fellow's faith!

When Cigarets Were Taboo

It is not difficult for me to recall the time when cigarets were considered a menace on the radio and no decent girl's picture would appear on a billboard smoking a cigaret! It was also our policy not to announce prices of products, just "Good Will." Naturally we understood that there must be a policy in public service toward radio and so a Public Advisory Council was organized. These gentlemen, serving on this council, had nothing to do with commercial radio—they simply formulated the policy of public service. Owen D. Young, as chairman, invited these people to serve on the council: Edwin A. Alderman, Paul D. Cravath, Walter Damrosch, John W. Davis, Francis D. Farrell, William Green, General James G. Harbord, Charles E. Hughes, Dr. Charles S. Macfarland, Dwight W. Morrow, Morgan J. O'Brien, Henry S. Pritchett, Henry M. Robinson, Elihu Root, Julius Rosenwald, Mrs. John D. Sherman.

I remember one morning at 5 a.m. when the leaders of the Catholic clergy sat with me in my office at 711 Fifth avenue and heard His Holiness the Pope on the air for the first time broadcasting from the Vatican. Of course, it was also five hours later in Rome.

I remember the thousands of letters we received when Graham McNamee said, "The pitcher threw a spitball!" All the letters were unanimous in their opinion that Mr. MacNamee should have said "expectorate."

I remember the night the King of Siam and his wife were with us at 711 Fifth avenue—just before 1930—and, of course, we had the "velvet carpet" out and one could hear the elephants of Siam trumpeting in the background (maybe they were just records—I could never tell). In the middle of that program the king came to me and said, "I would like to go down and hear the Lucky Strike Hour."

Sir John Reith, now Lord Reith, president of the BBC, was in New York at about this time, at my invitation. Of course, as you all know, things are a little different over in England with the government licensing of radio sets! Anyway, Sir John asked me to take him to hear the Lucky Strike Hour. He met B. A. Rolfe (who played on the program) and said, very graciously, "I love your great orchestra—we have nothing like it in Great Britain—but why must you keep saying 'reach for a Lucky instead of a sweet'." Rolfe bowed and said, "Sir John, if that were not announced I wouldn't be here and neither would my orchestra!" Sir John turned to me and said, "Deac, that's very interesting."

Well, those were the early days of radio with perhaps some 40 radio stations connected through AT&T. AT&T bought a station called WEAF and in those days the telephone company would send sustaining programs to the stations at $40 per station. If a commercial was read, they paid $40. But actually what the telephone company was really interested in was the technique of radio by telephone wires. This was the time when one of the greatest commentators was (and still is) H. V. Kaltenborn. He declared himself as all commentators do today and the telephone company decided it better get out of the broadcasting business!

That is why RCA (then controlled through stock ownership by GE and Westinghouse) were able to buy WEAF. Mr. Sarnoff chipped in WJZ and other RCA stations and that is the way NBC was born. We were given the preference at NBC of a three-year experimental development in telephone wires through AT&T. It was also agreed (since this was an experiment) that should another broadcasting company be organized they would pay us $1,000,000, and we would release our exclusive rights. William S. Paley organized the Columbia Broadcasting System soon after but, somehow, it didn't seem fair to me to collect $1,000,000 from him and he became a competitor of NBC.

As I look back on it now, I think I had have had General Electric and Westinghouse in mind (as I grew up with those people) and realized that there is nothing like strong competition to keep everyone awake.

That was the fun of it—helping everybody develop and keeping competition alive.

I well remember when Dr. Damrosch was playing the piano with the New York Symphony Orchestra. His enunciation was perfect and we channeled morning lectures by him to more than 2,000 schools in the country via radio.

I was born in the basement of a church in Cedar Rapids, Iowa. That was my father's parish and, as a young child, because of my mother's ill health, we moved to Colorado. Then father changed from the pastor of the First Christian Church in Denver to president of Drake University. So when a long time later, we received at NBC some 2,000 letters from Iowa claiming that the people of Iowa didn't want symphonies but they would take more of Dr. Damrosch, I knew what to do. We gave them symphonies—now they love it.

I remember, too, when I made a deal with Gatti who was quite an impresario at the Metropolitan. Due to the genius of O. B. Hanson, then chief engineer of NBC, now vice president of the company, we strung some 80 microphones on the stage at the Metropolitan and broadcast direct from there. NBC paid for the Metropolitan Opera, and sent it out on Saturday afternoons to the network radio stations as a public service. We began to get objections from the people listening in at home who said that right in the middle of an aria, the announcer would cut off the opera and announce a drugstore or grocery store ad—so we sold the Metropolitan to the American Tobacco Co.

Radio stations, on those days, were just trying to get along financially—you couldn't blame them for the commercials.

I remember the time when I had no contracts with any affiliate stations and G. W. Hill developed a slogan for Lucky Strike—"Reach for a Lucky instead of a sweet." This meant that all fat women should start smoking cigarets instead of eating candy. Fifteen radio stations immediately cancelled because of the sugar and candy interests. Well, it all turned out all right and to the advantage of everyone—which it always does.

I never paid much attention to which was the better medium—motion pictures will always have its following; so will television which should, as a matter of fact, be a great supporter in the home and in the theatre for the motion picture industry; the magazines are doing the biggest job they have ever done, although costs of production are higher now than ever. Radio made people literate—so today there are more newspaper readers than ever before because radio just gave headlines—they had to read the story to know why. I can't find a single instance of where a newspaper, or a magazine or motion pictures, or any other media—including the advertising business—lost money because of radio or television. They never will, either. There are too many people thinking about licking the new thing rather than riding along with progress and taking advantage of the other fellow's medium. There is room for everybody.

I never liked backbiting and I have learned that the people who support us aren't, after all, much interested in the little battles—the difference between different types of media. So, my suggestion to the entertainment industry, which includes newspapers, magazines, motion pictures, radio, television, and the advertising business, is to take a good ride together—on a sleigh, airplane, train or boat!

I'm not going to say anything about the world crisis—which is very serious—because we in this business merely do our part to keep the flag flying for America. As we look back, we know there are grass roots, the flag is flying, and the brass bands still play in the hundreds of thousands of parks and high schools and colleges. It's the specialists in media who learn this basic fact—the United States will always keep moving way ahead in the world and so will the entertainment industry.

Radioactivity

By TEX McCRARY and JINX FALKENBURG

We're having a small anniversary of our own this week — our column has been in the N. Y. Herald Tribune syndicate for two years now, and the beat that still fascinates us most is the radio and television story in New York. Here are a few glimpses we've had at some of the men and women who, in the past 25 years, have added to the radioactivity in Radio City:

In 1929, electronics wizard Vladimir Zworykin came to RCA's David Sarnoff with an idea for an all-electronic television system. "But I did not want to fool Sarnoff, I did not want to try to pull the wool over his eyes and make him believe it would not be expensive," says Zworykin now, "so I just grabbed at the biggest sum of money I could think of—'You will have to spend as much as $100,000 on this!' Today, the General likes to joke with me about how I deceived him.

"'Doctor,' he will say to me, 'About that $100,000—you know we used that up 20 years and $50,000,000 ago!'"

• • •

"On Jan. 12, 1922," says NBC's Ed Wynn, "I was the first comedian to try to broadcast across the nation. NBC was going to broadcast my jokes with all its might, and everybody hoped it would be picked up by a tremendous new antenna in Los Angeles.

"I spoke into the huge microphone real loud, and the transmitters transmitted until they were blue in the face, and all the engineers sat there waiting to scream 'What Hath God Wrought!' or something.

"My jokes went zinging out west, but unfortunately, much to the chagrin of the engineers, the jokes got tangled up with the trees somewhere in eastern New Jersey and never quite made Pennsylvania. That was radio's very first 'Big Show,' and my jokes were just terrific, but it all wound up panting for breath in some Jersey forest. Ah well, radio was never my medium anyhow . . ."

• • •

Today, two key executives have widely differing views on that medium; we asked Allen B. DuMont if he still listened to radio — "Yes, very late at night. I like to tune in the radio to get the weather report. Just an old habit, I guess . . ." Robert Kintner, top man at ABC, explodes in another direction: "Sure I listen to radio! I'm convinced it's here to stay, for talent and sponsors. As for the crepe hangers, here's one to chew on: Remember when everybody said that 'Life' magazine would kill the 'Saturday Evening Post'?"

• • •

We've heard a lot of predictions about the next 25 years of broadcasting and telecasting; Basil Rathbone (before his first TV appearance) called TV "that bastard child of the dramatic arts, which borrows something from everything and contributes nothing to anything." Joe E. Lewis agreed with him, insisting "television is here to go."

But we'll buy the estimate of the situation given by Frieda Hennock, only woman ever to be a member of the FCC: "No matter how technically perfect radio and television may become, you must remember that their value lies in what they bring the public—if the program is no good, neither is the system!"

Famed Maestros Deplores New Radio Trends

By EDWIN FRANKO GOLDMAN

The first broadcast over NBC was an event I shall always remember. It actually was in celebration of the consolidation of WEAF and WJZ. The program for the occasion was an elaborate one, lasting from 8 p. m. till 12:30. The date was Nov. 15, 1926. The place was the old Waldorf-Astoria Ballroom. The air was full of excitement. Something gigantic had been accomplished. The whole country was interested.

The program was a long and varied one. Artists and entertainers from all branches of the amusement industry participated. The hookup was the most important one of national scope ever given up to that time. Most of the artists who appeared on that program have since passed away. Among them were Walter Damrosch, and his New York Symphony Orchestra; Albert Stoessel, famous conductor; Harold Bauer, celebrated pianist; Will Rogers, humorist; Cesare Sodero, conductor; Weber and Fields, comedians; Ben Bernie, dance orchestra.

I believe that the following list of people who were part of the first NBC program are still living. Titta Ruffo, celebrated baritone; Mary Garden, famous soprano; George Olsen and his orchestra; B. A. Rolfe and Vincent Lopez. I know that I am still living—and very active. As a matter of fact, besides taking part in the first program ever given over NBC—the Goldman Band was the first band ever to be broadcast.

Rogers to Garden to Goldman

One of the outstanding features of that occasion was the fact that Will Rogers was tuned in from Kansas—and if I am not mistaken Mary Garden was tuned in from Chicago. This was considered a sort of miracle at that time.

There was a large audience present to see and hear—and all the "Who's Who" in the social, artistic and amusement world were present. This was really the start of radio as we are familiar with it today. "Deac" Aylesworth was then president of NBC—and he made the opening address.

Since those days, radio has advanced and undergone many changes, some for the better and many for the worse. My personal opinion is that the earlier programs were generally of a higher calibre than those of today. The trend seems to change every few years. Really fine music seems to grow less each year. It seems to me that the radio officials misjudge the taste of the public. In fact I am certain of that. Many of them have told me from time to time that they are giving the people what they want. I doubt that very much. They are giving the public what they themselves (the officials) want. The air is cluttered with commentator after commentator, in most instances each spouting his own views. Then there are these "giveaway" programs one after the other, most of which are nauseating. To my mind radio is increasing the number of morons in our country. True, there are good programs, but certainly they form the great minority.

Personally, I feel that radio has entirely too much power. It can mould the taste of the people, for good or bad. It can do far more good than it is doing. The youth of the country seem now to be getting their entire education from radio and television. Formerly, our youthful amateur cowboys carried only one gun. Now they must carry two. And why should youngsters want to kill, even in fun. Radio teaches the young and the old many things that they would be better off not knowing.

Radio has it in its power to mould the thought and feeling of the nation, and while it does many wonderful things, it still caters too much to, and creates too many morons. A thought given to the earlier radio programs might convince radio officials that a change for the better in the future would be welcome.

Reverting to the first program given over NBC, it seems to me that a little thought should be given to programs of that sort, for it was dignified, entertaining and educational.

TV's Four Highways of Growth

By DR. ALFRED N. GOLDSMITH

Television is making ours a Golden Age in communication. . . .

When opening night at the Metropolitan Opera can be seen in a lonely farm house on a mountain ridge thousands of miles away.

When the great comedies, dramas, sports events and political occasions are brought to the living rooms of millions of American homes. . . .

When Los Angeles and Boston are as close as across the room.

With the splicing of the East-West TV link, the question of where is the center of the entertainment world—New York or Hollywood—becomes almost idle talk. For in effect, New York and Hollywood will be one city. All that's needed to go from one to the other will be a flip of a switch in a control room.

Dr. Goldsmith

There's no doubt about it; TV broadcasting has been, and I predict it will continue to be, the fastest growing postwar service to the public.

In the next five years, the number of television stations in the U. S. could well increase tenfold—with the opening up of more than 1,000 new stations in what we engineers call the Ultra-High Frequency (UHF) band.

It's not foolhardy to say that in the next 10 years there might well be 50,000,000 television sets in use in the U. S.

Yes, through television, we are on the verge of an era when anything happening anywhere, at any time, in the world, can be seen everywhere else—and at the same instant.

It's a fantastic idea, isn't it? Yet who, 25 years ago, would have believed that a quarter of a century hence the National Broadcasting Co. would have a network of 181 radio stations and that television broadcasting would be rivalling radio broadcasting in its cultural impact on our everyday lives?

It was pioneering research by the engineers and scientists of such companies as NBC and its parent Radio Corp. of America, that made black-and-white television possible. Now these same scientists have added a new power to television—full color.

But the job of making the fullest use of television broadcasting as an educational and entertainment medium is now out of the hands of scientists.

It is in the hands of the producers.

And I don't envy them the job they have in store.

Television is already gobbling up thousands of hours of talent every week. With the coming of a truly nationwide television service, the writing, producing, and acting genius of America will be sorely taxed.

Neither will money alone suffice. Money can buy genius and stimulate it. But it can never create it.

Fortunately, the need for writing and acting talent will doubtless induce many capable and inspired people to enter the television field. Schools for the training of such workers will be established. The high level of TV entertainment will thus be maintained.

When we speak of television, our first thought is of visual entertainment in the living room. And quite rightly. For television broadcasting has far outstripped the other phases of this science.

But there are three other highways along which television will advance in the next 25 years. And each bears watching.

The first two are aspects of television as entertainment. These are subscription television and theatre television. But the third, is none of these—it is the application of television to science and industry.

Let's examine them in the order named.

Subscription Television

Subscription television is the newest aspect of living room television entertainment.

Proponents of subscription television say that this is the only way in which really top-drawer fare—first run films, big sports events, Broadway plays—could ever appear on television. Conceivably such a service could make available millions of dollars a week for the production of programs.

Estimates have varied widely as to the number of people who would subscribe to a "Pay TV Plan." My own feeling is that the number of subscribers would depend entirely on the cost of the service and the quality of the programs available.

Actually, there is one big question mark in the future of subscription television. Will the Federal Government, which has always looked upon the ether as free, allow an organization to charge the public to see a show broadcast over it?

Until that question is answered once and for all, all the talk about subscription TV is a matter of conjecture.

There is one other question that bothers people when they ask about subscription TV. It is: How do you fix up a broadcast so that people can see it only if they pay for it?

In the recent test in Chicago, the picture put on the air appeared in garbled form on the home receiver, until it was decoded by a signal that came over the telephone wire. To get the decoding gimmick to work the subscriber had to dial the telephone operator. Viewers were then billed for the shows on their telephone bills.

Actually, decoding a program can be done by several other means.

Theatre Television

The second aspect of television entertainment to bear watching is theatre television.

Where the average home television pictutre is 20 inches wide, theatre television pictures are 20 feet wide, and of a quality that compares to many movies.

Programs reach theatres by coaxial cable or radio relay. There are two ways of getting a televised picture onto a theatre screen. One is to record an incoming television program on film, run it through an ultra-fast processing, then put it on a regular movie projector. A second way is to project the incoming image directly onto the screen by means of a powerful kinescope and optical system.

The first commercial theatre television programs have been sports events. Sports promoters particularly like the idea of theatre TV because their present audience is limited and, with theatre television, the promoters can share in the benoffice. They can also restrict the shows to cities far from the event—which prevents their local gate receipts from being affected.

The Louis-Savold fight, which was put on as an experiment in theatre TV last spring, was viewed by an audience of 20,000 in a number of widely separated cities. Audiences in the millions are not out of the question.

Industrial Television

Now for non-entertainment TV. Television, as it was originally conceived by the pioneers, was always much more than just entertainment.

Even today its possible uses in science and industry are just beginning to be uncovered.

We engineers even have a new word for the compact systems that have been developed with specialized uses in mind. We call it industrial television.

Industrial television, as we see it, is an extension of man's vision. It can go places and see things that the human eye could never reach—to the depths of the sea, inside a fiery furnace, close by a dangerous radioactive experiment, near explosives under manufacture.

As an example, imagine a textile mill in which there are 20 looms which require constant supervision by one man. A small television camera could be trained on each one of these looms, and at a central point in the mill the supervisor could watch each of these on one or 20 television screens.

In New York City a large utility company has such a camera trained on the smokestacks of its power plant. The viewing screen is placed next to the controls in the boiler room so that the engineer can see when the boilers are making too much smoke.

In medical training, industrial television systems have already proved invaluable. It is always helpful for young doctors to see an operation performed by an experienced surgeon. By mounting a small television camera over the surgeon's shoulder it is possible for a large group of doctors to watch the operation on a television screen better than if they were crowded into the operating room.

An industrial television system, such as that developed by RCA Laboratories, consists of a small camera about the size of a 16m home movie camera. It weighs less than 10 pounds. The reason the camera can be so small is that it uses a small pickup tube, instead of the fairly large image orthicon, which is standard equipment in studio cameras. The camera is connected by coaxial cable to a control unit which is about the size of a small home TV set, and contains the picture screen.

Recently the scientists at RCA Laboratories took their industrial television system one step further. They built a backpack television transmitter to go with the small camera, thus giving it complete, wireless freedom.

This application brings within the realm of possibility a television news reporter. A reporter assigned to cover a fire, for example, could carry this equipment to the scene of the event, train his camera on the blaze, and describe it to his home office over a microphone built in the back of the camera.

Back in the city room, the rewrite man could write the story as he watches events take place on the screen, and listens to the comments of the reporter. At the same time, photographs could be taken right off the picture tube and sent to the engravers.

When I recently mentioned such an application to a newspaper friend of mine, he joshed at the idea skeptically.

At first I thought he didn't believe that television had advanced so far. Then I realized he just couldn't bear the thought of a reporter of the future being primarily a television cameraman!

Radio's 'Wandering Voice'

By H. V. KALTENBORN

By the time they got around to founding NBC I already considered myself a radio veteran. In 1923 I delivered a series of radio news commentaries over WEAF, later to become the key station of NBC—and so I can claim a sort of pre-natal connection with the network which now proudly celebrates 25 years of broadcasting.

H. V. Kaltenborn

Then, as now, there was controversy surrounding my broadcasts. But fortunately for me those in charge of things around Radio City today are less timid and frightened than those who uneasily supervised my early talks on WEAF. The current events talks I delivered on the air then were something entirely new. They were the first spoken editorials, I believe, ever heard by a radio audience. The Brooklyn Eagle was sponsoring my talks and since I spoke as an Eagle editor I assumed that I had the same editorial freedom on the air that I enjoyed on the Eagle. But radio was mighty timid and unsure of its strength in those days. There was fear that the expression of opinion on the air might have dangerous repercussions and might even jeopardize the future of broadcasting. After a sufficient number of Vice-Presidents became alarmed over my comments my talks were politely but firmly discontinued. It was then that I became what the famous NBC entertainer "Roxy" characterized as "the wandering voice of radio," because of my frequent shifts from station to station.

In the '20s many radio stations were not well enough established or sure of their own power and authority to challenge the special interests that protested against specific broadcast material. The easy answer was to substitute something else. Not until the '30's did most stations become sufficiently profitable and sure enough of their own rights to ignore pressure.

That is why I will always be grateful to some of the great early radio entertainers—Rudy Vallee, Eddie Cantor, Vincent Lopez, Ben Bernie, Major Bowes, and countless others first heard over NBC. Those men helped to make radio broadcasting economically strong and independent. Their popular entertainment programs brought in the revenue which enabled radio to broadcast news and controversial discussion programs fairly and fearlessly. Their fine work helped to guarantee freedom of speech on the air.

A free radio has become an American tradition. On its 25th birthday NBC and those associated with it can well be proud of their part in establishing that vital tradition.

TV Has Moved Miraculously Since Its '39 Debut

By BRIG. GENERAL DAVID SARNOFF
(Chairman of the Board, RCA)

"Now we add sight to sound. And it is with a feeling of humbleness that I come to this moment of announcing the birth in this country of a new art so important in its implications that it is bound to affect all society."

These words were spoken in April, 1939 when it was my honor and privilege to introduce television as a service to the American public. The scene was the N. Y. World's Fair—prophetically named the "World of Tomorrow."

Gen. Sarnoff

Twelve and one-half years have passed since that memorable occasion. During this period television has become a symbol of American ingenuity and progress. It has equalled or surpassed many of the older entertainment arts and, as it has been extended from city to city across the nation, it has become a keynote of information and enlightenment, with an impact on virtually all phases of life in this country.

When television made its debut in 1939 as a new service to the public, there were only six licensed stations in the United States; less than 1,000 receivers, mostly in the hands of experimenters, could be tuned to the initial program.

107 Video Stations

Today, America has 107 television stations operating on regular schedules, supplying programs to nearly 14,000,000 set owners. Television has expanded into an industry of more than 100 manufacturers who, at the peak demand of 1950, were producing 650,000 receivers a month. In addition, extensive organizations have been formed to write, stage, produce and transmit programs to a viewing audience estimated at more than 45,000,000, living in the nation's most important marketing areas.

Behind this great advance in television have been the minds of hundreds of scientists, the skills of countless engineers and program directors, and the production genius of America's foremost industrialists.

The hopes of television's pioneers have materialized because they recognized its ultimate potentialities for bringing into the homes a constantly changing march of events and scenes, with immediacy and reality. The addition of popular forms of entertainment formed an unbeatable combination that has resulted in the sale of millions of television receivers and the establishment of the housetop dipole antenna as a sign of progress in American family life.

Television has become one of the nation's strongest social forces, and readers of VARIETY do not need to be reminded of its tremendous impact on the entertainment world and on the artists who comprise it. Faced with the unique challenges of the new medium, actors, writers and producers have exerted superlative efforts in making the transition from radio, stage and films to television.

Video Theatres

Many noted theatres in New York, Chicago, Hollywood and other leading cities have, in fact, been transformed into television studios. An increasing number of motion picture houses have added large-screen television to supplement film showings, and the film industry itself is devoting more and more of its efforts to productions of popular appeal for television audiences.

Yet this is little more than the beginning. When the "freeze" is lifted to permit the erection of additional VHF (very high frequency) stations and as the newer UHF (ultra high frequencies) are opened to accommodate hundreds of additional transmitters in the usable portion of the broadcasting spectrum, there will be a tremendous increase in the television audience and this phase of show business should grow.

Back in the days of the first television transmission at the N. Y. World's Fair in Flushing Meadows, it was considered a remarkable feat to send the program by microwaves for rebroadcast from the Empire State Bldg., eight miles away, and viewers were happy to pick up the program within a radius of 20 miles from the transmitter on the world's tallest building.

Coast-to-Coast

Today it is possible to send television signals across the entire nation by microwave radio relays, and excellent reception can be obtained more than 50 miles from a well situated television transmitter. The Empire State Bldg. itself now has five competitive transmitters broadcasting effectively from the giant transmitting antennas erected on its tower.

Due to the persistence and unceasing efforts of television's pioneers, home receivers also have undergone vast improvement.

This march of television progress has required courage and faith backed by an immense financial outlay. The Radio Corp. of America experimented for 11 years before it introduced television as a service to the public at the 1939 N. Y. World's Fair.

Now, television in color is making important strides. RCA is currently conducting New York field tests of its compatible, all-electronic color television system. This system makes it possible for present set owners to receive color transmissions in black-and-white without any changes whatever in their sets. Our color receivers employ the tri-color tube, which our scientists and engineers developed, and which has been hailed by scientists everywhere as one of the most remarkable developments of this century.

It already has become apparent to the thousands of viewers who have seen these color tests on their receivers in black-and-white that such a compatible system can be introduced without causing obsolescence to their sets and without degrading the present high standards of programming which are dependent upon large viewing audiences.

The future for television is bright. We have barely started to feel its potentialities as a service to the people and the nation. And I believe it will not be many years from now before we shall be able to expand the service of television internationally.

The Roof That Cradled Radio's Early Giants

By BEN GRAUER

A little trade item caught my eye last week. "NBC leases theatre for TV . . . takes over New Amsterdam roof on West 42d Street." "New Amsterdam Roof," I mused, "that has a familiar ring." And then the mind reeled back some 20 years and more, and I realized that the radio—and TV—wheel had come full circle, and we were back where we started—only brighter and bigger now in video—and just over the horizon in color!

Ben Grauer

That little line about the New Amsterdam Roof stirred a string of memories that goes back to my first bigtime commercial. I'm talking about the fall of 1930 when I was a new recruit on the NBC announcing staff and had signed up to work at its studios at 711 Fifth Avenue which was headquarters for the barely three-year-old network. What a thrill for a 21-year-old kid to get an assignment to work at the fabled Roof where Cantor and Jolson had held forth with their glamorous supper shows in the early Ziegfeld days. And that show was no slouch either. A late afternoon presentation by Pond's Cold Cream with Leo Reisman and his Orchestra, just riding to national fame from their successes in Boston. Lion-maned Leo even then was growling at his boys and leading a new singer with sensuous beat through her lyrics, throaty-voiced gal named Lee Wiley. The show had another promise for the future in the presence at left stage of a tall, pale-faced lad with the thickest of Boston accents and the nimblest of piano fingers, who used to drift in and out with a faraway look, which cafe audiences got to know intimately in years to come. Eddy Duchin by name.

Come to think of it, that New Amsterdam Roof Matinee for Ponds had plenty to recommend it to radio history because the intermission speaker—I remember how I was instructed to announce that her fee was being turned over to charity) was the gracious wife of the Governor of New York State—Mrs. Eleanor Roosevelt. Even in those earliest days of her public career, the warmth and power of her personality were unmistakable.

I remember wondering at the time why NBC with its bright new studios up there at Fifth Avenue and 55th, would want to lease this theatre atop a theatre in the Broadway sector. Messrs. Aylesworth and McClelland, et al., had already sensed—what this kid announcer could not—that radio was growing up fast into a real entertainment medium with all the ingredients of show biz and audience reaction. They had built their studios without any raised stages and fixed seats for audiences, and, very astutely and quickly, they realized the need for a broadcasting arena where that precious ingredient of live audience reaction could be added to the shows in a genuine theatre atmosphere. That's how the New Amsterdam Roof came to be the first nibble into the Broadway sector by the broadcasters who are now—1951 — taking so lusty a bite that the Shuberts themselves are challenged.

'We Were Mike-Proud' Then

But still we were very mike-proud. We thought we had to do very special things about "acoustics," so what happened? They hung a giant glass curtain across the proscenium, to separate the audience from the microphones on stage during dramatic and "intimate" parts of the program. That curtain cost $10,000 and weighed four tons and two men hauled away on the lines to raise or lower it, when they were trying to switch from "auditorium" to "studio" quality and vice versa. How characteristic of those early days that on one hand, these new showmen of radio intuitively reached out for something to make the show warmer and at the same time hobbled themselves with mechanical gadgets which they thought were a necessary part of the new electronic art. However, one night on the Rudy Vallee Hour, when according to plan, the monster glass curtain just simply had to descend for an intimate dramatic scene, it got stuck and just simply didn't and the scene came over as well as ever; in fact, better! From that night, on the New Amsterdam Roof, there have been no glass curtains between radio and its audience.

Those were the days of the Collier's Hour with John B. Kennedy doing a remarkable job as what we would now call host. And tucked away in the Collier's orchestra, a quiet little genius with a guitar perched on a stool, whom I listened to through precious hours of pre-rehearsal noodling, Eddie Lang. Harry Reser's Cliquot Club Eskimos with two dozen of the familiar Local 802 faces peering out of very Arctic-looking (and incredibly hot) Eskimo parkas; the earliest of the Shell Oil shows when one of the top agencies, then and now, had the vision to lure Al Jolson to the microphone, where his blazing personality held forth for a national network audience of millions from the same stage where 10 years before he had delighted Florenz Ziegfeld's exclusive supper club patrons of post-World War I.

Enter the Era of Stooges

And those too were the days when a casual observation by Jack Benny set a new trend in radio formats. One evening on the Canada Dry show, Jack noticed Alois Havrilla standing formally, in immaculate tuxedo, at his announcer's mike at stage right and sensed that there was a mine of undeveloped fun in pulling the announcer from the sidelines into the show and breaking him down from his accustomed reserve and perfection of speech. From that moment stemmed the whole line of network announcer-stooges, from Cantor—Wellington and Wynn—McNamee up to Burns & Allen and Goodwin, and Fibber and Harlow. Only the other day on an NBC Silver Jubilee Program, Phil Baker told me that the stooge idea went back to a Sunday benefit he did at the Winter Garden in the 1920s when he hauled a heckler out of the audience and did some ad lib cross-fire with him on stage, but the stooge and straight man—radio style—was born that night on the Amsterdam Roof in the fertile mind of our Jack. Besides supplying endless fun for the listener and an overworked life preserver for the script writer it had one blessed result for us word-men. It broke us down from diction medal winners into human beings and, happy day, it took us out of dinner coats and put us in sport jackets.

Yes, the New Amsterdam Roof cradled much of the glamour and early showmanship of NBC's beginnings—of the era of the early days of Roxy and Rudy and Major Bowes. Now the wheel, as we said a few hundred words ago, has come full circle. Where that old glass curtain hung, they've laid down coaxial cable and outlets for video lines for the Caesars, and Emersons and Berles. But apparently, the same ingredients of showmanship that held folks in Mr. Ziegfeld's cut velour chaises are still sound and still solid in this all-electronic age. And it will be a thrill to be back there again, especially since the tuxedos and glass curtain are gone.

...of McNamee, Air Conditioning And Open Mikes

By JOE WHITE

(Radio's 'Silver-Voiced Tenor')

After returning to New York from France in 1919, where I served as an ammunition truck driver with the 102nd Engineers during World War I, I picked up my interrupted singing career and started studying voice again with my vocal teacher, E. Presson Miller, at Carnegie Hall.

Joe White

During the season of 1920, I signed up to go on the road with Neil O'Brien's Super Minstrels on the Klaw & Erlanger Circuit, as tenor soloist. We traveled all over the U. S. for an eight-month season, and I signed up for the 1921 and 1922 season. After returning from the road with this show in 1922, I became interested in radio and wrote a letter to a Mr. Popenoe, who was program director of WJZ in Newark, N. J., telling him all about my experience in show business. He wrote me, giving me a date to do a broadcast at the WJZ Westinghouse radio station in Newark, N. J., on July 4, 1922 . . . from 9 to 9:45 p.m. . . . and told me to bring my own accompanist.

This first radio broadcast cost me $25. I had to pay my accompanist his union fee and round trip carfare from Bayshore, L. I., N. Y., where I was living at the time. Roger Lum was the announcer on this, my first radio program. The studio was a small room hung with some sort of heavy drapes, and the microphone looked like a tomato can hanging from a T-bar stand.

Lum sat in a wicker chair with a long wire with a switch on it, connected to this "Tomato Can Mike" . . . and as the hour of 9 struck, he said in a solemn voice, "You are now going on the air, Mr. White. Please announce your own selections." I sang for 45 minutes that night, with my accompanist playing three solos in between to give me a bit of a rest.

Early Radio Songplugger

Quite a few letters came in from listeners, saying how they had heard me through crystal sets and earphones, and several mentioned how they enjoyed hearing me over their "goose-neck" loudspeakers.

After that broadcast I joined M. Witmark & Son, music publishing company, as a songplugger, and I guess I was one of the very first radio songpluggers. Julius P. Witmark, who was an old time minstrel singer, was my boss.

I used to sing over radio stations WJZ, WEAF, WOR, WHN and WNYC nearly every night in the week. Some nights I'd sing over three stations, with either Ernest R. Ball or Arthur Penn playing piano accompaniments for me.

I joined WEAF in 1923, along with Graham McNamee. Phil Carlin was an announcer at WEAF also. We had a flock of laughs in those good old early radio days . . . I remember when one afternoon I came down to WEAF at their studios, 195 Broadway, for an afternoon broadcast, and as I came into the Green Room on the fourth floor of the building where the WEAF studios were located, I saw an elderly lady sitting in one of the comfortable chairs holding a branch of a tree in her hand. As I came in, she asked me if Graham McNamee was around. I told her I didn't know. Then she said, "I have this lovely bouquet for my dear lover, Mr. McNamee," holding out the dead branch of the tree for me to look at.

Well, this was one for the book and too good to miss, so I said, "Just a moment my dear girl, I'll see if Mr. McNamee is in his office, and I'll bring him to you.

I found McNamee in his office and told him that a lovely young blonde with a bouquet of flowers was waiting to see him in the Green Room. Graham, who always had an eye for a pretty girl, said, "Lead me to her, Joe." So I took his arm and steered him right for the old gal with the old limb of the tree. As we approached her, McNamee looked around to see where the lovely blonde was. I said "This is Mr. McNamee, girlie." Well, the old gal jumped from her chair and said, "Oh, My Lovely Radio Hero, here is a bouquet for you." She threw her arms around McNamee, and kissed him. Graham gave a yelp and ran out the door of the Green Room and took refuge in the Gents' Room. The old gal was yelling after him to come out, that she loved him. McNamee didn't talk to me for all of a week after that.

Air Conditioning?

There were two studios at 195 Broadway, "A" and "B," and in between them was a small control room, with windows looking into both studios . . . Well, in those days, we did not have the fine air-conditioned studios that WNBC has now and in the summer these studios were as hot as those "proverbial hinges," with temperatures up in the 90s. McNamee solved this hot studio problem by having a 100-pound cake of ice placed in a big dish pan, and had an electric fan blowing on the ice. But this was in the small control room, where McNamee was sitting during the broadcast, with the engineer, who was monitoring the show, and only came out every 15 minutes to make a station break announcement, and then dashed back into the little ice-cooled control room where the temperature was about 70. I can still see Mac smiling so benignly on us poor overheated singers and musicians who were sweating it out for the full-hour program time in a 90-degree heated studio.

When the Atwater Kent radio program first went on the air over WEAF, McNamee was the announcer on the very first program. Well, he had worked hard for many rehearsals with this splendid musical program and finally the big night came when it went on the air for the first time. It was an hour show, and poor Mac was sweating it out in the studio with the announcements and introdictions of the artists. The big brass of the client and of WEAF, Atwater Kent and several of his execs and the WEAF execs, were crowded into the control room listening to the program over the loud speaker.

Finally the show came to an end, and McNamee "hit the chimes" . . . "BONG . . . BONG . . . BONG" . . . and said, "You have just heard the Atwater Kent radio program from studio WEAF and its network . . . This is WEAF, New York." Then he pressed all the buttons on the small control board in the studio, taking WEAF off the air, but he neglected to push the button controlling the loudspeaker in the control room, where all the brass in full dress were sitting. Wiping his hand across his weary forehead, McNamee said, "Well I'm damn glad that G.D. clambake is over."

You should have seen the startled looks on the faces of all the brass. The WEAF execs rushed into the studio all a-dither and started to raise hell with McNamee. But it did not go out on the air as they had imagined. So peace was restored and a good time was had by all.

Public Service Vistas

By JOSEPH H. McCONNELL

(President, NBC)

When the National Broadcasting Co. was inaugurated a quarter-century ago, the self-established credo of public-service attracted widespread attention. And now we at NBC can look back at a record that shows we met our goals. Yet, this record—impressive as it is — will serve only as a groundwork for the public service we hope to render.

J. H. McConnell

The time that has elapsed since the late Dr James Rowland Angell established the NBC University of the Air, some 20 years ago, is not very long, but in the light of our experience and technical advances over those two decades, a whole age has passed. Furthermore, we now have two parallel mediums—radio and television—instead of radio alone.

We have made great strides in adapting forum, discussion and documentary programs to television.

A recent summary of NBC's programming for example, showed that the weekly schedules on our radio network included 20 specially-developed news broadcasts, plus 15 elaborate public service programs and 30 special events. NBC television, during a recent typical week offered 60 information and public service programs.

Our activities at NBC are only a part of the great effort made by the networks and all of the individual stations to meet the expectations of the look-and-listening public. The whole industry has met its responsibilities in this field—met them voluntarily—because nothing in the laws or regulations governing stations and networks requires such a major effort and expense.

A recent survey of the broadcasting industry disclosed that more than 5,000 persons employed by networks and individual stations devote all of their time to developing and improving the public service aspects of programs.

In the public service category I include, of course, political discussions, statements by authorities on topics of paramount interest, good music and—generally speaking—all of those things in daily living which enrich our understanding, stimulate our healthy curiosity, and enhance our appreciation of living.

The unparalleled growth of support for symphony orchestras in this country is directly connected with musical appreciation fostered by the broadcast concerts of such conductors as Arturo Toscanini and Walter Damrosch which were made available to millions of persons by radio alone. Voters at election times go to the polls fully informed on vital issues because they hear and see the candidates state their arguments directly to them.

Opera, the finest of the theatre, the greatest directors and stars—all of these are made available by 15,000,000 television receivers and 96,000,000 radio receivers owned by the American public.

Sky's The Limit

And what of the future?

The possibilities in the next 25 years are almost beyond our comprehension. But some of the future is indicated in the immediate advances that are being made from day to day.

Our NBC audience today has set before it more informative, cultural, and entertainment fare than exists in any other medium of communications. In the coming year, NBC television viewers will have the opportunity to watch more public affairs, see more important people, learn more things, and to recognize more of the great men and women who are making history than was possible in a lifetime before the advent of television.

On the television screens receiving NBC programs in the coming year will be dramatic and musical fare ranging from old classics to modern outstanding works. There will be church services conducted by the principal denominations and broadcast, like so many other public services, without commercial sponsorship.

The nation-wide telecast of the San Francisco peace conference was, I think, a forerunner of a new era in national public understanding by making available through sight and sound to all the country simultaneously a first-hand report of history as it happens.

We feel at NBC that the future of television and radio alike will depend entirely upon the degree to which we respond to the public's desire to observe at first-hand the dynamic picture of living in the United States today and in the future.

From V-J to TV—USA

By NILES TRAMMELL
(Chairman of Board, NBC)

On Aug. 14, 1945, a long, bitter war ended. Victory came quicker than anticipated because one of the world's greatest scientific achievements had been unleashed from a B-29 bomber flying high above Hiroshima.

Niles Trammell

News of that victory flashed instantaneously around the world by radio. The victory celebrations have since passed into history. But parents of the boys who had fought the long struggle to success will never forget the joyous news that came to them that day over the airwaves.

Now, a little more than six years later, the nations which joined together to bring that victory have signed their names to a document formally ending the war with Japan. In San Francisco on Sept. 8, 1951, dignitaries from all the countries involved in the war with Japan wrote an end to one of the world's greatest tragedies.

When President Truman spoke for the United States at those ceremonies in San Francisco people in New York heard him—and saw him. For the signing of the peace treaty had been selected to mark the first coast-to-coast telecast.

Almost 50,000,000 Americans were able to watch that historic occasion. Up and down the eastern seaboard and in midwestern cities connected to the network, the signing was done as if in the very homes of those who own television sets.

The Sept. 4 telecast was an experimental tryout for regular coast-to-coast broadcasts scheduled to start some time towards the end of that month. Thus, one of the dreams of those of us in the television industry will become a reality.

Television itself is a scientific marvel which, like the harnessing of the atom, is unparalleled throughout history. Ten years ago television was a scientific novelty. At V-J Day it was still an infant. But now, in the early fall of 1951, it has become one of our country's greatest industries. Nothing in history has caught on so quickly . . . or created as great an impact on the way we live.

In the past five years, nearly 15,000,000 television sets have been made and sold and 107 television transmitting antennae now poke high into the sky in major cities across the coutry. And soon the four networks will reach 3,000 miles across the nation and bring to the people of both coasts, and those in between, programs originating in the star-studded studios of Hollywood . . . and in the chambers of the nation's capital.

Television is providing new and exciting forms of entertainment. It is bringing information and public service programs to a people who will learn more and more about their country and how it ticks on kinescope screens in their own homes. It is revitalizing the arts. The dramatic stage is finding a new and eager audience. And athletic thrills are being shared by millions the very instant they occur.

And what about the remaining 100,000,000 persons in the United States who are still out of range of the invisible but powerful waves that leap across the sky? Even today, the way for them seems clear. The Federal Communications Commission has indicated that it is prepared to open a new section of the spectrum, or the airwaves, to television broadcasting.

Match Radio Coverage in 10 Years

When this happens, hundreds of additional stations will be built and television will become a truly national service. If we maintain our present rate of progress, it is not unlikely that we will see television approach the blanket coverage of radio in another 10 years.

This is as it should be, because every advance that is made in the communications art is a contribution to the country's security. It's our job to keep the people properly informed. We are placing more and more emphasis on news broadcasts, on informational programs, and on debates and discussions of a vital political nature.

And, too, we are providing entertainment—more and better than ever. When people work long hours on production lines, when their nerves are strained by world crisis, then, entertainment becomes an all-important factor in morale. Our country's ability to laugh in times of national distress has always been a national asset. We must encourage it through better programs, brighter productions, more efficient use of talent.

Of course, everything we want of television can't come overnight. The framework of America's television service has been built through a decade of costly experiments. Tens of millions of dollars have gone into television research and programming. This is an industry built on faith—the faith of private capital in the American people. And the American people have accepted television with all the heartfelt enthusiasm that an earlier generation showed toward radio.

Finally, we will see television move across national boundaries. Already American private enterprise is building television stations in South America and is furnishing equipment to European nations. Well within the lifetimes of most of us, we can expect to see American families in their living rooms following a big-game hunt in an African jungle, or watching a bullfight from the great arena in Madrid, or witnessing the arrival of a world dignitary in Sydney, Australia.

What we have in television is a mighty weapon for understanding between nations and races. Television can become a link between the living rooms and the workrooms of the world. It offers the greatest potential bond of peace and brotherhood the world has ever known. For when people can see each other at work and play, no barriers of language or ideology can destroy that essential human understanding that all peoples share.

NBC's Initial Network

The following are the stations that carried the inaugural program (Nov. 15, 1926) that went out over the NBC airlines:

WEAF, N. Y.	WHAD, Milwaukee
WEEI, Boston	WJZ, N. Y.
WJAR, Providence	WBZ, Boston
WTAG, Worcester	WGY, Schenectady
WTIC, Hartford	KYW, Chicago
WGR, Buffalo	KDKA, Pittsburgh
WLIT, Philadelphia	WDRC, New Haven
WRC, Washington	WBZA, Springfield
WCSH, Portland, Me.	WGN, Chicago
WCAE, Pittsburgh	WSAI, Cincinnati
WTAM, Cleveland	KSD, St. Louis
WWJ, Detroit	WDAF, Kansas City, Mo
WCCO, Minneapolis-St. Paul	

TV Gathers New Momentum On Industrial Hit Parade

By FRANK M. FOLSOM
(President Radio Corp. of America)

Television is gathering new momentum. Public enthusiasm for television, held in check during the spring and summer by the business slump in the durable goods field, is rising again and may soon stimulate a general retail business boom.

Frank Folsom

By mid-winter, the number of television sets in use throughout the U. S. should pass the 15,000,000 mark.

This fact, plus the reality of coast-to-coast television network facilities, means that a potential audience of more than 50,000,000 persons could witness a single telecast. No other medium of instantaneous visual communications can command such an audience.

Thus, as predicted so many times in the past, television is now assuming full stature as potentially the most powerful influence ever known on the cultural, economic, and political life of the nation.

The reasons for this optimistic outlook are many. The more important ones are:

Economic—With Government expenditures on national defense running at abnormally high levels, the people of the U. S. will have more money than usual. Prices are lower now than they are expected to be a few months hence. This fact will stimulate the public to increased buying.

Further Government curtailment of materials for non-defense production, especially metals, indicates a coming drop in the manufacture of television receivers. Increased demand and reduced production will rapidly clear out present high inventories among distributors and dealers, and television sets consequently will be in short supply some time early in 1952.

Technical—The Federal Communications Commission has authorized substantial increases in power for television broadcasting stations. By this move, the television service areas in many communities across the country will be widened and weak signals in so-called fringe areas will be transformed into satisfactory service.

Another important advance will be the lifting of the "freeze" on television channel allocations, which has been predicted for early 1952. If this prediction is fulfilled, it is probable that 100 television stations will be added next year to the 107 now in operation.

There exist good possibilities, also, that soon the much discussed UHF (ultra-high-frequency) portion of the broadcasting spectrum will be opened and channels allocated for television. When this happens, there will be room for hundreds of additional TV stations, for a total that may exceed 1,500 in the next five years, and link into coast-to-coast or regional networks communities with the greatest buying power of the nation.

Cultural—Heightened competition in television programming promises outstanding achievements during the 1951-52 season in entertainment, sports presentations, news, and information.

Light-and-Sound Candidates

Political—Due to the great increase in the number of television receivers in use and the availability of trans-continental program service, the American public will have its most intimate view of a presidential campaign. New records will be established in the number of persons who see, as well as hear, candidates for the nation's highest office.

One of the most significant events in television history—both from the standpoint of the viewing public and of television set manufacturers—was the opening on Sept. 4 of the great new transcontinental network system linking 46 cities in a coast-to-coast television network. It is estimated that through this achievement 95 out of every 100 television homes in America now can be served by "live" shows.

In the course of its tremendous growth, television has become an extremely important factor in American economy. Not only has it created tens of thousands of jobs in production and programming, but it also has been a valuable aid in the expansion of many other industries.

By increasing the general demand for goods and services by as little as 1%, television's contribution to the national income could be estimated at hundreds of millions of dollars annually. It is my belief that it eventually will increase such demands by as much as 10%.

Requirements of the television industry itself in raw materials, component parts and services have been a powerful stimulus to hundreds of other industries. A television receiver of popular size, for example, has nearly 1,100 components. That's 10 times as many parts as the ordinary radio. It takes the production of mines, forests, mills and factories to supply the items needed for one single television set. This means a vigorous, growing market for industries as far apart as New England textile mills weaving intricate cabinet grill cloths, and southern silver mines which turn out the product used in television tuner contacts.

Television sets themselves have been steadily improved since the first postwar instrument reached the market in 1946. Picture tubes have increased in size from 10 inches to 21 inches, virtually all sets being sold this year having screens of 17 inches or larger. Circuits have been simplified and made more efficient, and cabinet designs now meet the satisfaction of the most discerning buyer.

Television in fact stands forth today as one of America's greatest achievements in art, science and industry. Its quality of immediacy gives it a foremost role in entertainment, education and information. Its flexibility extends its usefulness and appeal far beyond the predictions of its inventors, and its price levels have dropped to a point where a television receiver can be regarded as the best buy for the money in the home instrument field.

TV Has Set Music Back 20 Years Because 'Picture' Is Main Thing

By HARRY SOSNIK

There was a time when the musical appreciation of the public was confined to the music played by the few dance orchestras and theatre pit orchestras in the country. A very small percentage also were familiar with the programs of the leading symphony orchestras across the country.

Then came progress in the form of radio and the newer improved technical forms of recording. This called for a higher caliber of musicianship due to the very critical ear of microphones which over a period of 20 years has trained the listeners to the sense of fine musical balance and quality. Even corn became refined through the years.

Although these mediums have advanced and people now know the difference between good and mediocrity, due to being exposed for so many years to progress in arranging and technical reproduction, the theatre type orchestras in the majority, as well as night club orchestras, have remained static as to quality and taste. And understandably so in many cases.

Now we have television, a wonderful medium, without a doubt the greatest of all—and we're back 20 years musically speaking, instead of incorporating the wonderful things we learned in music along with the new home picture.

We have now what are called Variety Shows—in the old days commonly known as vaudeville. With this we have the fine musicianship developed during the past 20 years but we are not using it properly.

The quality of music heard in the home over TV today is disgraceful—mind you, through no fault of musicians, arrangers or conductors.

The people in charge are so busy with the picture that the listeners' ears are insulted.

The audio man and conductor are working under the handicaps of:

1—Improper facilities, in very old converted legitimate theatres where rows of seats have been removed and orchestras seated with no consideration of acoustical properties whatsoever;

2—No time spent with the orchestra on balance because of course, that time is taken for the all important picture. The conductor winds up with a fast musical rundown of the acts' music once-over-lightly for tempos and then into camera rehearsal.

The poor audio man, even if he is a good musical engineer is helpless. He doesn't know what to expect in the music. He is worrying about handling from 5 to 10 microphone pots without knowing just what is going to happen soundwise until he hits the air.

When the music is too loud at home, in many cases, it is because the camera is taking such a wide shot that the boom mike is nowhere near the soloist—as a result the accompaniment is too loud. The engineer is handling so many pots that he could use four hands and still not avoid missing certain spots.

Up until television the public had grown accustomed to hearing intelligent orchestration—now we have the acts from theatres and night clubs with typical, oldfashioned arrangements, poorly scored, wrong notes and very brassy and dull.

There is nothing more unfair today than the musical sound projected into the home today via TV when we know it can be better—when we know the caliber of the men involved. They are deserving of better treatment and so is the listener.

I know I have listened to some of my kinescope recordings and felt ashamed of my music, certainly through no fault of my own.

There is less attention paid to the musical portion than any other single feature in the TV operation.

The picture is in the home now so please let's get the quality of music back where it belongs.

HUB'S WBZ REENACTS 30-YEAR-OLD PREEM

Boston, Sept. 25.

WBZ, Hub's NBC outlet, celebrated its 30th year on the air last week with a pickup of a program from the Eastern States Exposition, Springfield, the site of the station's first broadcast, Sept. 19, 1921. Appearing on the program was Charles Nash, retiring director of the Exposition, who was present at the first remote picked up by WBZ, 30 years ago. Station was the first in New England to offer regularly skedded programs, its sister station KDKA hitting the airways the previous year.

Station hooked up with WJZ, New York, in 1925 and joined the Blue Network on NBC in 1931, switching to the former Red Network of NBC in 1942 under whose banner it continues to operate. In 1924 it synchronized its transmitter with WBZA, Springfield, an affiliation still in existence, although WBZA moved its studios and transmitting facilities to Springfield in 1929 while WBZ remained in the Hub. In 1948 WBZ-TV hit the air and at present operations from the new Radio and Television Center, in nearby Allston, include WBZ, WBZ-TV, WBZ-FM and the short wave outlet, WBOS.

'This Is Where I Came In'

Other Broadcasting Facets Have Witnessed Radical Changes, But Selling Stays the Same After 25 Years

By GEORGE FREY
(NBC-TV Sales Veepee)

About 25 years ago the ANPA's radio committee had just decided that radio had not proven itself to be an advertising medium. Far-seeing advertising agencies were staking out valuable time franchises, and Atwater Kent was inaugurating the talent sweepstakes with a $120,000 yearly layout over his 11-station lineup. Things were booming. Radio broadcasting had begun to pay out to sponsors; amazing facts were being discovered daily in both the technical and the entertainment fields, and the broadcasting company was losing large amounts of money annually in the operation of this wonderful new Thing.

Now there is something vaguely familiar about all this. There has been no particular change in the ANPA's attitude. Agencies are still going around looking for franchises, I am glad to say, and for whatever reasons the broadcasters go right on trying to make ends meet. The only difference is that now, with television, you can see that things are really as tough as you formerly only heard they were. There are twice as many problems now as there were in those early days. Now everyone has to be expert and well-informed on both media of broadcasting. Everything connected with the industry is on an outsized scale in comparison with 1926, and, yet, to a salesman's point of view, the landmarks are pretty familiar. And this is where I came in.

The basic use of broadcasting, in the commercial sense, was, and is, the creation of consumer demand and the assistance in distribution of merchandise. If a salesman intends to arouse interest among advertisers in the power of broadcasting to accomplish those ends, he has to know something about who is listening, or who is viewing, and what kind of consumer demand is likely to spring from that audience. Are we any closer to that question now, than we were in 1926?

Same Answers—But Scientific

In the old days we sold our audience to advertisers mainly on the basis of what was revealed by the 20,000 letters a month that the audience wrote to the company. Any salesman who could make a statistically reasonable pitch based on that information could take right off into verse when BMB came along and made real sense out of the coverage pattern of the networks. It wasn't that selling changed in any way. It was just that BMB proved what might otherwise have been regarded as flights of a salesman's fancy. We have made the same jump in Television, with the NBC Hofstra Study of Sales Effectiveness. It is again basic information on audience, consumer demand, and movement of goods, the same questions that faced George McClelland in the WEAF days of 1926.

If it is essential that a salesman know his wares, it is just as important that he know those of his prospective client. I have always believed that accuracy of information makes the difference between salesmen, but it works in two directions. The ability to match up a client's problem with the broadcaster's techniques and facilities is the payoff for salesmen and always has been. The balance between what is offered by the broadcaster and what is sought by a client shifts from time to time, but that does not alter the basic selling problem. An SRO sign in a shop doesn't even slow a good salesman down; on the contrary, it sends him off in new directions. It doesn't matter whether he finds his leads on the golf course or in an office, or at the bottom of a swimming pool, or at a local inn or even at Grand Central between trains; he knows, once he has learned the facts about an advertiser's problem, that his medium has an answer for it. The answers have certainly changed in 25 years, but the salesman's approach has not. He deals with a flexible, universal mass medium, and the way he adapts it to the requirements of an advertiser, whether radio or television, or both, is limited mostly by his own ingenuity. Furthermore, even if an SRO sign does occasionally hang in the lobby, everybody knows it comes down as regularly as the curtain after a show.

The things that made a good salesman in 1926 will make one in 1951. The same problems are with us. There are a few new words around, the adding machines have longer numbers on them, and VARIETY now talks broadcasting on the front page. But it's basically all the same. I've been here before. This is precisely where . . . I . . . came . . . in.

BRINGING THEM BACK ALIVE

By SAMUEL KAUFMAN
(Producer, 'Silver Jubilee on NBC' Series)

I was putting the finishing editing touches on the NBC Press Department's 25th Anniversary Press Kit. It was an elaborate job in three handsome filing folders, one for photos, one for stories, one for mats. I got a great kick out of gathering the pictures. We combed our files carefully, scanned private collections and queried all the picture agencies. Out of hundreds of photos we selected 33 as a basic anniversary kit. There were photos of such pioneer stars as Graham McNamee, Will Rogers, Weber and Fields, the Happiness Boys, Harry Reser of the Clicquot Club Eskimos, Jessica Dragonette of the Cities Service Concerts and many others who blazed paths to stardom in the new medium called radio. What's more, they helped broadcasting itself earn the stature of a mighty entertainment medium as well as a major industry.

As each photo was turned over, the thought "Where are these people today?" occurred to the press department staff. We knew that some of the pioneers had died, others retired. But there were still a few we realized must still be active even though they weren't on network schedules or booked in other publicized activities in the metropolitan area.

So I decided to hunt them down. Further I wanted to line them up for a 15-minute Saturday night network series I was to produce for the NBC 25th Anniversary.

Could I locate and get the stars? I was sure I could. I knew them all back in the early network days when I was a Sunday radio columnist for the New York Herald Tribune and later radio feature writer for the New York Sun. I got the okay and the hunt was on.

The first guest was Vincent Lopez—a natural selection because he had participated in the opening four-and-a-half-hour inaugural broadcast of NBC on Nov. 15, 1926. We all knew where Vince was ensconced at the Hotel Taft; he readily agreed to reminisce with emcee Ben Grauer and the result was a gem. The VARIETY review was a corker; to a publicity man turned producer it was a dream come true. And Walter Winchell the following week gave the Silver Jubilee premiere top mention in the "aristocrats" section of his Sunday column. Then the rush was on. . . The oldtimers began beating a path to my door.

But we had to be selective. In most cases the names we wanted were ones that would be immediately identified in listeners' minds with oldtime radio; further, they had to be names that had made substantial contributions to the growth of the industry.

Locating Edwin Franko Goldman (Goldman Band), Peter De Rose (Breen and De Rose) and Harry Horlick (A. & P. Gypsies) took the herculean effort of lifting the Manhattan phone directory and turning to the correct listings. Dr. Goldman, of course, is still active with his band which just concluded another summer season in Central and Prospect Parks under Guggenheim endowment. Peter De Rose is still turning out song hits and that goes for wife May Singhi Breen, the Ukelele Lady, who did the lyrics (under the name of Malata Rose) for "Forever and Ever." And Horlick heads a recording orchestra doing concert pieces for M-G-M Records.

Everyone was busy—and everyone seemed anxious to get back to network radio or television.

Via Hap Myers of the NBC radio network sales staff, I contacted Frank Weston, Providence advertising executive, who not only knew where Harry Reser of the Clicquot Club Eskimos was, but was actually the agent for Clicquot Club, which was still sponsoring Harry and the Eskimos (sleigh-bells, huskies, et al) over the Yankee network out of Boston. Reser lives in New York and commutes to Boston for the Friday night series. He readily went on the "Silver Jubilee" show.

Boston, too, yielded the whereabouts of B. A. Rolfe, conductor of the original Lucky Strike Orchestra (the first epoch-making network Lucky Strike effort of George Washington Hill). Rolfe, now past 70, had only recently completed a deejay series over the Yankee Network. A phone call to Howie Fitzpatrick, radio editor of the Boston Post, yielded Rolfe's home phone number in Mansfield, Mass., and the fabulous "B.A." promptly took a train to New York to tape-record his interview with Grauer. Rolfe, who scored as producer of 40 acts for the old Keith Circuit, and 100 feature films for old Metro (with Jesse Lasky), is ardent over TV and hopes to yet register with one of the program ideas he's worked out.

Jessica Dragonette—one of the first major stars of radio—is engaged in a series of lecture-recitals. She lives in the same luxurious East 57th Street apartment in New York as during her long reign on Cities Service Concerts. This fall, David McKay will publish her autobiography entitled "Faith Is A Song." She, too, is aiming at TV, and judging by her hep radio appearance with Grauer and her looks, the goal may yet pay off.

"Pops" Whiteman took time off from his busy ABC-TV schedule to pay anniversary tribute to his alma mater network—NBC—on the Silver Jubilee series. Locating Whiteman just meant walking down the Radio City corridor to Room 480 and inviting the genial "Pops." Phillips Carlin, old mikemate of Graham McNamee and former NBC program exec, also has an office in Radio City and came on the series with lots of old memories. He is consultant to WPAT, Paterson, and N. Y. rep for two out-of-town advertising agencies.

A round-robin search for Ray Knight (of the old Cuckoo Hour) ended when I learned he was doing a freelance production assignment on an upcoming NBC documentary show. He came on the "Silver Jubilee" series with Adelina Thomason (Mrs. Pennyfeather of the Cuckoo Hour) who is currently a freelance radio-TV actress. Their recreated segment of the goings-on at Station KUKU made an hilarious bit that brought considerable fan mail.

So in all, the oldtimers are still busy folk either still in radio—TV, or expecting to be back. And judging by their "Silver Jubilee" interview appearances—and comments from radio columnists and listeners—thar's still gold in them thar hills.

Radio Comeback?

NBC-TV auditioned its projected 7 to 9 a.m. programming format last week to determine how the show would play. But, instead of conducting the usual closed-circuit kinescope, the web tested it via sound only.

NBC figures that, while it will have action on the screen, most people tuning into the show so early in the morning will be more interested in listening than in looking.

. . . Lopez Speaking

By VINCENT LOPEZ

My first recollections of NBC go back to the early days of WEAF, when it was the American Telephone Co.'s station, located at 195 Broadway. I'd been broadcasting for New York's first station, WJZ, but wanted to go on WEAF. However, WEAF only wanted commercial shows, so we lined up Gimbel Bros. to sponsor the Lopez Orchestra, directly from the Grill Room of the Hotel Pennsylvania. That was before the union stepped in and said no band commercials from hotels. In any event, we became the first orchestra to have a commercial from a hotel, just as we were the first organization to do a remote show from a hotel. The Gimbel show was on every night from 8 to 9. One thing I remember about it was that I did my own announcing. NBC had taken over WEAF and we had the entire network for the show. My announcements were extended by identifying each station on the network. There were about 20 of them, and I'd say, "Hello everybody . . . Lopez speaking. You are receiving this show through stations . . . " and I'd go on to rattle off all of the stations.

While the Gimbel show was on at the same time every night, we never knew what other times we'd be going on. More than once George McClelland, who was then vice president of NBC, would come knocking on my door early in the morning yelling, "Vincent, we need a band at 11 tonight. Can you do it?"

Imagine something like that going on these days?

Another thing we did was go down to the American Telephone Co. at 195 Broadway and broadcast from there free.

Cycle Routine

In those days, we played requests on the broadcasts and the phones at the Pennsylvania were jammed with requests. I found myself spending more time running between the bandstand and the phone than at the piano. I thought it might make things easier if I had a phone put on the bandstand, but I found that even up there it took too much of my time. Rather than have the phone constantly ringing, I would keep it off the hook. In fact, the phone operators requested that I do so . . . then when they had a few minutes off, they'd get their relaxation by listening to our show over the phone.

To get back to George McClelland, he was nice to me in more ways than one. When I was getting ready to open my night club, the Casa Lopez, I asked Mr. McClelland about a wire, and he said, "wherever Lopez goes, the NBC wire goes." He kept his word and from the very start, I had a wire in the Casa.

Another fellow from that period of whom I have fond memories was Johnny Johnstone, who played piano and did publicity for me. Eventually, Johnny wound up with WEAF as public relations man.

And how could I forget the NBC inaugural broadcast in 1926? My part of the show was done from the Casa Lopez. As many of you will recall, the Casa was one of the great rendezvous spots of a quarter of a century ago. Many celebrities and members of cafe society could always be found there. In my band at the time were three young fellows who later on made names for themselves . . . Xavier Cugat, Tommy and Jimmy Dorsey.

'Look, Ben, The Left Hand'

Another orchestra to participate in that now historic show was that of the old maestro, Ben Bernie. I'm only sorry Ben isn't around today. He'd be one of the brightest stars on TV. Ben and I were always having friendly feuds. I remember once in Chicago in the early 1930s, he started a rumor that I could only play the piano with my right hand. One night, I walked into the room where Ben was playing, marched up to the piano, sat down, tied my right hand behind my back and played only with my left. That ended that rumor.

Another time, even earlier, while I was still at the Casa, Ben said something out of the way in announcing his show on NBC, and they said, "no more announcing by orchestra leaders." I was so furious, I told them, "take the wire out of here." However, George McClelland quieted things down. I was angry at Ben, but no one ever stayed angry long at the old maestro.

George Olsen was a third band leader on the inaugural show. George received his break when I left the Pennsylvania to go to the Casa Lopez. I recommended George to the late E. M. Statler as my replacement in the hotel. George never forgot that. When the Casa Lopez was destroyed by fire, he called me up and offered to leave the Penn. "Vincent," he said, "this is your place. It's where you belong. No one else." I thanked George but decided to stay on my own.

The fourth orchestra leader on that first show was B. A. Rolfe. A few years earlier, two of the boys in my band found B. A. down and out. They remembered him from his palmy days as a great trumpeter in vaudeville and when he was a partner in MGM. It was Murdock, Lasky and Rolfe then. The boys fed B. A. and brought him to me. The rest is history. A truly great trumpeter, B. A. Rolfe was a feature with the Lopez organization until he went back on his own . . . a man with a new lease on life.

I can truthfully say I've had the pleasure of playing with just about every top name in show business on NBC. When I was at the St. Regis most of the radio columnists made their debut on the air with me. If you don't believe me, I have pictures to prove. I'll never forget the time Nick Kenny came down and someone, I won't mention who, said, "get that guy out of there. His voice sounds like a fog horn." Nick never said anything about it. He went on the show with me and the fellow eventually apologized.

Announcers like Ben Grauer, Graham McNamee, Phil Carlin and John S. Young, the very best, would come down and do our sustaining band remotes right from the hotels or clubs.

There was a certain camaraderie about those early days on NBC. Everyone was trying to help everyone else . . . trying to improve. The engineers would experiment with my band, putting microphones under the piano, inside of it, behind it and once when I sat down to play, I landed right on a mike. I guess that's one of the reasons NBC got to the top, always experimenting, always trying to better itself . . . just as it's doing with TV today. I think that the leadership NBC has attained in the past quarter of a century will be its for a long time to come.

WINDY CITY LINES UP AM FOOTBALL BACKERS

Chicago, Sept. 25.

The Windy City radio football picture rounded into final form last week, with WMAQ and WAAF inking sponsorship deals for their grid packages. Miles Laboratories, in one of its few entries into the local sports situation, is bankrolling WMAQ's nine-game schedule, which starts Saturday (29). Indie WAAF has peddled its nine-game card to the Majestic Radio and TV dealers.

Miles is shelling out $20,000 for the WMAQ contests, which Tom Duggan will call. Sales chief Howard Meyers has also hung up the "sold out" tag on the pre- and post-game adjacencies. Stewart Warner has picked up the former and Allied Florists bought the post-game show.

WTCN-TV Sets Sock Sale In Food Chain Day Strip

Minneapolis, Sept. 25.

WTCN-TV claims one of the biggest sales in Twin Cities' television, with purchase by National Food Stores, one of the area's largest grocery chains, of a five-time-per-week daytime strip of 15-minute TV shows on a 52-week contract.

"Winvisible" package bought by NFS, to start in October, during the 1:45-2:00 p.m. period Monday through Friday, features Peggy & Ed Scott, and singer-pianist Perry Martin.

Network's Responsibility On Public Service Front

By WILLIAM F. BROOKS
(*Public Relations V.P., N.B.C.*)

You never know what kind of a ruckus you're likely to get into with a New York taxi driver. One muggy night this summer when I stepped into his cab the driver tossed over his shoulder the information that "It's raining in Brooklyn. At Ebbets' Field, anyway." Depending on the degree of his faithfulness to the Dodgers, and the schedule of night games, he might have been able to give me a baseball-and-weather report in several parts of the country.

William F. Brooks

Well, we take baseball and weather reports over the radio for granted now, so much for granted that it occurs to me that some of the pioneering done by NBC in the last 25 years is likely to be overlooked in the nostalgic excitement of a Silver Jubilee.

Sometimes, when radio is criticized as all soap operas and whodunits, I wonder where these critics have been in the last quarter century.

Take news. NBC pioneered the news field with a weekly broadcast from Washington by Frederic W. Wile as early as 1926, and from that beginning we have developed NBC's world-wide news service. And here, again, most people accept the incredible ease with which they get news over the radio as casually as they do running water in the house. Virtually any hour of the day you can go to the radio and find out what is going on in the world. All of us expect full, accurate and objective coverage of special events, such as the national political conventions, and would complain bitterly if they weren't provided on both TV and radio.

All this, I submit, is a very great public service, a very considerable part of the social cement which holds our country in a common bond. A great deal of hard work, thought, experiment and constant searching for new techniques went into the foundation for this casually accepted public service. "Voices and Events," the first spot-news documentary, was such experimentation, and another is our current, "Yesterday, Today and Tomorrow."

In the allied field of Public Affairs and Education, we have developed a type of program designed to interest thoughtful people, to inform, sometimes to entertain, very often to assist public enterprises we all wish to see successful. This is no place for a catalog of our virtues, but I do want to point out a few programs of this kind.

The "Living" series, now nearing the completion of its fourth year on the air, is based on a solid tradition of pioneering and accomplishment by NBC in the documentary field. Back in the early '30s, NBC set the pattern for the hour-long documentary with such memorable shows as "Chapter One," a dramatic review of Franklin Roosevelt's first year in office, "Headquarters," a behind-the-scenes look at the New York Police Department, "Feeding the City," a dramatic feature on the complex marketing and food distribution system of a metropolis, and "The First Hundred Years," an examination of the American newspaper as reflected in the centennial of the New York Sun.

Building on this early experience, NBC has developed in "Living" the only regular weekly network documentary series, and has created, in four years, a library which is unique in educational and public service radio. Many of the "Living" transcriptions are in constant use in colleges and schools and by civic groups. Among the agencies which distribute them are the United States Office of Education and two educational endowments which, in cooperation with NBC, have presented special series within the "Living" format—the Twentieth Century Fund and the Health Information Foundation.

NBC's religious programs are among our most satisfying achievements. The National Radio Pulpit, which is the Protestant program, is as old as the network. The Catholic Hour has passed its 20th year, and The Eternal Light, the Jewish program, is in its eighth year. There is no doubt that these programs are reaching an ever enlarging audience. One group reports its radio mail response "seven times greater than 10 years ago."

Recently, on the theory that in these times of tension some reassurance from the past might be welcomed, our Public Affairs division put on a quiet, unpretentious 15-minute program on Sunday mornings. It is called "We Hold These Truths," and it consists of selections read from the world's great scriptures, and from the great philosophers. Quiet and very simple, and very good to listen to. The requests for scripts were much greater than we had expected, which certainly suggests there is a place for such mature programs.

Show business plays an important part in this type of programming, for like the theatre, radio and TV must hold the audience. We have had to adapt dramatic techniques that in some instances certainly intensify them. For in radio and TV, and especially where entertainment is not the specific objective, we have to capture the interest and the imagination of the individual listener.

I suggest it might be worthwhile for the world of the theatre to give a little thought to this field.

With our population curve showing a much greater percentage of older people, it seems likely to me that there will be demand for more programs designed for the mature mind, not necessarily the intellectual mind, whatever that is, but one which is older, experienced, more receptive to thoughtful material.

Some NBC Milestones

RCA purchased station WEAF on July 1, 1926 from the American Telephone and Telegraph Co. for $1,000,000; RCA assumed control Nov. 15, 1926.

The National Broadcasting Co. was organized September 9, 1926, as a service of RCA. The first NBC broadcast took place Nov. 15, 1926.

There were two key stations—WJZ and WEAF—in the first NBC network. Less than two months after formation of NBC, two networks were formed. NBC Red broadcasts were transmitted over station WEAF and NBC Blue broadcasts over station WJZ.

The first network broadcast took place Nov. 15, 1926, from the old Waldorf-Astoria over a 25-station hookup with Dr. Walter Damrosch, Will Rogers, Weber and Fields and many others participating.

The first president of NBC was Merlin H. Aylesworth, formerly managing director of the National Electric Light Association. Owen D. Young was then chairman of the board of RCA and Lt. General James G. Harbord was president.

When the network was formed, 5,000,000 homes were radio equipped. By 1927, the NBC network had crossed the country, linking at Denver. The first cross-country radio broadcast was the football game in the Rose Bowl at Pasadena on New Year's Day, 1927.

On the 20th anniversary of Marconi's first transatlantic wireless message, NBC spanned the world by radio. From New York's WEAF, there was a roll call of 14 nations on four continents. The date was Dec. 12, 1931.

After 20 Years —Still Friends

By ELAINE CARRINGTON

It is funny, but when I curl up and look out the window and think back over 20 years of radio, I do not think of sweat, blood and tears. I do not think of things that happened in the studio, letters I have received, even of awards—I just think of friends.

Elaine Carrington

I think, first of all, of a man with a ringing voice, a warm, all-envelopping personality, who was my neighbor way back at the beginning of things, when I lived in a tall, five-story house on Brooklyn Heights. He lived across the way. He was one of the editors of the Brooklyn Eagle—his name, Hans Kaltenborn, and he and his beautiful wife, Olga, gave thrilling parties to the great and the near-great and the future-great in their house on Garden Place.

I was invited to many of the parties and Hans, who had just left the Eagle to try his wings in the broadcasting air, urged me to do likewise. Here was a great opportunity for a writer. The mere fact that I was writing fiction successfully for the smoothies—for Harper's, Saturday Evening Post, Good Housekeeping, Pictorial Review, did not faze him. "Get your stories on the air . . . That's going to be a big market . . . Get in on the ground floor."

How right he was! . . . I was pushed, however, not so much by Hans as by the panic of '29 and a young lawyer husband who, by 1932, was pretty discouraged about the law business, seeing nobody could afford lawyers, plus the fact that we had two nice chubby faces to feed—a girl and a boy—and plus the fact that we didn't want to sell the house we had put all our joint money in and move to any place in the world but Brooklyn Heights.

Storming the Gates

So I tucked a one-act play under my arm one fine rainy day and ventured forth, unheralded and unsung, to board the National Broadcasting Co. in its den. I did not have a letter of introduction to anybody. I just had a script. And here comes my next friend, a gangling young woman named Katherine Seymour. She was behind a door marked "Continuity Department," which somebody told my faltering self meant story department. I tiptoed in. It was such a big place!

She was busy at a typewriter, annoyed at having to look up and see a stranger, with the familiar white script under her arm. Told me to leave it there and goodbye. Then in three days' time the magic phone call: "Please come in. We like the way you write. We want to talk to you about a series."

I remember my husband and I hooting at the thought of that. I intended to be a Great Author. Great Authors didn't write series. In fact, only the year before I had traveled to the Saturday Evening Post office in Philadelphia—all that way from New York—at Horace Lorimer's personal invitation, to discuss just that. I remember him in his solid gold office examining this sassy young author he had deigned to publish in his magazine, and offering her her big chance to be a Post writer, provided she would do a series, any series about anything she liked, only to hear her say, "I'm sorry, Mr. Lorimer, but I could never write a series about anything." Sometimes I think Mr. Lorimer, in his place in Heaven, must laugh long and loud if he thinks of that. I have written a series for exactly 20 years—five times a week, and no time out for vacations!

Well, anyhow, I told Katy Seymour the same thing, and she said, "What do you know best about?" I thought, and said, "I know best about bringing up a family. That's all I really know about." "Write about that." So, because Baby needed a pair of shoes, I did just that, and "Pepper Young's Family" then called "Red Davis"—was born.

Oh, it sounds easy, but it was hell on wheels for me. I did not know the first thing about preparing a script. I did not know how to get people on and off the air. That's where my friend Katy came in. She did everything possible to help me, and gradually I got the hang of it. I agreed to write three scripts a week, and then one fine day Procter & Gamble bought the story and I agreed to write five.

I had bad times though. Many of them. Moments of discouragement and doubt and a great desire to fling the whole thing overboard, and the person who kept me from doing that was another friend—Bertha Brainard. Such a beautiful redhead, with her two small feet on the ground, the only woman executive of the NBC with endless duties to perform as program director but always with time to help a struggling young writer, and listen to her tales of woe.

An announcer was assigned to my brand-new show. He liked the show. He used to say he couldn't wait to get to the studio to see what was going to happen next day. We became friends. His name, this dark, eager young man with the golden voice, was Ben Grauer. I have watched his rise as number one, special feature caster, with pride. He is a good friend. One of the best. One of the people you most treasure knowing.

Friends. I wish had time to list them all, but I must tell you about the members of my cast who were with me on that first broadcast 20 years ago, and are still on the same show. There is Marion Barney—"Mother Young" and also "Mother Davis" on "When a Girl Marries" and also "Mother Cotter" on "Rosemary." Aside from the warmth and beauty of her acting, I just knew Marion was lucky for me, so I saw to it that she was on every show I had on the air and all of them have been successes, which proves I am right, doesn't it? Then there is "Father Young"—dear Tom Chalmers, and his lovely wife Vilma, who have become such good friends of mine that I visited her last summer at her villa near Florence.

Betty Wragge was a small girl when she came on the show and now she is grown up and married to a lucky fellow named Walter Brooke. Mason Adams is "Pepper," of course. But he is also a friend I could not spare from my life. Talented, intellectual, sincere, full of fun and kindness. He and his wife, Sheila, are a large part of my life outside radio as well as inside.

Then there's little Jean Sothern, who has been my gallbrained "Ellen" and Eunice Howard, who is "Linda" and Greta Kvedden, who is "Hattie," and Johnny Kane, who is "Nick."

And there is the client, William Benton, whose method of overseeing a Procter and Gamble serial was to believe, first of all, in the writer's ability, and to let him or her alone to prove it.

There are so many can meet along the way. Betty Shaw, who runs the show for the agency, and Chicky Vincent who directs it. And the people from my other shows. Mary Jane Higby, who has been "Joan Davis" since the day it began. Such a fine, straight-shooting girl, loving her work and giving it all she has to give, and never satisfied unless she feels that is the best she is capable of giving.

"Rosemary" started with Betty Winkler, who has left it to go to Rome with her husband, George Keane, while he regains his health. What a person Betty is, and what an actress! It was hard to lose her, but Virginia Kaye, who has been present "Rosemary" ever since, does a fine job, and is also one of my dear friends.

I guess I could continue forever. I could mention that Berney, contact man for several my shows, and also a tremendous optimistic believer in my ability. I could write a long paragraph on Walter Craig, busy, nervous head of radio and TV for Benton & Bowles. I could also write about his lovely wife Margaret and what their friendship means to me.

This is why all I can think of when I think of radio, and my 20 years of it—is—friends.

More Characterization In Former Years

By JACK PEARL

Thinking back about the old days, it seems to me that a big difference between radio comedy today and radio comedy then is that a couple of decades ago the emphasis was on characterization. Comics didn't play themselves all the time, using one standing characterization. Instead, the great comics were masters at portraying dozens of personalities and dialects.

Jack Pearl

Being a dialectician, I used to run to Barney Bernard, David Warfield, Louis Mann, Sam Bernard, Harry Lauder, George Rehan, and to great character artists such as Walker Whiteside, Wilton Lackaye, DeWolfe Hopper and others too numerous to mention. They had a wonderful ability to be something different each and every year.

That was also true in vaudeville. From vaudeville came such present-day radio and tele stars as Ed Wynn, Eddie Cantor, Fred Allen, Jack Benny, Jimmy Durante, Burns & Allen, Robin Clark, etc. These are people who know how to get inside a character.

Another element was the study of national characters—which comes out in dialects. I know that today many people object to the use of dialectic comedy as an insult to nationalities or races. My feeling is that an immigrant—whether he's called a refugee or a displaced person—while he is speaking in our language is thinking in his native tongue. What comes out, of course, may be funny. Granted dialect may be used disparagingly. But it can also be an art, and it was an art in the hands of some of the great names of our profession. Naturally, it must be used understandingly. For instance, when Ray Middleton replaced Ezio Pinza in "South Pacific," he, like Pinza, did the role with a Gallic flavor in his speech. It added something to the characterization.

Place for Dialect, Too

I feel that dialect can be used legitimately, creatively, if it is used to portray character, not to ridicule. Another example: Walker Whiteside did the "Melting Pot" and he didn't offend anyone. He portrayed. He showed what the Ghetto was.

I think today radio comedy suffers by not having enough variations. Radio should do legit scenes in a legit way and its buffoons should be versatile clowns.

My first radio work was dialect. In 1931 Florenz Ziegfeld launched a show for Chrysler, using a star from one of his Broadway productions on each stanza. Ziegfeld used Will Rogers on the preem, and I thought that Cantor, Wynn or Fanny Brice would be his second selection. When he called me I felt like a million dollars, because I was the last comedian to play the original "Follies." I did that show, and afterwards I was asked to stay on for the remainder of the run, doing a lot of character and dialect parts.

In 1932 Lucky Strike was looking for something different to sponsor. Billy K. Wells, who is still working with me, submitted the Baron and Charlie, and in a short time "Vass you dere Sharlie?" became a national byword. We were one of the first radio shows to use costumes and a studio audience (along with Wynn and Cantor), because we were used to the theatre and wanted to time the laughs.

The series I've been doing this summer is essentially the same as the old show. The only difference is that we have added some variety elements, and some of the slang catchwords have been changed. Details may change, but the ingredients are the same. And that's pretty much true of all entertainment: songs are revived, sketches are revised, gags are brought back. The only thing that is really new is the audience.

Little Did They Suspect . . . . .

By B. A. ROLFE

After 20 years as a pioneer producer of vaudeville acts and motion pictures, it was little wonder that in 1926 I hailed the advent of radio as a "showman's dream" come true.

The year 1926 was a momentous one for me, for I booked my traveling stage show orchestra into the "Palais D'Or," the then popular Chinese Restaurant in the heart of Times Square.

I recall with what eagerness I tuned in my old style "battery set" to the beautiful voice of Jessica Dragonette, the playing of Harry Reser's "Cliquot Club Eskimos" and the entertaining comedy of the "Happiness Boys".

I just had to get into radio. Finally I obtained an 11-station hookup over NBC for a daily noon-hour program and I hurried to relay the good news to the Chinese management, only to be told that "they could see no reason why they should give radio all that free publicity."

However, I won out. The NBC wire came in and by the end of three weeks the crowds started to jam the restaurant.

From then on it was plain sailing for; among the first half dozen radio commercials, I landed the Coward "Comfort Shoe" program, which we broadcast from the old Telephone Co. building at 195 Broadway. Shoe sales increased so rapidly that in six months time the sponsor was forced to open three new stores.

We had many things to learn about the unexpected quirks of the microphone. I did my own announcing on the Palais D'Or noon-day programs and whenever I interrupted the succession of dance tunes by interpolating a broken-tempoed concert number, I would step away from the microphone and say to my restaurant dancers, "Ladies and Gentlemen, the next number is not intended for dancing." But that microphone fooled me, for I soon received word that my announcement had become a stock phrase with radio fans as far west as Chicago.

Wisecracking Cop

Added proof came one cold winter night. I had chartered a bus to take my Palais D'Or orchestra over to New Jersey to play a midnight benefit show. We returned to town by way of the old Fort Lee ferry and just as we started down that steep Fort Lee hill, our bus went out of control and started to do tricks over the icy roadway.

When we reached the hairpin turn we were sliding backwards and after doing a couple of pirouettes we landed sideways at the bottom, where a policeman with out-stretched arms yelled, "Where do you think you're going?" I opened the door and said "Officer, we couldn't help it" . . . He took one look at my advertising banner on the side of the bus and said "Rolfe, I've watched you all the way down that hill and you should know that this number is not intended for dancing."

Radio proved that it could sell a product locally, but it took NBC's organization of a country-wide network to tempt the big advertisers to enter the field. Unknowingly I became the "guinea pig" for that experiment, for, with the help of Merlin H. Aylesworth, then president of NBC, and that mastermind of advertising, George Washington Hill, president of the American Tobacco Co., we planned a radio program to consist of 100 people, the most expensive program up to that time.

It consisted of an orchestra of 65 players with 20 arrangers and copyists. The vocal staff was headed by "The Men About Town" trio and Theo Alban, tenor, together with announcer Ed Thorgersen.

Scattered through the orchestra were such famous soloists as Tommy Dorsey, Jimmy Dorsey, Andy Senella, Ross Gorman, Phil Napoleon, George Napoleon and Sam Herman. They all combined to create "Rolfe and his Lucky Strike Dance Orchestra" which, on Sept. 17, 1928, became the first weekly commercial to be broadcast to the West Coast. The success of that "experiment" is radio history.

Miller-ACLU 'Blacklist' Study to Be Published By Doubleday Early '52

Investigation into the alleged "blacklist" in radio and television, conducted by Merle Miller under auspices of the American Civil Liberties Union, will be published in book form by Doubleday early next year. However, ACLU and Doubleday are trying to hurry release for December, if possible.

Miller's study, which took a year, was supposed to be issued this summer, but release of the lengthy document has been postponed. ACLU spokesmen said that the delay was due to the length and scope of the findings, which have had to be reviewed by ACLU committees.

Tome analyzes the methods of Counterattack, anti-Communist newsletter, and Red Channels, book which listed 150 odd persons as alleged "Communists and Communist sympathizers" in the broadcasting field and which has figured in instances of supposed "blacklisting." Miller also looked into reported efforts to keep anti-Communists off the air and the general loyalty-security problems in AM and TV.

The NBC O&O Picture

Radio

WNBC
New York
50,000 watts at 660 KC
Clear Channel
Established 1922
Gen. Mgr.—Ted Cott
Ass't Gen. Mgr.—Charles Philips
Program Mgr.—Harvey Gannon (on military leave)

WMAQ
Chicago
50,000 watts at 670 KC
Clear Channel
Established 1922
Gen. Mgr.—Harry Kopf, Vice-President
Program Mgr.—Homer Heck

WTAM
Cleveland
50,000 watts at 1100 KC
Clear Channel
Established 1923
Gen. Mgr.—John McCormick
Program Mgr.—Jacob Hines

WRC
Washington, D. C.
5,000 watts at 980 KC
Established 1923
Gen. Mgr.—William R. McAndrew
Program Mgr.—Kenneth French

KNBC
San Francisco
50,000 watts at 680 KC
Clear Channel
Established 1922
Gen. Mgr.—Lloyd Yoder
Ass't Gen. Mgr.—George Greaves
Program Mgr.—Paul Speegle

KOA
Denver
50,000 watts at 850 KC
Clear Channel
Established 1924
Gen. Mgr.—Charles C. Bevis, Jr.
Ass't Gen. Mgr.—Robert H. Owen
Program Mgr.—Earl Ferguson

Television

WNBT
New York
Channel 4
66-72 megacycles
Established 1944
Gen. Mgr.—Ted Cott
Ass't Gen. Mgr.—Charles Philips
Program Mgr.—Ivan Reiner

WNBQ
Chicago
Channel 5
76-82 megacycles
Established 1949
Gen. Mgr.—Harry Kopf, Vice-President
Dir. of TV Oper.—Jules Herbuveaux
Program Mgr.—George Heinemann

WNBK
Cleveland
Channel 4
66-72 megacycles
Established 1948
Gen. Mgr.—John McCormick
Program Mgr.—Philip Worcester

WNBW
Washington, D. C.
Channel 4
66-72 megacycles
Established 1947
Gen. Mgr.—William McAndrew
Program Mgr.—Ralph Borgin

KNBH
Hollywood
Channel 4
66-72 megacycles
Established 1949
Gen. Mgr.—Tom McFadden
Program Manager—Bud Cole

Highest-Rated NBC Shows

1932:
Amos 'n' Andy
Chase & Sanborn Program—Eddie Cantor
Fleischmann Hour—Rudy Vallee, guests
Blackstone Plantation—Crumit & Sanderson
Lucky Strike Dance Hour—Guest leaders

1933:
Chase & Sanborn Program—Eddie Cantor
Ed Wynn—The Texaco Fire Chief
Lucky Strike Hour—Guest leaders
Show Boat—Lanny Ross
Fleischmann Hour—Rudy Vallee

1934:
Chase & Sanborn Program—Eddie Cantor
Show Boat—Lanny Ross
Fleischmann Hour—Rudy Vallee, guests
Ed Wynn—The Texaco Fire Chief
Baker's Broadcast—Joe Penner

1935:
Jack Benny—Jello Program
Fleischmann Hour—Rudy Vallee, guests
Show Boat—Lanny Ross
Baker's Broadcast—Joe Penner
Town Hall Tonight—Fred Allen

1936:
Major Bowes' Amateur Hour
Jack Benny—Jello Program
Fleischmann Hour—Rudy Vallee
Town Hall Tonight—Fred Allen
Show Boat—Lanny Ross

1937:
Jack Benny—Jello Program
Town Hall Tonight—Fred Allen
Kraft Music Hall—Bing Crosby
Fleischmann Hour—Rudy Vallee

1938:
Chase & Sanborn Program—Bergen & McCarthy
Jack Benny—Jello Program
Burns and Allen
Town Hall Tonight—Fred Allen
Kraft Music Hall—Bing Crosby

1939:
Chase & Sanborn Program—Bergen & McCarthy
Jack Benny—Jello Program
Kraft Music Hall—Bing Crosby
Fibber McGee & Molly
Good News of 1939—Frank Morgan, Fanny Brice, Hanley Stafford and guest screen stars

1940:
Jack Benny—Jello Program
Chase & Sanborn Program—Bergen & McCarthy
Fibber McGee & Molly
Bob Hope—Pepsodent Show
One Man's Family

1941:
Jack Benny—Jello Program
Fibber McGee & Molly
Chase & Sanborn Program—Bergen & McCarthy
Bob Hope
The Aldrich Family—Ezra Stone

1942:
Fibber McGee & Molly
Bob Hope
Charlie McCarthy
The Aldrich Family—Ezra Stone
Jack Benny

1943:
Bob Hope
Red Skelton
Fibber McGee & Molly
Charlie McCarthy
Jack Benny

1944:
Bob Hope
Fibber McGee & Molly
Red Skelton
Charlie McCarthy
Jack Benny

1945:
Bob Hope
Fibber McGee & Molly
Joan Davis with Jack Haley
Kraft Music Hall—Bing Crosby
Charlie McCarthy

1946:
Bob Hope
Fibber McGee & Molly
Charlie McCarthy
Red Skelton Program
Jack Benny

1947:
Bob Hope
Fibber McGee & Molly
Jack Benny
Fred Allen Show
Charlie McCarthy

1948:
Fibber McGee & Molly
Jack Benny
Fred Allen
Bob Hope
Amos 'n' Andy

1949:
Fibber McGee & Molly
Bob Hope
Duffy's Tavern—Ed Gardner
Mr. District Attorney—Jay Jostyn
Great Gildersleeve

1950:
Fibber McGee & Molly
Judy Canova
Mr. District Attorney—Jay Jostyn
Bob Hope
Great Gildersleeve

1951:
You Bet Your Life—Groucho Marx
Fibber McGee & Molly
People Are Funny — Art Linkletter
Big Story
Father Knows Best — Robert Young

Golden Threads

Continued from page 25

ing pins and even cereal boxes. A great industry began to sprout with tremendous rapidity from coast-to-coast and border-to-border.

Now to pick up some threads of memory, let us go back a bit to Thanksgiving Eve in 1915. It was on that evening while listening to press bulletins being wirelessed to ships at sea from WCC, South Wellfleet, Cape Cod, that suddenly I heard a violin playing "Nearer My God to Thee." I was listening at Niagara Falls, N. Y. There was no identification of where the music originated and it still remains a mystery. I have often wondered whether it came from deForest's pioneer radiophone station at High Bridge, N. Y., or from experimental work being conducted by General Electric at Schenectady, N. Y.

It was not until 1919 that I heard music come through the air again. While at the U. S. Navy radio station NBD, Otter Cliffs, Bar Harbor, Me., the several operators in a receiving shack were seen standing at attention wearing earphones—odd behavior for Navy wireless men on duty. Inquiry revealed that they were hearing a band playing "The Star Spangled Banner"—and the band was at New Brunswick, N. J.!

It was not long after that when a subchaser equipped with a radiotelephone transmitter set out from Otter Cliffs, and as it passed around Mt. Desert Island and out of sight, its operator placed a phonograph alongside the microphone and played a popular record of that day, "I May Be Gone for a Long, Long Time."

Indeed, those were "programs" that stirred the imagination, and it became apparent as the weeks went by that radiotelephone was destined to have a great future. For instance, on July 4, 1919, President Woodrow Wilson, returning from the Paris Peace Conference on board the USS George Washington, delivered an address to the crew. He stood on the deck, and the wireless men wondered whether they dared place a microphone in front of him. Adm. Cary T. Grayson advised against it on the theory that it would disconcert Mr. Wilson. And so the microphone was concealed behind the American flag hung behind the President. Operators at the U. S. Naval radio station at Otter Cliffs, Me., were advised to be ready to pick up the "broadcast." They lashed an earphone to an ordinary telephone transmitter that was connected by direct wire to the White House where Government officials were standing by to hear the President. Unfortunately, the "broadcast" did not come through clearly; very few words were distinct—probably because the insensitive microphone of that day, hidden behind the flag, was too far back of the President to pick up his words spoken on the wind-swept deck. Nevertheless, it was the first attempt to broadcast the voice of a President of the United States.

And these "coos" of the baby broadcasting were inklings of voices to come. Seldom did a day pass from 1920 to 1924 that broadcasting did not make the front page. Hundreds of broadcasting stations went on the air. Leaders of the nation began to broadcast; religious services were radiated; music was found on many wavelengths as jazz bands, concert singers, opera and theatrical stars took to the air. In fact, the wireless amateurs began to realize that a new radio service was encroaching on their wavelength domain. There could be no doubt about it after the Dempsey-Carpentier fight was broadcast on July 2, 1921, from Boyle's 30 Acres in Jersey City, N. J. Now, too, sports were on the air, and have been ever since. Since that time, the prize ring has been surrounded by a coast-to-coast audience. It was NBC that formed the first nationwide network in 1926, with the purpose of providing the "best programs available for broadcasting in the United States," that pointed the way, and because of the success achieved, now celebrates its Silver Jubilee.

Wireless had a 25-year cycle of development, broadcasting had a 25-year cycle of development—and both are established services to the public. Now television is evolving on a new cycle which will have a greater impact on the life and habits of the nation and its people than any of the electronic performances of days gone by.

When 8-G Was in Flower

Continued from page 25

what we had, which was hardly anything but brains, ingenuity, guts, a remoteness from vice-presidents and a certain freedom of action and we put on a few years of fairly good radio.

"Then NBC carved a little piece of Radio City out of the heart of The Avenue of the Americas, painted it a peculiarly appropriate shade of green and transplanted it at the corner of Sunset and Vine. I'll never forget when the transplanting started. Someone took me down into the bottom of it to show me the echo chamber that was being built-in. We found a vice-president who'd been missing for years. I understand this echo-chamber is now the tape-recording and TV department of NBC. I must go down and look at it sometime to see if I can find any old echoes that might be useful."

"That'll be all for today," the doctor said, folding his copy of Dr. Video and turning off Mickey Katz singing "The Cry of the Wild Goose." "I'll expect you again tomorrow at this same time. Now I have to see Faye Emerson in Space Patrol. She makes space very interesting."

Age: 25

Profession: Salesman

References: Attached

I represent the top corporations in the United States.

For them, I sell over a hundred products and services . . . to more people than any other salesman in the world . . . and at a cost so low I am the top success in my field.

I follow their prospects everywhere, and I can sell to them anytime. In their cars. With their hands deep in dish water. While making up their grocery lists, or on their way to market.

I can do the same for you. When your selling problem changes, I can change my sales talk to your prospects that very same day.

I am extremely flexible. I can sell one of your products in one part of the country and another product in another part of the country.

I reach more homes than any other salesman—and I can sell for you in those homes as no other salesman can.

Who am I? I am the **NBC Radio Network**

please turn page

Twenty-five years ago my selling career began.

One of my employers, the Cities Service Company, marketed fine oil products using Edwin Franko Goldman's Band. A year later the Firestone Tire and Rubber Company employed me to sell tires and tubes.

Both of these distinguished companies have been among my employers ever since. Many other leading corporations have joined Cities Service and Firestone in using my voice to sell their products and services.

Present Employers:

ALBERS MILLING COMPANY
Albers Flapjack Mix & Peacock Mix
Albers Quick Oats
Friskies Dog Food

ALLIS-CHALMERS MFG. CO.
Farm Equipment

AMERICAN CIGARETTE & CIGAR CO., INC.
Pall Mall Cigarettes

AMERICAN DAIRY ASSOCIATION
Dairy Products

THE AMERICAN TOBACCO CO.
Lucky Strike Cigarettes

ARMOUR & COMPANY
Dial Soap
Chiffon Flakes
Perk
Dial Shampoo

ASSOCIATION OF AMERICAN RAILROADS
Institutional

THE BELL TELEPHONE SYSTEM
Institutional

BELMONT RADIO CORPORATION
Raytheon Television Sets

BROWN SHOE COMPANY
Buster Brown Shoes

CAMPBELL SOUP COMPANY
Campbell Soups
Pork & Beans
Franco-American Spaghetti & Macaroni
V-8 Vegetable Juices

CITIES SERVICE COMPANY
Oldest continuously sponsored show in radio

COLGATE-PALMOLIVE-PEET CO.
DE SOTO-PLYMOUTH DEALERS
Automobiles

E. I. DU PONT DE NEMOURS & CO., INC.
Institutional

FAULTLESS STARCH COMPANY
Starch

FIRESTONE TIRE & RUBBER COMPANY
(2nd oldest continuous NBC advertiser)
Tires
Tubes

FISHER FLOURING MILLS COMPANY
Fisher Products

GENERAL FOODS CORPORATION
Maxwell House Coffee
Gaines Dog Food

GENERAL MILLS, INC.
Red Band Flour
Bisquick
Crustquick
Wheaties
Sperry Pancake & Waffle Flour
Wheatheart
Sperry Drifted-Snow Home Perfected Flour

GULF OIL CORPORATION
Gasoline
Oil
Lubricants
Tires
Insecticides

GEORGE A. HORMEL CO.
Hormel Meat Products

HUDSON COAL COMPANY
Coal

KRAFT FOODS COMPANY
Parkay
Velveeta
Kraft Deluxe Sliced Cheese
Mustard
Pabsett
Cheese-In-Slices
Kraft Dinner

LEVER BROTHERS COMPANY
Lifebuoy
Rinso

LEWIS-HOWE COMPANY
Tums
NR Tablets

LIGGETT & MYERS TOBACCO CO., INC.
Chesterfield Cigarettes
Fatima Cigarettes

MANHATTAN SOAP COMPANY, INC.
Sweetheart Soap
Blu-White Flakes

MILES LABORATORIES, INC.
Alka-Seltzer
One-A-Day Vitamins
Bactine
Nervine

PHILIP MORRIS & CO., LTD.
Philip Morris Cigarettes

MUTUAL BENEFIT HEALTH AND ACCIDENT ASSOCIATION OF OMAHA
Insurance

PET MILK SALES CORPORATION
Pet Evaporated Milk
Pet Milk
Sego Milk

THE PROCTER & GAMBLE COMPANY
Lava
Spic & Span
Joy
Prell
Tide
Ivory Snow
Crisco
Cheer
Duz
Camay Soap
Ivory Soap
Dreft
Lilt
Oxydol

THE PURE OIL COMPANY
Pure Oil Petroleum Products

RADIO CORPORATION OF AMERICA
Radio & Television Sets
Radios
Television Sets
Phonographs
Records

REYNOLDS METALS COMPANY
Aluminum
Aluminum Products

R. J. REYNOLDS TOBACCO COMPANY
Prince Albert Tobacco

RICHFIELD OIL CORPORATION
Gasoline
Motor Oil
Automotive Products & Accessories

SKELLY OIL COMPANY
Petroleum Products

STANDARD OIL COMPANY OF CALIFORNIA
Petroleum Products
Institutional

STERLING DRUG INC.
Phillips' Tooth Paste
Bayer Aspirin
Haley's M-O
Phillips' Creams
Energine Cleaning Fluid
Dr. Lyon's Tooth Paste
Energine Shoe White
Cal Aspirin
Astring-O-Sol
Ironized Yeast
Mulsified Coconut Oil Shampoo
ZBT Baby Powder
Dr. Lyon's Tooth Powder
Phillips' Milk of Magnesia
Double Danderine
Campho-Phenique

SUN OIL COMPANY
Oil
Fuel Oil
Sunoco Gas

SWIFT AND COMPANY
Jewel Shortening & Salad Oil

TIDE WATER ASSO. OIL COMPANY
Petroleum Products

UNITED STATES STEEL COMPANY
Institutional

UNITED STATES TOBACCO COMPANY
Tobacco
Tobacco Products

WESSON OIL & SNOWDRIFT SALES COMPANY
Wesson Oil
Snowdrift

WHITEHALL PHARMACAL COMPANY,
Division of:
American Home Products Corporation
Anacin
Freezone
Heet
Kolynos
Black Flag
Melcalose
Autobrite
Aerowax
Bisodol Mints & Powder
Antrol Spray

Remarks:

When top corporations like these demonstrate such confidence in a salesman, you can be pretty sure that salesman delivers.

I reach more homes than any other advertising medium.

And when I reach the people in those homes, they don't just glance at me. They listen to me. I am not cold type. I am a salesman—with all the warmth, the power, and the conviction of the human voice.

Conclusions:

People sell better than paper...

please turn page

...especially on the NBC Radio Network!

These top radio buys are just a few examples

In 25 years you can learn a lot about selling.

And as you see, I've sold about every kind of product there is.

I've sold successfully, and at low cost, for others. I can do it for you. And, as I start my second quarter century of selling, I'm superbly equipped to do it.

You couldn't be in better company than to join my list of employers—and you couldn't find better shows to join them with than the outstanding new shows described here.

THE BIG SHOW—Radio's greatest all-time hit—90 minutes of star-studded comedy, music and drama, with the glamorous, unpredictable Tallulah as Mistress of Ceremonies, and the greatest names in show business as her guests. This fall, The Big Show takes on an international flavor, flies to Europe to broadcast from London and Paris. 7-7:30 segment available either as a half-hour (talent cost $8820 gross per week) or in 15 minute sections ($4410 gross per week).

BARRIE CRANE—A new half-hour of thrilling detective drama, starring America's favorite detective personality, two-fisted, fast-talking, wise-cracking William Gargan, in an adventure series loaded with suspense, action and humor. $3750 gross per week.

BOB AND RAY—Hilarious, deadpan satires on such things as soap opera, commercials and our contemporary way of life, by "the brightest pair of young comics to hit the webs in some time" (Variety). Critic John Crosby says "they are very funny people." Available as a daytime strip 5:45-6:00 PM, Monday through Friday, at $2824 gross per week or in a half-hour evening version at $2565 gross per week.

YOU CAN'T TAKE IT WITH YOU—Mirth-provoking, wonderful family entertainment, based on Kaufman and Hart's rollicking Pulitzer Prize comedy about the Vanderhoffs—the merriest, do-as-you-please family in the world! Star of the show is three-time Academy Award winner Walter Brennan. $5300 gross per program.

A service of Radio Corporation of America

NBC Radio Network

it's the Silver Jubilee on NBC

The Things They Ask You to Do

By SID CAESAR

Playing to audiences in their own living-rooms is a form of the atrical intimacy often cited as one of TV's unique advantages over other entertainment media.

Sid Caesar

There is no denying that a lot can be said in favor of the swift rapport that television affords performers and their audiences. But it seems to me that home viewers—or at least enough of them to constitute a putsch—are beginning to impose a sort of camaraderie that knows no bounds. As far as they are concerned, you are their chum, brother, and you'd better not forget it—or else. Hell hath no fury like a living-room fan who's denied some fantastic little favor, as you always learn in the following week's mail.

I don't think any of us facing the network cameras aren't truly grateful for the mail sent in by people who want to pat us on the back, or tell us what they don't like about our programs. Such mail has been one of the most valuable guideposts of my brief career. In fact, if it ever stopped coming in—bang, suddenly not a letter'—I'd take to the woods like a scared rabbit.

It's the other group of pen pals that makes the daily mail—and, just as often, the telephone—something to pick up gingerly. The things they ask you to do!

I know that all regular TV performers have similar experiences, but it might be of at least moderate interest to cite a few examples for benefit of those who have yet to face the music.

The begging letters, of course, can be taken more or less for granted. The requests range from money to household furniture, furs, jewelry, suits, neckties, etc. I only object when the writer cautions me: "I don't want anything old or worn. Please send something new."

Then there are the requests for special greetings, songs or gestures to be interpolated at some part of the show.

"And you don't know what it would mean to Joey if you would just sing one verse of 'Happy Birthday' directly to him while all of his little friends are here at the party," a pleasant young matron—whose name is legion—wrote from Houston, Texas.

Lil' Things Like That!

As a rule, it would be possible to wave to Sammy, sing to Mary Lou or speak admonishingly to Rudolph about his school marks, for at least half an hour on each week's show. (Maybe I should speak to Max Liebman about this—think of the work it would save.)

We'll pass lightly over the lovelorn. Their tender proposals nearly always require the inclusion of a cryptic line in one of the specialty numbers. Nothing too brazen or revelatory, "Joan, believe me, I do understand, and I do too!" would usually fill the bill very satisfactorily. The columns could pick it up from there.

Insurance men are not exempt from frequently casual invitations—but that might also be true outside television, I'm told. Many of them seem to favor the rehearsal studio for passing on "a few interesting facts" that will "change the whole picture" of my future. Some of the others, not given to mincing words, give me an appointed hour to appear at their homes or offices. Only one, I'm happy to say, ever requested my signaled acceptance via television. Probably new at the game.

The most drastic of all viewer requests came during one of the final performances of "Your Show of Shows" last season. Fortunately, I knew nothing about it until the performance was over, or I might have blown a few lines during the rest of the evening.

An emergency phone call for me was transferred through the NBC switchboard to the stage doorman's phone. One of the backstage staff took the call.

A man's voice at the other end gave his name and said he was watching the show from a Brooklyn hotel room. "I've reached the end of my rope," he told our astonished staffer. "I haven't got a friend in the world who cares anything about me. I'm washed up and I'm going to jump out of the window unless Sid asks me not to. If he cares enough to ask me, I won't jump."

The employee requested the caller's phone number, explaining nervously that it might take some time to relay the message. Something about the voice at the Brooklyn end (if it did come from there) sounded grimly on the level.

"You don't have to call me back," the man said. "I'll just keep waiting and watching the show. If there's no word from Sid before it's over, I'm jumping."

Unknown to me, three or four employees began making calls to all the major hotels in Brooklyn, trying to find one with the name of the would-be suicide on the register. Brooklyn police also were alerted. No one of the given name was ever located. And there was nothing in the papers the next morning. I'm glad I didn't know anything about it because, friends while I often think some fans will be the death of us, it's too big a switch for us to be the death of them.

Artists' Relations

By MANIE SACKS

(Vice-President Radio Corporation of America)

One day at Lindy's I overheard the following dialog:

"What's artists' relations?"

"I guess they're kinfolk of a portrait painter."

I thought it was pretty funny. Yet I wondered as to what definition I would give if I were asked the question. I am not sure that I would have a one-sentence answer to such a query.

Most people assume it's a combination of legalistic, managerial, public relations and human relations counseling to both my talent contacts and my employer. And it's all of that—and more.

Artists relations really begin after the signing of a contract with a star, even though there's loads of work sometimes involved to getting the Hancock on the dotted line. Later there's the undefined task of "keeping the artist happy." And believe me, the formula defies description. Rather, different procedures must be applied to different stars. There's the double task of getting the right program for the right star, or the right star for the right program. And in recording, that old debit repertoire raises it's head and we must keep a star content with what he records and how the records are merchandised and promoted.

Temperament is always a factor in negotiations and contact work. And I'll admit there's temperament on our side as well as the stars. But we can always understand each other's problems and have the knack of settling them to mutual advantage. It often takes sparring but it winds up all velvet even though there may be just a pulled thread or two in the fabric.

The play's the thing in radio and recording just as it is on the stage. But the artist's job for us doesn't end with the performance. His personal affairs, his public appearances, his publicity, and other factors spell out in plusses and minuses to us. We don't own his life, but we are vitally concerned with how it affects the dollars we have tied up in his mike, video and recording performances.

"What's artists' relations?" Pardon me, this is where we came in.

Early NBC Shows

(1926 through 1931)

Eveready Hour, Max Jacobs, July 26, 1923-Dec. 30, 1930.

Atwater Kent Radio Hour (Josef Pasternack), June 22, 1925-Oct., 1931.

Cliquot Club Eskimos (Harry Reser), Dec. 3, 1925-April 12, 1936.

Cities Service Co. (Romario Bourdon), Feb. 18, 1927—to date.

A & P Gypsies (Harry Horlick), March 3, 1924-Sept. 7, 1936.

Roxy and His Gang (S. L. Rothafel, Roxy), Nov. 19, 1923-Feb., 1932.

Collier's Radio Hour (John B. Kennedy), Feb. 6, 1927-April 17, 1932.

Major Bowes Capitol Family, July 28, 1925-Sept., 1936.

Philco Hour (Harold Sanford), Oct. 12, 1930-April 5, 1931.

Ipana Troubadours, Sam Lanin, Jan. 8, 1925-April 17, 1935.

Maxwell House Concerts (Nathaniel Shilkret), Jan. 5, 1927-Sept. 19, 1929; Jan. 1, 1931-Dec. 22, 1932.

YOUNGEST OF OLDTIMERS

By BILL MUNDAY

(Veteran NBC Announcer)

"I've been called a lot of things in my comparatively short lifetime, but the monicker of which I am most proud is 'the youngest of the oldtimers,' which tags me as a member of that group of stalwarts who pioneered in sportscasting.

Life was rugged in those days, at the tail end of the Roaring 20's. Nowadays when my job as between-halves commentator (I'm still in radio) takes me into the mammoth University of Georgia Stadium at Athens I cannot help but marvel at the creature comforts and improved broadcasting facilities that surround today's sports specier.

There's a team manager at his elbow at all times ready to run and fetch anything he might request or need. The lad has seen to it that both teams have provided bright and alert spotters to help keep track of the players. A statistician is on hand to post him on first downs, yards gained, punting averages and all the myriad little details that help a sportscaster do his job right. He works in a heated booth when necessary, and there's hot coffee and sandwiches for a man's belly.

And to top it all, there's that little old invisible mike, smaller than a boutonnierre, to gab into and make yourself heard around the world.

In the old days we used those massive, monstrous mikes that you could talk into, but had to peer around to see what was happening on the field. Whenever you decided to give the radio audience a bit of color in the was of the roar of the crowd or some of the music, you had to swing those bulky instruments plumb around so they faced the playing field.

We had no parabolic mikes to make our jobs easier.

On one occasion when I had an assignment to broadcast a Big Ten game in the Midwest for NBC I was placed in a booth that would accommodate only me and a lone spotter. My engineer was forced to stand outside in sub-zero cold and nearly froze to death. That was a typical experience encountered in those early days.

Under Mac's Wing

When I joined NBC as a sports vocaler in 1929, I was just a kid, a country boy, in fact with a law degree from the University of Georgia and an unhung shingle who had been bitten by the radio announcing bug through early chores as a cub on WSB, the South's oldest radio station. I was taken under the wing of the late Graham McNamee, a gentleman I came to love for the helping hand he extended me.

The procedure ran something like this:

Phil Carlin, at that time NBC's Eastern program manager, would obtain permission to broadcast a football game. The home team would mail him one ticket for the announcer appointed. From that point on the "victim" was on his own. He'd breeze into town and immediately inaugurate a search (often fruitless) for the home team's publicity manager.

His best bet to locate that elusive individual would be to ascertain where the gentlemen of the press were hanging out. Chances are if he found said publicity manager he would receive what amounted to a polite brushoff because it was feared airing of the games would keep the paying folks away. The newspaper guys were the fair-haired then.

After surmounting these and other difficulties the announcer would have to rustle up a pair of passes for spotters which more often than not, he'd have to dig for himself. On one occasion I had to use a Negro Pullman porter as my spotter—the reason this fellow knew the players was because the team he identified always traveled on the train he was portering.

In another instance, the only spotter I could procure to help me wouldn't cooperate. You see, his boys were losing. And to make matters worse and to my utter dismay, I found the chap had been wooing the wine when it was crimson. What a valiant fight I waged guarding my mike against his spasmodic blubbering.

I still get a thrill out of broadcasting. I guess it's in my blood. One of the nicest compliments ever paid me was voiced by the late O. B. Keeler, a colleague on the Atlanta Journal, who said I had a "vocal eye." I cherish that one. I still hear the Georgia Bulldog whom radio listeners came to see. (The Georgia Bulldog is what Jack Foster, then radio editor of the New York Telegram, nicknamed me in 1929.) Some day soon I hope to take a crack at that new medium I've been hearing so much about lately, namely, television.

Sarnoff's Radio Salute

Brig. Gen. David Sarnoff, RCA board chairman, goes to Princeton, N. J., tomorrow (Thurs.) to unveil a plaque commemorating 40 years of radio.

Plaque is set up on the grounds of the RCA Laboratories in Princeton, where most of that organization's research work is conducted.

Cantor Vs. Crosby

By EDDIE CANTOR

Enroute To California.

On the "Chief," going to Los Angeles, I read a column by Crosby (John, not Bing), with a very provocative title, "TV's Timid Taboos Leading It Down Road To Disaster." I believe John Crosby is a very wise and very competent radio and television editor, but he's not always right. As a matter of fact, what he doesn't like, he feels is wrong. Someone ought to tell John there's a great big America between Crosby in New York and the Brown Derby in Hollywood. All the Crosbys in America wouldn't fill the balcony at the Roxy Theatre for one performance and couldn't crowd even the smallest bar showing television.

Eddie Cantor

Crosby claims that television has to have a gimmick. It has to resemble in the closest possible degree "This Is Show Business." It has to have Eddie Cantor. It needs Martin Kane, Private Eye, or an approximation of him. It must hew to the "Suspense" formula.

First of all, what is wrong with having a gimmick? Macy's one of the great department stores of the world, has one. It sells for less. Even the National Foundation For Infantile Paralysis has a gimmick—a slogan—"The March of Dimes." And what if shows resembled "This Is Show Business?" What's wrong with that?

I disagree with Mr. Crosby when he says that the freeze in ideas is even more paralyzing than the FCC freeze on the building of new stations. "Songs For Sale" is new—all the Godfrey things are new—nothing's the matter with "Studio One"—Ziegfeld never had a better revue than that put on weekly by Max Liebman with Sid Caesar and Imogene Coca. "What's My Line?" is entertaining, it's literate—it's what the people want. Kukla, Fran and Ollie is as new as tomorrow's newspaper, and Jessel's next girl. Both NBC and CBS have tried out several new ideas during the summer. The successful ones have found, and will always find, a permanent berth in TV.

'John's Other Knife'

Here is another quote from Mr. Crosby's piece. "There are other, more subtle signs to which the TV broadcaster ought to listen if he knows what's good for him. Is there anyone who has not heard his neighbors say, 'I never tune the darn thing on any more except for sports.' Anyone in the crowd who hasn't met the man who boasts, 'We're the only ones in the block who don't own a set and we have no intention of getting one ever.' From what I've seen on other folks' sets . . .?" If Mr. Crosby will look into the statistics of sales, he must say to himself, "What are people doing buying sets? Haven't they read my column?"

Mr. "C" quotes Darryl Zanuck who boasts that "television is no menace either to films or radio, that television is losing its impact due to low-quality programs. The motion picture business is doing splendidly in spite of the pessimistic assertions a year ago that television was murdering it." Nobody with any sense of showmanship or business acumen, would ever make the statement that television was going to kill all pictures. Nothing can hurt a good picture. But a bad picture is no competition for even bad television programs, because when the TV program is over, you're home. You haven't paid a buck and a half for a ticket—you've had a chance to take your shoes off and relax with cheese on pumpernickel or rye, and a bottle of beer. Is the picture business good right now? Of course it is. The answer is Martin and Lewis in "That's My Boy," "David and Bathsheba," "Showboat," "A Place In the Sun." These are pictures to which the public flock. They're good pictures. Enter a theatre showing a stinker; where are the people? Home watching TV.

On Sunday, Sept. 9, I started my second season on "Colgate Comedy Hour." Our rating was 28.4. This Mr. Crosby represents a lot of people. They may have gone to a late movie, but from eight to nine they were watching television.

Another little hunk of something or other which Mr. Crosby writes, goes like this: "If you see a well known entertainer walking down the street talking to himself, chances are he's just had a bout with the agency boys. The box of Mizzo was cut off the screen three seconds too early and heads were rolling all over Madison Ave." First of all, I'm glad it happened on Madison Ave., the home of CBS. That leaves out the big TV network, NBC. Now, about the commercial, they cut off three seconds too early, put yourself in the place of the agency. John. The agency represents the sponsor. The sponsor may not be too smart. He's just smart enough to have enough money to hire the actor who is really smart. If the actor had timed the show properly and not milked the studio audience for an extra bow, maybe the commercial would have had the time allotted to it.

Even the timidity in its taboos is not leading television down the road to disaster, as Mr Crosby thinks. Television is not all right, but it is more alright than all wrong. It is young. It is growing bigger and stronger every day. It has given us a chance to hear the fine music of Fred Waring, and to see his outstanding showmanship. It has allowed us to peek into the home life of "The Goldbergs." It has brought us the warmth and lovableness of that great clown, Jimmy Durante. It has shown us history in the making, through the signing of the Peace Treaty In San Francisco. It will give America a box seat at the World's Series. It has and will continue to show up the phoniness of certain politicians through programs like "Meet the Press" and others. Television has brought the family closer together.

Road to disaster? Dear John Crosby, consult the maps of the people and you will see the road to happiness.

An Early Star of Radio Recalls Some Memorable Highlights

By JESSICA DRAGONETTE

(After a southern concert tour last December and January, I returned to New York to write my autobiography. This assignment, given me by Kenneth Rawson, editor-in-chief of the David McKay Co., has been of immeasurable service—it set me remembering.

Busy with a continuing career, I had forgotten much of the fascinating radio story I have lived through. The broadcasting archives and my own early scrapbooks have yielded a great deal of interest. Now the book is finished. "Faith In a Song: Odyssey of an American Artist" will be off the presses Oct. 19, in time to celebrate a Silver Jubilee with the National Broadcasting Co.)

"They're holding auditions at WEAF at 195 Broadway. If you think you'd like to go and try your luck, tell Annette Bushman, the program director, that I sent you."

Miss Dragonette

"Thank you, I would," I said to Estelle Liebling, to whom I had come from my New Jersey convent school for singing lessons. Rushing out of her studio, I ran all the way to the subway.

Mrs. Bushman, a slim, blonde, blue-eyed Scottish woman and very chic, was waiting for me.

"Come into the studio," she said, after talking to me for a few minutes. "I'll call Harold Sanford, director of the Musical Comedy Hour. We need a prima donna for the program, which is sponsored by Colonel Green, and sent out over his Massachusetts station Saturday nights, then repeated Sunday nights for New York listeners."

Harold Sanford led the way into the studio where an accompanist was already seated at the grand piano.

"Stand about here," he said, placing me about a foot away from the microphone. "Now just sing naturally." Then looking over my music, he pulled out "Indian Love Call." "This will be fine, we're featuring light opera music. If we ask you to do a second number, what will you do?"

"How's 'Estrellita,' a Mexican folk song?"

"Fine—fine," he said quickly and disappeared after Mrs. Bushman into the control room back of me.

It was Sanford who broke the silence following the audition.

"Yes," he was saying impatiently, as if he were glad to have the matter settled, "we'll put you on Oct. 28. Report for rehearsal at 3 p.m. on the 25th."

"You understand, don't you," Mrs. Bushman interposed, "this constitutes an engagement. You wouldn't think of leaving, would you, without giving us two weeks' notice?"

Think of leaving? Nothing in the world could have taken me away, but I looked at her composedly and murmured, "Oh, no indeed."

Only a Verbal Pact

This summed up my contract with NBC which for some time remained entirely verbal.

"Now come with me," said Harold Sanford, leading me down the corridor, past the studios to the small neat music library. He lifted some sheet music from a high shelf.

"Here," he went on, nervously handing me the music. "I want you to learn this 'Babes in the Wood' duet you'll sing it with the baritone, Theodore Webb, as well as the other songs you auditioned. If everything goes well, we'll use you regularly." And that was that.

No red tape existed in those days when NBC occupied three studios in the Telephone building. There was no triple line of defense—sponsor, account executive, station-servicemen—all bent on deterring the radio aspirant. A program director could engage one on the spot.

Excitedly I hurried back and reported to Miss Liebling that I had been accepted. Then, as the afterglow of the thrill subsided, I was caught up again in my practical problems. I wanted to work now harder than ever, but I had no money for lessons or clothes, only a pitiful subsistence for food and shelter.

Several days later I was crossing Seventh Avenue in a blinding rain storm. When I reached the middle of the street, a blast of drenching wind swept up behind me, turning my umbrella inside out. I stopped and grabbed for the rim, holding my music case against me. When I started walking again, I found a sheet of newspaper plastered around the back of my goloshes. I tried to kick it off but a new blast of wind glued it to my feet. Fearful lest the traffic light might change and find me unguarded I hobbled across the Avenue, irritated every step of the way by the annoying newspaper. Finally on the sidewalk, I stooped down to forcibly disentangle myself. As I did, I saw a picture of a girl smiling at me.

"Why that looks like me," I said half aloud. I examined the caption that read "Jessica Dragonette will be singing her first broadcast over station WEAF in four days." I could not believe my own eyes. I must have been a funny spectacle on the corner of Seventh Avenue and 55th Street, puzzling over that rain-soaked piece of newsprint.

A young man walking by said, "Hi, sister. Did you lose something?"

"No," I replied automatically. "I've just found something."

"Whaddya find?"

"Myself," I answered transfigured. It struck me suddenly that an invisible hand, perhaps my guardian angel's, had reached out to remind me that I had a rendezvous with destiny.

"Well, I'll be darned," he commented with disbelief, "she doesn't even hear me." As the young man continued his way up Seventh Avenue, my mind was already turned to the broadcast.

With a joyous prayer I sped up 55th Street to Miss Liebling—I couldn't wait to tell her about my picture in the paper, to remind her that next week I would be appearing on the air.

When I passed through the reception room at 195 Broadway to the studio for my first broadcast I noticed a man whom someone called Graham McNamee. He was talking animatedly to an executive, and I caught the words, "Babe Ruth's spindley ankles." I had never seen Babe Ruth hit a ball out of the park nor had I heard McNamee describe a ball game over the air, but his warm laugh was heartening and gave me assurance as I walked to the microphone.

Suddenly I realized I would be singing to a forbidding instrument, cold and lifeless instead of to a warmly expectant audience. The dry uninspiring atmosphere of the studio was depressing. I wanted to run away—.

Directly before me, Harold Sanford with poised baton his eyes rivetted to the control room, awaited the cue to begin. As he led the orchestra in my introduction, I abandoned myself to the song. Then I experienced something I had never known before. I felt myself being pulled in all directions, simultaneously this way and that. Ignorant then, I have come to know this was my first experience in "special thinking."

Now it was over, and there was not a shred of human response. Beyond the microphone, had anyone really been listening? Would I ever know how my voice came over the air? I wondered. I felt completely let down. The next day I repeated the same broadcast as a sustaining program for the New York listening area, and by Monday when I reported to the studio, I was greeted with an armload of letters.

"This is your fan mail," they explained to me, laughing at my stunned expression.

"You mean — people did hear me?" I said.

"Hear you?" they inflected. "Of course they heard—they loved you—read for yourself!"

I put down the letters and began examining them.

Was I worrying about people hearing me? It was surprising what they heard in my voice. These letters told me what I looked like, my character, my breeding, my tastes, and my daily life. Ears have eyes, too, those letters proved that they saw me; that the voice is the most powerful medium we have, depicting the personality far better than the visible appearance.

Radio's Eyes

Radio had given the world a second pair of eyes—eyes of the spirit. I warmed to the thought pervading my mind—suddenly out of this intricate device rose a spiritual force, flooding the world with romance and beauty. It was impossible, I went on, to calculate the extent of this new influence, as it gradually reaches out to the hinterland. Music pouring so freely into our homes might give us another singing century like the 13th. The vision began to grow, gaining momentum, this most intimate and spontaneous communication would, with the flick of a knob, make me a visitor in every home.

"I am young," I told myself "and radio is young—we will develop together."

To many around me radio was only a passing fad. Remembering my dereliction of the stage, they chided me for staying away from my "proper place," for the questionable rut of this medium of sound and fury, whose future was uncertain.

"You should not hide yourself back of a microphone," they said scoffingly. "What good can you possibly do there?"

"I don't know yet," I said absorbed. "But something quite different, I'm sure. I'm in on a dream—a challenging enterprise, sailing an uncharted sea."

The lack of established tradition appealed to me. I would create and help mold the new medium of expression, instead of following the accustomed practice of the theatre. I could see a long way winding—not yet clear but worth exploring—the pioneers go first to meet and solve the mysteries.

I was not aware until years afterward that when I did my first broadcasts, in late 1926, radio was already in its second stage of development. But the newly formed National Broadcasting Co. was only a month old. It all happened one day when Owen D. Young, chairman of the board of General Electric Co. and Radio Corp. of America, called Merlin H. Aylesworth to a meeting and announced that RCA just bought WEAF from the American Telephone and Telegraph Co. for $1,000,000,000, adding it to WJZ, the RCA outlet in New York.

"We intend to build a radio broadcasting network with RCA, the parent company. Dear," said Mr. Young, calling Mr. Aylesworth by his nickname. "We would like you to take charge."

"Why me?" asked Aylesworth. "I don't know a thing about broadcasting."

"Because," rejoined Young, "as managing director of the National Electric Light Association, you have visited every community of 10,000 or more in the United States. You know people, and as a network, we want to give them what they want. Otherwise, the novelty of broadcasting will soon wear off."

NBC Tie With NBC

It was in the cyclonic atmosphere of this exciting venture to capture the imagination of the American public and to promote network broadcasting that I began my first radio appearance. Aylesworth cleverly capitalized on the name of the recently formed organization whose initials were identified with those of the National Biscuit Company.

"I may be able to sell them some programs. Then they'll be able to say they are broadcasting over NBC and we will get double value."

The newly aligned network, having a total of 19 affiliated stations throughout the country, with RCA the parent company and NBC the operating subsidiary, caught up many loose ends and made for more effective control of executive and technical problems.

A formal premiere celebration went on the air November 15th, 1926, with five added stations; more than 10,000,000 listened-in to the all star entertainment, while in the ballroom of the old Waldorf Hotel at 34th street and Fifth avenue, an audience of social, political and industrial significance assembled.

I had a program that evening and though not invited to the dinner I had permission to look on. As I hurried into the balcony, Graham McNamee was at the microphone, poised for the signal inaugurating the network ceremonies. Mary Garden, picked up from Chicago, had already sung, but McNamee referred glowingly to "the divine Mary Garden," and to Titta Ruffo, who likewise had been there and left, as "the greatest baritone of his time"; the famous Will Rogers, facing a microphone in the dressing room of an Independence, Kan., theatre, impressed the audience with his realistic impersonation of Calvin Coolidge, but even more remarkable was the feat of bringing his voice from such a distant place. McNamee introduced Joe Weber and Lew Fields as "these comedians of other days, who are still going strong."

First Sponsor—Coca-Cola

Personally I ushered in a series unique in its way—"Brought to you by the courtesy of Coca-Cola." I played the first original singing-acting serial written for the kilocycles.

Whereas programs on the air at this time handled operettas, and do to this day, by having two people play the same role, (an actor to read the lines, a singer to continue with the lyrical portion) Coca-Cola wanted one performer who could do both smoothly and appealingly. Their hour was to be a continued serial concerning the adventures of two fellows and a girl named Vivian (the Coca Cola girl). At a high point of suspense each week the audience would sustain baited interest until the next installment.

The General Motors "Family Party," in 1927 was the equivalent of 1951's "Big Show," emceed by Tallulah Bankhead. Willie Collier, "end man" for General Motors on that occasion, was a famous comedian, a versatile actor who began as a call boy at the old Augustin Daly theatre.

Nora Bayes was the star of the first broadcast produced at Carnegie Hall Chambers. The advertisers captured public interest by calling attention to the presence of "Willie Collier Himself" (not "in person"); "Miss Nora Bayes Herself." It was all-around a feast of entertainment, with Joe Green's Marimba Band, Nat Schildkret's Orchestra, B. A. Rolfe's Orchestra, Pat Conway's Band, and a number of other specialties. Lewis James, the tenor of the Revelers, was featured, and Deems Taylor, who had written the score for "Beggar on Horseback," helped with the programming. Original music was written especially for this broadcast and Alois Havrilla was the announcer.

'For Boys and Girls Under 35'

By PHIL CARLIN

This is going to read like "Yes, We Have No Bananas." Did you know that 28 years ago radio, like you, was a youngster? That there were several piano-roll manipulators but no disk jockeys? Singing song pluggers, concert singers, pianists, composers Cadman and Bartlett supplied the life blood of the new industry. "At Dawning" and "Till Willow" led the "Hit Parade" for two years. No five-minute news summaries—not even news! A daily sports show took its place. There were no pop tunes, but lots of opera, concert and ballads. No juke-boxes! No Social Security, no Withholding Tax, no Income Tax, no income for performers—they worked "for free." There were no comedians, save the announcers. And were they funny? An organ recital Sunday nights was the "Big Show" of 1923. Classical music!

Agencies and advertisers leered at radio as a sales medium. In fact, everyone leered at it except the set owners. Henry Burr was the Lanza of the crystal set. There were no producers, writers, press men, critics, no nothing except announcers, hostess-pianists, a few office gals, a bookkeeper and manager. The "Monkey's Paw" was the oft repeated "Wrong Number, Please" of those dreamy days. There were no 10%ers, no choreographers, no medium or long shots except at Saratoga, and Harriet Van Horne and John Crosby were just "gleams," more or less. Bill Shakespeare was the Carleton Morse of those earlier years. Shakespeare really got all the breaks then.

The Press wouldn't meet anyone remotely connected with radio. Bob Hope was a nice boy—and there were neither windows nor air-conditioning in the studios. This made it tough when the Minstrel Shows signed off.

About $20,000 was deemed sufficient to program big names for one whole year, and the public was solicited to contribute.

Now progress began—COMMERCIALS! The announcers ad libbed and dreamed up the sales copy. No commercials permitted on Sunday, however. The first network embraced New York, Washington and Boston—pretty good cities, all of them. As the network grew, the stations and cities were rattled off at the close of each show, up to 30 cities, or until the announcer ran out of gas. The more cities, the better the product, seemed to be the theory. But there were no Nielsens, no research, no rating headaches. The announcers received "Keys to the Cities," and sometimes money. Everybody was happy-go-lucky . . . and knew all the better "speakeasies." No studio audience, no audience participations, no giveaways, no soap operas, no FCC, no other network with a better deal. It sounds "peachy" doesn't it? (All the troubles and headaches have been omitted!)

It's really better for you boys and girls, today. You have more trade magazines to read, more research, more people to contact, more competition, more meetings (conferences). You will be better old men and women because of these latter day complications—sooner than you think. It's all really quite stimulating!

Ty Tyson, Gridcasting For 28 Years, Recalls How It Was Done in '24

Detroit, Sept. 25.

Ty Tyson, veteran sportscaster over WWJ, will begin his 28th consecutive year of football broadcasts of University of Michigan games when the Wolverines meet Michigan State in the first game of the 1951 season Sept. 29. Sponsors are the 27 Dodge dealers of Greater Detroit.

"Back in 1924 when I handled the first football broadcast from Ann Arbor, I was lucky to have one spotter to help keep the Michigan and Wisconsin players straight," Tyson recalls. "But then, we had no shelter. It was a wide-open broadcast on a wide-open, windy day, with a wide-open mike! Through that season, and later ones, we used to sit huddled, through drenching rains and blanketing snow storms.

"Back in the early days, too, there were only 16 or 18 players to remember. Now it's an era for specialists, and traveling teams have around 40 men with them and the home team has around 50.

Tyson continued: "I remember the first out-of-town game WWJ brought to Detroit radio fans. It was from Ohio State in 1926, and line charges for that one broadcast were around $2,200. That would almost take care of a season's schedule now.

"In those early days, too, the colleges suffered considerable fear and trepidation for their gate receipts. Fielding H. Yost, famed coach of the Wolverines, was very unhappy about the first broadcast. But, by Wednesday after the game, ticket sales had gone way up and Yost phoned WWJ to say it would be all right to carry more games.

"I remember he said: 'It seems as though some of those rich alumni heard the broadcast and it sort of stirred up their old school spirit!'"

10

1941-1951 It's really Radio's party—but no one should mind if Television pipes up too. You know how ten-year-olds are.

Commercial television was born ten years ago in an NBC studio. The faith of the advertisers was obvious—NBC had four sponsors the first day.

television's first ten

In the dramatic war-and-peace decade that followed, the faith of the public in Television was also vindicated. Competition for that public's favor has steadily raised the level of TV entertainment.

But NBC had never intended its growing TV network to be merely an instrument for public recreation. Fine comedy and variety, great drama, top sports—of course. But in news, in public affairs, in cultural development and public service, NBC Television also intended to lead the way. The record speaks for itself . . .

→

1941 NBC's W2XBS (later WNBT) goes on the air as the world's first commercial TV station, transmitting from the Empire State Building.

1940 Maestro Arturo Toscanini conducts NBC Symphony Orchestra in first major musical telecast—an all-Wagner program.

1942 First mass education by television initiated by NBC-RCA in training thousands of air-raid wardens for the New York area.

1948 Historic screening by NBC cameramen of battle maneuvers on aircraft carrier U.S.S. *Leyte* 80 miles at sea.

1944 Roosevelt-Dewey election returns covered by NBC Television. Today many predict that future elections will be *decided* by television.

1950 NBC launches a succession of revolutionary programming concepts — Saturday Night Revue, Four Star Revue, Comedy Hour, The Kate Smith Show. They worked.

1945 With only candlelight for illumination, NBC demonstrates RCA-developed "Image Orthicon" tube—solving major problem in illumination of TV programs and outdoor pick-ups.

1950 NBC-RCA begin first regular schedule of compatible, all-electronic color television broadcasts experimentally in Washington, D. C.

1946 The dramatic opening sessions of the UN Security Council at Hunter College, New York, are televised by NBC.

1951 Viewers share the full excitement of world diplomacy at the Japanese Peace Conference. As usual, NBC Television was there.

1947 NBC Television cameras enter halls of Congress for first time to show opening ceremonies of 80th Congress.

1951 NBC books three of the sports world's greatest attractions—the World Series for the next four years, the Rose Bowl games for three, and NCAA Saturday football.

ten years of tv leadership

and on **NBC TELEVISION** *– the greatest array of stars in the history of show business . . .*

→

10

Yes, the greatest . . .

ABBOTT & COSTELLO
LOLA ALBRIGHT
FRED ALLEN
MEL ALLEN
HOWARD BARLOW
JACK BARRY
ROBERT BARRY
GERTRUDE BERG
MILTON BERLE
VICTOR BORGE
BILL "HOPALONG" BOYD
JULES BUFFANO
CACTUS JIM
SID CAESAR
EDDIE CANTOR
JACK CARSON
JACK CARTER
BETTE CHAPEL
IMOGENE COCA
DOROTHY COLLINS
TED COLLINS
BUD COLLYER
BOB CONSIDINE
JOHN CONTE
FRANK DANE
DIZZY DEAN
HOWDY DOODY
OLIVER DRAGON
JACK DREES
JIMMY DURANTE
BERNADINE FLYNN
FRANK GALLOP
WILLIAM GARGAN
DAVE GARROWAY
MARJORIE GATESON
HENRY GIRARD
JACKIE GLEASON
BILL GOODWIN
TED GRANIK
WALTER GREAZA
JACK HASKELL
BILL HAYES
GABBY HAYES
DON HERBERT
ED HERLIHY
HONEY BROTHERS
BOB HOPE
TED HUSING
EDDIE JACKSON
DENNIS JAMES
JUDY JOHNSON
JUNE JOHNSON
SPIKE JONES
ROOTIE KAZOOTIE
JACKIE KELK
JOE KELLY
NICK KENNY
WAYNE KING
KUKLA, FRAN & OLLIE
SNOOKY LANSON
JERRY LESTER
BUNNY LEWBELL
RUTH LYONS
BERT LYTELL
MAGGI McNELLIS
TED MACK
DR. ROY K. MARSHALL
MARTIN & LEWIS
FREDDY MARTIN
TONY MARTIN
GROUCHO MARX
SOMERSET MAUGHAM
MARTY MAY
JAMES MELTON
ROBERT MONTGOMERY
LLOYD NOLAN
DONALD O'CONNOR
OLSEN & JOHNSON
J. C. OLSEN
BERT PARKS
R. MARLIN PERKINS
SUSAN PETERS
MARGUERITE PIAZZA
EZIO PINZA
JIMMY POWERS
ROBERTA QUINLAN
MARTHA RAYE
ROY ROGERS
JACK ROTH
MARTHA ROUNTREE
CONNIE RUSSELL
TODD RUSSELL
RAYMOND SCOTT
DAN SEYMOUR
DINAH SHORE
RED SKELTON
SKY KING
BOB SLOANE
BOB SMITH
KATE SMITH
LAWRENCE SPIVAK
KAY STARR
JOHN STEELMAN
BILL STERN
SID STONE
JOHN CAMERON SWAYZE
DANNY THOMAS
BURR TILLSTROM
ROBERT TROUT
MARGARET TRUMAN
DOROTHY WARENSKJOLD
EILEEN WILSON
PAUL WINCHELL — JERRY MAHONEY
ED WYNN

big stars . . . biggest audiences

NBC television

America's No. 1 TV Network

A Service of Radio Corporation of America

IS NBC TELEVISION SOLD OUT? *It's true our nighttime and daytime availabilities are all but gone. But you can still get NBC's formidable talent parade on your side via a few current opportunities like The Goldbergs; Ruth Lyons' 50 Club; Howdy Doody; NBC Opera; Gabby Hayes; Nature of Things; Mr. Wizard; Battle Report—Washington and other highpowered properties.*

You'd better hurry though! Contact NBC Television Sales, 30 Rockefeller Plaza, New York 20, N. Y.—Circle 7-8300.

A Man To Watch

Hollywood

No argonaut of the early, pioneering west ever had a rougher time it than NBC's scrapping little youngster out here along the last frontier everything being measured from Radio City. Not until Jan. 16 of next year will the net's oh and ah come into a birthday it's fourth. The scars are still there and the heart just as stout and if the other six stationmen were asked "whom do you fear most in the years ahead?" the invariable answer would be KNBH. Couple of years ago they'd have said, "who dey?"

Trial and travail have been their cross the bear since that January day in 49 when Hal Bock put L. A.'s third station on the air from Mt. Wilson. In that first year and there's Bock's word for it, the budget was changed 21 times. If that didn't try the true mettle of the man there were other factors equally discomfiting.

"That was the time," recalls Bock "when every small advertiser in town hopped on the phrase, 'we want to get our feet wet in television.' Very few of them had any business in it but it appealed to their ego and opening week we had 28 local spot buyers but no national advertisers. Sponsors were screened as carefully then as now and we threw out more business than we took. As the station's deficit grew the budget shrinked apace."

Most of the problems were still around when Thomas Bernard McFadden crossed the continent from N. Y. to change flagships—from N. Y.'s WNBT to Cal.'s KNBH but one far more disturbing and unlooked for was to plague him until he did something about it. The word travels fast in this town once an eligible of McFadden's pulchritudinous proportions hoves into town to take the top post in the medium everyone wants to get into. To know McFadden is to know that he couldn't be rude or abrupt to anyone even if he tried. That also got around and in no time at all less 10 he was besieged day and night by an unending line of dolls who would have caught an over-the-shoulder second take from an Earl Carroll. All this takes time but he refused none an interview lest a promising piece of talent be lost to the station. The motive of the callers was romantically ulterior.

Not All Beer and Skittles

They phased him not but he was beginning to wonder when he'd have time to give more personal attention to the station's operation. He found himself working into the wee sma' morning hours seven days a week and started to take inventory of where the time went. When he found out he hopped a train east and brought back a bride, the little lady who worked at his side at NBC in N.Yawk. That settled one problem but a dozen more cropped up. Now he was ready to pitch in, the dolls were becoming less persistent and by now he had a program man who could screen the hopefuls.

It wasn't all beer and skittles and mistakes had to be made. No small timer in anything he undertakes. Tom went for a big one and it cost the network $100,000. The station needed window dressing to offset the advantages by the others who were spending willy-nilly in a mad race to overwhelm the competitors. He got permission from his N. Y. bosses to gamble with the football pros and bought the season's games. Everything seemed to go wrong with the L. A. Rams and to make it worse a big Sunday game was practically washed out. For McFadden, Mother Nature even staged a rain in October, something she rarely does—in California. This year he's playing it safer and will have the only complete football schedule of any station in the country. He bought the Loyola Lions games and immediately sold them and a profit is assured.

In his short tenure as NBC's station tele topper, McFadden has measured his way without fuss or fanfare. Let the others scream "scoop" and crow over some pid-

(Continued on page 106)

NBC's O & O Concept of Community Service an 'Oscar & Orchid' Parlay

By JAMES M. GAINES

(V. P. in charge of NBC Owned & Operated Stations)

Several years ago, when NBC adapted its organizational structure to cope with the challenges of television and the need for strengthening radio programming and sales operations, one of the most significant moves made by the company was the setting up of an Owned and Operated Stations Division to administer its station properties. This step placed the importance of building sound station operations on an equal footing at the top management level with establishing and running nation-wide radio and television networks.

NBC's O & O division was created in 1949 and includes the company's six radio and five television stations plus the National Spot Sales Department. From the outset implicit in the autonomy of the division has been the autonomy of each manager of each station and of the director of Spot Sales. Each of them is charged with full operating responsibilities with the policy responsibility centered in the Division's headquarters in New York. This gives each station manager a full and unhampered opportunity to mold the station property to meet the needs of its community and gives him and his staff a chance to sink their personal roots and those of the station deep into the community, to such a degree that they become an important influence for good in the community as well as in the commercial life of the area.

Role in Public Service

Strong station operations, whether in AM or TV, are the result of strong, vigorous programming in the public interest. Heavy emphasis is placed by each of NBC's O & O stations on its programming, particularly on the public service aspects. This self-imposed local programming policy developed by each station recognizes that not only must the station program to please all groups, ages, and educational levels and interests in its area but it also has the moral obligation to investigate, explain and foster an understanding of the local, national and international issues which affect its listeners and viewers in today's world of rapidly-changing conditions. On the local level that means the station operator has to be aware of his civic obligations and the basic problems confronting his community: juvenile delinquency, lack of adequate youth programs or recreational facilities, racial and religious differences, crime prevention, and the host of other problems any large city faces as a result of its size and the heterogeneity of its citizens.

Although NBC's O & O stations are operated independently by their respective managers, as members of one team they have the advantages of being able to exchange programming and operating experiences and to draw from the common pool new ideas and adaptations of successful experiments to strengthen their own stations' efforts. This interchange of ideas between stations need not stop at the beam level. It can and does extend to talent use. Mrs. Roosevelt's daytime radio program, for instance, which was started in New York on WNBC, was later picked up and aired regularly by WMAQ in Chicago and WTAM in Cleveland.

Promotion concepts, too, reflect the community status of the O & O stations. We believe in thorough exploitation of our local talent, getting them in personal contact as often and as extensively as possible with their listeners and viewers—at conventions, public gatherings, store openings, special civic events, charity benefits, amusement parks, fairs, and the numerous other public and large private affairs that offer such excellent opportunities for talent appearances and buildup. Trade deals with the local newspapers and magazines are another effective means used by our O & O stations through which the publications and our radio and TV outlets are able to utilize the cooperating media to their mutual advantage. In local merchandising efforts, each station can benefit by the pioneering efforts of the others.

'Chain-Lightning' Strikes Twice

A good example is the "Operation Chain-Lightning" grocery-store merchandising programs set up by WNBC in New York in cooperation with seven key chains whose 1,400-odd stores do approximately 40% of New York's total food business. In return for station on-the-air promotion for their stores, the chains give one-week in-store point-of-sale display promotions to grocery-store products designated by the station, and also provide an opportunity for station talent showcase and publicity at new supermarket openings. WNBC's original and unique grocery-store merchandising plan is now being adapted by WMAQ in Chicago which will be announcing its own version of "Chain-Lightning" shortly. The plan is also being considered by several of the other O & O stations.

In TV specifically, the strength of the O & O stations as a group is particularly evident. The problems of pioneering in television—in programming, in operations, in sales—were very difficult. There were no blueprints to follow. Every decision was—and still is in many cases—precedent-making. Stations not only had the task of developing and promoting programming, but first had to join with other stations in the promotion and popularization of TV as a medium of home entertainment and education. New York's big "Salute to TV" Week last year, which was largely sparked by the manager of the NBC station, was a good example of the type of industry and community type thinking and cooperation which typifies NBC's O & O station operation. The difficulties of expansion and the need for operating under high standards with never enough studio and equipment facilities and insufficient numbers of trained and qualified production and technical personnel have not deterred any of our TV stations from attacking their local programming and sales problems with vigor and considerable ingenuity. WMAQ, for instance, has made a distinct contribution in the development of the so-called Chicago school of television. When Gen. MacArthur addressed Congress, KNBH wasn't content to wait to bring its audience films of the event the next day. The staff uprooted a kinescope recording unit and flew it to Omaha—then the westerly end of the coaxial cable. A kinescope of the proceedings was recorded there. The films were rushed to Hollywood by famed speed flier Paul Mantz in his "souped-up" P-51 in time to bring Los Angeles film coverage of the event on the same day, hours ahead of any other TV station. It's this type of leadership action and operating resourcefulness which NBC's O & O Division encourages and expects of its station managers. Unless their prime objective is to serve their local communities with the best in radio and TV fare, first whenever possible, they will neither build nor maintain an important local identity which is a prerequisite to successful station operation.

Within the last few weeks NBC's O & O TV stations have increased their effectiveness by substantial power boosts, thus extending their service to many thousands of additional homes in outlying areas adjacent to their facilities.

Proof of the strength of the O & O stations in their markets is the size of the sales increases all five have shown so far this year—ranging from 100% to 300% ahead of last year. Although the O & O radio stations are located in major markets where TV has had its greatest impact, the vitality of radio operations is evident. Summer saw a healthy upsurge in local and spot billings. Tests of radio vs. newspaper advertising effectiveness made by the Advertising Research Bureau, Inc. (Seattle, Wash.) for WRC in Washington, D.C., WTAM in Cleveland and KNBC in San Francisco and in other cities across the country in cooperation with leading department and other types of retail stores gave conclusive proof of radio's power and provided powerful selling ammunition to the stations in their local sales efforts. WRC in particular was able to add substantial local billings on the strength of the results demonstrated by these tests in the Capital. KOA, which has no television competition, is running at an alltime record sales level.

Local Talent Development

The O & O stations have also been highly successful in developing top local talent in both radio and TV who have had an important part in building strong, loyal local audiences. To name but a few—Bob Smith and Howdy Doody, Tex and Jinx, Dave Garroway, Norman Ross, Clint Youle, Wayne Howell, Ed Wallace, Clifton Utley, Gene Archer, Bill Herson, Nancy Osgood, Earl Godwin, Ken Banghart, Bill Stulta, Chef Milani, Stu Wilson, Paul Pierce, Gene Norman, Tom Haley, Richard Harkness, Leif Eid, Morgan Beatty, Willis Conover, Judy Deane, Jimmy Lyons et al.

Day-in and day-out results for its advertisers is the best way a station can prove the fullness of its market coverage, the size and loyalty of its audience, and the sales ability of its talent and programs. NBC's O & O stations have repeatedly demonstrated their superior sales power in their markets to their hundreds of local and spot advertisers. And more evidence of their leadership and dominant local identity in their respective communities are the votes of confidence and approbation bestowed on them as expressed by the long list of awards they receive each year from local, regional and national organizations.

WNBC in New York, for instance, was the winner in 1947, 1948, and again in 1951 of the VARIETY Showmanagement Award for Outstanding Station Operation. WNBC and its sister TV station WNBT, have also been cited for their many public service efforts by the National Conference of Christians and Jews, Bureau of Intercultural Relations and many others. In the last two years WMAQ has won four firsts in the Ohio State University Institute for Education by Radio Awards; has received three firsts (news, public service, and juvenile programs) plus several honorable mentions and a special award from the Chicago Federated Advertising Club, and plus citations from Freedoms Foundation, School Broadcast Conference, City of Chicago's Commission in Human Relations and others for its public service programming. WNBQ won four firsts for outstanding TV shows in the Chicago Federated Advertising Club awards in 1949 and "Clifton Utley and the News" won the Club's top honor for best news program again in 1950. WRC and WNBW have received recognition from the National Safety Council, Alfred P. Sloan Foundation, and the U.S. Treasury among others. Morgan Beatty won the Headliners Award in 1947 and the Dupont Award in 1949 for outstanding news coverage. KNBH since 1949 has garnered Academy of Television Arts and Sciences awards for top sports, film and variety shows and for technical achievement, has been cited several times for outstanding shows by Southern California PTA and received TV-Radio Life Magazine's award in 1951 for outstanding contribution to TV for its local Willock-Arquette show.

WTAM and WNBK have been honored by the City of Cleveland, the Ohio Safety Council, and the Ohio Forestry Association, and WTAM's Jim Chapman received the 1950 National Association of Radio Farm Directors award for outstanding service in farm broadcasting. KNBC, too, has a long list of citations and awards attesting to the excellence of its programming and its outstanding public service efforts. Among others, the station received the 1948 Peabody Award for outstanding public service and the 1949 VARIETY Showmanagement Award for promoting international understanding.

NBC's O & O Stations Division isn't resting on its laurels however. Each station manager is working to maintain his station's leadership in its area. In the face of rising costs, increased competition in both AM and TV, ever-changing programming concepts, and the uncertainty of national and world affairs, NBC's O & O stations—radio and television alike—are dedicated to serving the communities—the people—the institutions and the commercial life of those who dwell and work in the shadows of their transmitters.

Inside San Francisco

By DEAN JENNINGS

(Radio-TV Editor, San Francisco Call-Bulletin)

San Francisco.

There are no windows in the KNBC building which, alas, makes it impossible for the pretty dolls there to be seen from other buildings. Few people can walk on clouds, but you get the same feeling in the station studios. They're built on springs to eliminate outside noises, and you can almost bounce on the floors . . . There are a million feet of wire in the building, but any journalism teacher knows that's not news unless you're in the wire business.

There are 101 mikes on hand, but the San Francisco police department's got even more, starting with Chief Mike Gaffey . . . The engineers tell ya they've got 3,000 jacks, but there's nobody named Jill . . . KNBC is on the air with 50,000 watts 19 hours a day, but they've never found an individual listener, natch, who could stay awake that long . . . KNBC gets 100,000 fan letters a year, but no one has ever sent in a fan. The building is air-conditioned and they don't need one.

Over The Transom

Wonder who snagged that old silver dollar one of the office girls found the day they dug up the ground for the new KNBC building site? It hasn't been seen since.

Memo to aggressive salesmen: Don't tangle with Lloyd Yoder, the station manager. The guy was an All-American at Carnegie Tech and could still put your sacroiliac out of joint . . . All those pretty girls lined up outside the studios are not candidates for a chorus line. They're hanging around for a palpitating look at Joe Gillespie, KNBC's handsome afternoon newscaster, who also announces the dance music from Hotel St. Francis. Did you know the first dance music broadcast from a hotel remote originated from the St. Francis over KNBC? KNBC is now putting in its own coffee urn so they won't lose sight of the office cutes when it's mid-morning go-out-for-coffee time . . . Betcha didn't know that the funniest and most popular master of ceremonies in San Francisco is not a radio star at all, but a character who tools at head of the program department. Felix named Paul Speegle.

Some years ago a top actor brought a pretty young girl to Sam Dickson at the studio and said: "Here's an actress. Never been on radio, but she's got talent." The doll flopped on her first show, but she's doing nicely now. Her name is Vera Vague . . . A San Francisco high school girl won a part in an NBC drama one day, but soon quit and said she didn't think much of radio. She moved to Hollywood and later became the star of "Dear Ruth" on Broadway. Virginia Gilmore, thass who . . . Wish I could have heard a wacky radio show called "The Two Mad Doctors" when it started here one

(Continued on page 106)

The Q in NBC

By IRV KUPCINET
(Chicago Sun-Times Columnist)

Chicago.

If the inquiring reporter of a quarter century ago were to ask the average American what the three letters, NBC, represented the answer invariably would be "National Biscuit Co." Today, in all deference to the baking business, almost every American and a goodly portion of the world knows NBC means National Broadcasting Co. This reporter, offhand, can think of only two other sets of initials more easily identified—USA and, from personal experiences, IOU.

Irv Kupcinet

Twenty-five years is only a split second on Father Time's Bulova, for a human, it's barely time enough to establish a beachhead on the art of living, but for NBC it was ample time to become a colossus on the American scene. More than a colossus of commerce, it became a way of life.

A considerable portion of NBC's success centered in Chicago, where its wholly-owned and operated 50,000-watter, WMAQ, was one of the first giants of radio. Many a Chicagoan and resident of the neighboring states in what we generously call "Chicagoland" have gone steady with WMAQ for the past 25 years. It's been a long and enjoyable courtship, one that should continue for many, many years to come, even though WMAQ's little brother, WNBQ, no longer will accept two bits to leave the parlor and run down to the movies. This is a new type little brother. He brings the movies to the parlor.

While this is NBC's 25th anniversary, its Chicago output actually is four years older. WMAQ (briefly known as WGU) first hit the airlanes in 1922. On April 12 of that year, Don Weller poked a hesitant finger at the switch button to turn on the juice and send voices on their mysterious way through the ether. A year later it became WMAQ and three years later it joined the then brand new NBC network.

To recount all the thrills, landmarks and names that have since been identified with WMAQ would fill Dr. Eliot's five-foot shelf. But to give you some idea of what "Q" has contributed to NBC in particular and radio in general, we'll cite some of the more important events.

Great Names Beat a Path to Radio

It was there that Ed Wynn and Fred Waring and his Pennsylvanians made their first radio appearances. The year was 22 and before it had run its course such personalities as Carl Sandburg, Rosa Raisa, George Arliss, Oscar Shaw, Ben Hecht (without Charlie MacArthur), Lorado Taft, Julius Rosenwald, Otis Skinner and Ruth Chatterton had stepped to its microphones for their maiden performances on the new medium. So what if WGU was only a 500-watt station with a tiny studio in The Fair, a Loop department store? So what if their voices were heard only in the confines of the immediate vicinity and then by only a handful of hardy crystal set pioneers? They had explored and surveyed and beaten a path to a whole new vista.

The following year brought larger quarters in the LaSalle Hotel, then the tallest building in the Loop (plus the best antenna site) and the new call letters of WMAQ. It also brought such names as Morris Gest, Thurston the Magician, Channing Pollock, John T. McCutcheon, Dr. Charles (Clinic) Mayo, Mary Garden, Carrie Jacobs Bond and organist Jesse Crawford to the mike for the first time. Vincent Lopez introduced his "Nola" and George M. Cohan foresook his beloved stage long enough to see what cooks with this new-fangled adjunct to show business.

The next year, 1925—ah, what memories to conjure up. WMAQ grabbed the Chicago exclusive to the radio rights of Cal Coolidge's inauguration and on the next day participated in the first genuine network broadcast known to man.

Birth of Amos 'n' Andy

In March of '27, WMAQ gambled on a new show—and threw a "seven." It was with considerable trepidation that the station launched the program, which featured two men doing Negro dialect, something novel and daring for radio of that era. That was the birth of "Amos 'n' Andy."

That was the year that WMAQ also got clear sailing in the 670 kc channel. WGN, with which it shared the channel, found the pace too killing. That was also the year in which a young and unknown bandleader made a futile effort to land on the station. His music failed to impress one of the station executives (a vice-president, no doubt) and it wasn't until a year later that Wayne King finally made the grade.

It was in '27 that "Q" scored a newsbeat with the first overseas conversation ever heard on radio. It was kingly stuff, too, inasmuch as it involved King George V of Great Britain and two princes of the press, John (Inside) Gunther and Hal O'Flaherty, both of the Chicago Daily News. Gunther at that time was covering England for his paper and made an appointment to discuss a vital subject of the day. His Majesty's health, with O'Flaherty via overseas telephone. WMAQ's Judith Waller at the same time made arrangement to pipe their conversation into the studio and then out to its listeners.

Niles Trammell, later to become NBC president and then board chairman, arrived in Chicago in '29 to breathe life into the infant network. He took stock upon arrival and found he had fewer than a dozen employes and two (Lord bless 'em) sponsors.

A young married couple named Marion and Jim Jordan came out of the hinterlands of Peoria in '31 to keep WMAQ audiences in stitches with their program called "Smackout." Just in case you are a Johnny-come-lately in these radio reminiscences, Marion and Jim are now better known as Fibber McGee and his Molly.

Birthplace of Soap Opera

Of all its many contributions to radio, Chicago probably is best remembered as the home of the Soap Opera, almost all of which have now deserted the old homestead for greener pastures east and west. But it was here that the nation first heard "Affairs of Anthony," "Against the Storm," Arnold Grimm's Daughter," "Bachelor's Children," "Dan Harding's Wife," "Dear John," "Guiding Light," "Lonely Women," "Road of Life," "Story of Mary Marlin," "Today's Children."

Yes, and such other radio delights as "Beat the Band," "Carnation Contented Hour," "Do Also Templeton Show," "First Nighter," "Grand Hotel," "Kaltenmeyer's Kindergarten," "Lady Esther Serenade," "Lights Out," "Ma Perkins," "National Jester," "Avalon Time" with Red Skelton, "Plantation Party," "The Quiz Kids" and "The Barons."

And the kid brother, WNBQ? He's been growing at a sensational pace but it'll be years before he realizes the crowning glories that have been WMAQ's.

Few Chicagoans know this, but on Aug. 27, 1930, NBC conducted an experimental TV show in Chicago over WMAQ. The program featured Hal Totten, the aforementioned sports announcer, and a young comedian then playing the Palace Theatre, Ken Murray. Eighteen years later to the day, Aug. 27, 1948, NBC announced it had the studio space, transmitter and engineering facilities to bring WNBQ into this world. The kid brother, thanks to Kukla Fran and Ollie, Dave Garroway, Wayne King, Studs Terkel and weatherman Clint York, has been out of this world ever since.

And so, on this 25th anniversary, it is only fitting and proper that we borrow the letters NBC to wish the network Nothing But Continuation.

D. C. Still Looks For a Place in Production Sun

By HARRY MacARTHUR
(TV Radio Editor, Wash. Star)

Washington.

Television isn't proving any more satisfactory to the Washington production boys than radio did all those years. They still feel themselves looked on as the stepchildren of the networks.

Since this is, as is recognized even in Hollywood, a vital news center, the local outlets are allowed to stage news and some forum shows for the networks. But that's about all.

This tendency to low-rate the local production crews has had some ironic effects. The outlanders don't come down here and flout protocol any more and are, in fact, generally ready to listen to those who know how life is lived in Washington. They will not acknowledge authority in any other field, however.

Still fresh in the mind is the telecast of President Truman's inaugural in 1949. This was to be an important event for television. The President's inauguration was to be seen by more persons than saw all previous presidential inaugurations, from Washington's first to Roosevelt's fourth.

This was not to be entrusted to the local boys, who are accustomed to parade and ceremony. No, this was a job for a high-pressure crew from the home office and they conducted a small invasion.

They set up a master control center in the downtown building of the Chesapeake & Potomac Tel. Co. and spotted cameras along the route, where they would have been spotted without outside aid. As the hour approached, the technicians gathered by the dozen in their improvised control room.

The place resembled the communications center for a small Balkan war. The first row of technicians sat before a row of monitors watching those cameras all over town. From there they swept back in receding waves to the director and finally to the producer.

It was an impressive sight, so impressive, in fact, that those in charge soon were overcome by the power they wielded. Take-this-take-that-take-the-other-take-that-take-this, the cry filled the air. It was demonstrated clearly that television was a scientific wonder that could jump from one end of town to the other and back again in the split-second flick of an eyelash.

The trouble was that the customers at home never were able to figure out just what was going on. A man or woman for that matter, who is accustomed to parades that pass with some continuity, couldn't tell what to make of this TV parade report, which jumped from the head of the procession to the lagging end of it and back to the middle.

Contrasted to this was the television coverage of General of the Army Douglas MacArthur's visit

(Continued on page 112)

KOA: Out of the 'Fuzz' Era

By KEN WHITE
(Radio Editor, Denver Post)

Denver.

When KOA "got thar"—as the third station in Denver, but the "fustest" in much of its listening territory—it put out a special brochure stating as its purpose:

"... to serve with special intimacy the states that lie in the great plain—from the Dakotas and Minnesota to Texas—the Mississippi and beyond; to spread knowledge that will be of use to them in their vast business; to further their peoples' cultural ambitions; to give wider play to their imaginations and make melody in their ears; to bid them lift up their eyes unto these western hills whence comes new strength."

Antedating NBC by two years, KOA was founded by the General Electric Co., which, of course, wanted to sell radio receivers and was willing to pay for something for the people to listen to on 'em.

NBC operated the station for GE from 1929 to 1941 when the network took over KOA by outright purchase.

I got a lot of this story from oldtimers—both since-the-start employes of the station and longtime listeners.

Clarence C. Moore remembers as much of KOA's history as anyone. Probably more, because he's a raconteur who never tires of rumbling through—and entertainingly—the stories of the "old days."

Moore doesn't work for the station any more, but for years was popularly known as "Mr. Koa"—during the years before "Mr. This-or-That" was a wornout soubriquet.

He was program director when he quit—after 20 years with the station—to take over his family's hardware business. He'd been singer, announcer, producer, actor and what-haven't-you during the exciting period when not just KOA, but radio as an industry, was growing up.

He pioneered many a program still going strong locally—and some perennials that are familiar to network listeners.

One of these is a series that has been called various things like "Skyline Serenade" and "Sketches in Melody" featuring the KOA orchestra.

Another is a year-in-and-year-out series called "Nature Sketches." Inaugurated in the '30s, it originated—shortwave—in Rocky Mountain National Park, right among the flora and fauna.

Before we leave "Uncle Cul" Moore, two more credits.

Since 1935 the Denver Post has originated newscasts on KOA. There used to be a studio cut that went: "From coast to coast and pole to pole . . ." Moore tried it three times in a row, one night, and it kept coming out: "From post to post and coal to coal . . ."

'Listen To It Fuzz'

And Moore was the announcer in the long ago when KOA originated its first network commercial for Alka-Seltzer. He dropped the wafer in the glass, and exclaimed (in large orotund tones): "Listen to it FUZZ."

KOA first operated in a building four miles from downtown Denver—a building that stands now in the midst of a booming residential area.

It was the first building in the state especially fixed up for broadcasting purposes; studio, transmitter, offices—everything was there. And in a field just outside, cows bawled and chickens cackled. Announcers in those free-wheeling days sometimes leaned out the window, mike in hand, to broadcast the sounds of meadowlarks.

The first manager of KOA was Freeman H. Talbot—from December, 1925, to March, 1934. Then from Chicago came the late Al Nelson, who was sent to Denver by Niles Trammell. He went from KOA to KDKA, Pittsburgh, later, until his death, he was an advertising and publicity man in San Francisco.

When Nelson left, Robert H. Owen became manager. He's now assistant manager in charge of engineering—one of a small core of engineers (still going strong) who helped get the station on the air 27 years ago. Owen was a kid then, not long out of college, he was sent to Denver from Schenectady by G. E.

Owen served as manager two years then was succeeded by Lloyd Yoder, who is identified with much of the station's growth. Yoder had been manager of KPO (now KNBC) and KGO in San Francisco. He managed KOA just under 12 years, and last spring returned to general-manger of KNBC.

Succeeding him in Denver was Charles C. Bevis, Jr., a young (35), programming-hep navy air veteran who had been administrative assistant in New York to James Gaines, NBC v.p. in charge of o.-and-o. stations.

Many a dramatic "first" is claimed by the Denver powerhouse.

An early remote (1927) was at the boling-through of the Moffat tunnel, then the longest railroad tunnel in the country. Lines were strung three and one-half miles into the tunnel.

KOA's Whoooosh of Air

In 1928, a KOA announcer and an engineer originated a program from the top of Pike's Peak, near Colorado Springs, commemorating the 100th anniversary of the peak's discovery by old Zeb Pike. The relay was by shortwave to the Antler's Hotel in the Springs.

You notice, as you dig into KOA's story, how much of it is bound up with the mountains that bisect the state and bring it a tourist income.

In 1937, KOA covered a Bethoud Pass ski meet.

An official of the meet volunteered to broadcast, coast-to-coast, from the ski run—describing his feelings as he zoomed down the course.

A mike was installed in a catcher's mask, KOA put a pack set on his back.

The skier had either (1) a lapse of memory, or (2) mike fright. All that a set-glued America heard was a sustained whoooosh of air—and some very heavy breathing.

Nine years later—in 1946—the memory of that contretemps was still fresh around KOA. So things were planned a bit differently when KOA set out to cover the dedication of now-famous Roche run at Aspen, Colorado.

It selected a staff announcer to do the talking—a Norseman named Tor Torland, who spent as much time as he could skiing.

A mike was strapped to his chest—but no pack transmitter on his back. Instead, a skiing KOA engineer did the run alongside him—C. A. Peregrine, likewise an expert on slats.

Down the slope they whoooshed at a mile-a-minute clip; and just as expected, Torland never quit talking. At the foot of the slope, as the mayor greeted and a band tootled, Tor commented:

"I'm glad I didn't fall down on THAT assignment!"

That historic broadcast—relayed via creaky rural phone line—was carried live on Morgan Beatty's network show, News of the World.

Thus did KOA make it up to Alka-Seltzer for "Uncle Cul's" "FUZZ" fluff of years before.

Many of Radio's Greats Incubated in Cleveland

By ELMORE BACON
(Radio-TV Editor, Cleveland News)

Cleveland.

Some thoughts and reflections as one of the most important mid-continent outlets of the National Broadcasting Co. (Cleveland's WTAM) celebrates more than a quarter of century of service, covering five or more states:

Starting as a mere question in the mind of F. A. Willard, battery manufacturer in Cleveland, and operating for some time as an experimental station with W8XG as call letters, WTAM became a top entertainment feature in the early days of radio. While the listeners were tickling crystals with cat-whiskers to make their sets perk, in those early days S. E. (Eddie) Leonard, still WTAM's chief engineer, and batteryman Willard were gazing at the crystal ball of radio. Their vision of the future was wonderful, but radio has come to surpass even their fondest dreams.

WTAM has become a 50,000-watt broadcaster with a sister television outlet, WNBK, all under the supervision of John McCormick, NBC chief in Cleveland. While bringing to Cleveland the marvels of TV and radio these kilocycle cousins have had a wide influence on entertainment habits in this section of the country. They have taken advantage of countless opportunities for public service.

A large portion of the great as well as the near-great entertainers have come over the WTAM waves into the homes in Ohio and surrounding states. And a number of the famous stars had their first opportunities in Cleveland on WTAM programs. Many of these got their start here through John F. Royal, the longtime NBC veepee, who then was manager of WTAM. He recognized talent when he saw it. And in those early days in the late 20's there were wide open

(Continued on page 116)

NBC Spot Sales delivers the Nation's major stations in the Nation's major markets

People who buy radio and television time depend on NBC Spot Sales for fast, accurate and complete information on the Nation's most important local markets and the major stations in those markets.

represented by

NBC Spot Sales

Radio Stations:

WNBC, *New York*
WMAQ, *Chicago*
KNBC, *San Francisco*
WTAM, *Cleveland*
WRC, *Washington*
KOA, *Denver*
WGY, *Schenectady-Albany-Troy*

Television Stations:

WNBT, *New York*
WNBQ, *Chicago*
KNBH, *Hollywood*
WPTZ, *Philadelphia*
WBZ-TV, *Boston*
WNBK, *Cleveland*
WNBW, *Washington*
WRGB, *Schenectady-Albany-Troy*

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO

Operation CHAIN LIGHTNING*

WNBC guarantees point-of-sale displays for your product in over 1400 food stores doing 40% of the total New York food volume of $3 billions yearly.

WNBC's Chain Lightning strikes twice at your customer:

1. *At home . . . where she hears your radio commercials at 660 on her dial.*
2. *At the point of sale . . . right at the grocery store at the crucial moment when she's actually buying.*

That's *double-barrelled* impact!

Merchandise your Advertising!

Put CHAIN LIGHTNING to work on your sales.

Write or call WNBC or your NBC Spot Sales representative for the full story.

WNBC

New York
AM 660 on your dial
FM 97.1 on your FM set

*Trade Mark

WNBC's Family of Performers

Kate Smith
Tex and Jinx
Bob and Ray
Skitch Henderson
André Baruch
Kenneth Banghart
Jackie Robinson
Frank Luther
Charles F. McCarthy
Bill Stern
Lady in Blue

NBC COVERS AMERICA •

Are your TV commercials delivered by a member of Announcers Anonymous?

WNBT's family of personalities is known and loved by their audiences — they're part of the viewer's family, too.

Star performers on WNBT are star salesmen.
They believe what they sell.
The people they sell believe them.

WNBT
New York
Channel 4

TEX ANTOINE

is the genial host of the informative daily show, "Bringing Up Mother." A program of great interest and aid to the women at home from 10:45 to 11:00 A.M.

JOSEPHINE McCARTHY

super saleswoman, with new menu ideas every day from 11 to 11:30.

RICHARD WILLIS

owner of "Here's Looking At You," gives strength from the shoulder advice about nobody's favorite subject — health — between 11:20 and 11:45 A.M.

WAYNE HOWELL

has a chat a day with a celebrity on "Lost Over Rome," sequel to "Broadway Over Home," daily from 2 to 2:30.

MILTON DE LUGG

stars with Wayne Howell on "Lost Over Rome." The program geared to brighten the cloudiest day for daytime viewers.

PETER ROBERTS

reports the latest news nightly at 6:25 P.M.

TEX AND JINX

and their topical "New York Close Up" have a sales record second to none. Week nights, 6:30 to 6:55 P.M.

FRANK FARRELL

a well-known and popular voice about New York takes his audience behind the "Footlights and Klieglights" weekdays from 11:45 to 12:00 noon.

BEN GRAUER

faces the camera with intriguing stories on "Seeing Is Believing" Out-of-this-world adventures designed to fascinate everyone, week nights from 6:15 to 6:35 P.M.

ED HERLIHY

top TV announcer and host of talked-about "Date in Manhattan" between 11 Noon and 1 o'clock.

EVE HUNTER

[illegible] WNBT Kaleidoscope, [illegible] bright show and [illegible] between 1 and 2 o'clock weekdays.

WNBC and WNBT belong to Metropolitan New York

Flagship Stations of the

National Broadcasting Company

WRC, Washington,
has the largest
total weekly and
largest daily
radio audience
in Metropolitan
Washington
and the
District of Columbia —
both day and night.

WRC

Washington's
lowest cost-
per-thousand
station.

WNBW, Washington,
has more high-rated
local TV shows,
more exclusive
sports events,
more famous
Washington commentators
than any other
Washington station.

"You see more
on Channel Four"

WNBW

the best "spot" buys in the Nation's Capital

Represented

WTAM, Cleveland, has over twice the audience of any other radio station in the entire Northeastern Ohio area. Radio announcements on WTAM are the lowest cost-per-thousand buys in the Cleveland area. WTAM delivers 30 markets — the largest newspaper delivers 2.

WTAM

Northeastern Ohio's dominant station.

For entertainment, news and information,

WNBK

is Cleveland's Number One Television Station.

Nationally by NBC Spot Sales

NEW YORK • CHICAGO • CLEVELAND • SAN FRANCISCO • HOLLYWOOD

WMAQ, Chicago,
has the largest
daily audience
(Day and Night)
of any station in
the Chicago Metropolitan area.
In Illinois,
Southern Wisconsin
and Northern Indiana
WMAQ delivers 91 markets—
the largest newspaper
delivers 15.

WMAQ

Next month,
WMAQ's new tower—
Chicagoland's tallest—
will give advertisers
even greater coverage.

ARB ratings show
that in a single
12-month period
WNBQ had 95 of
184 programs listed
in first 15 in Chicago.
During the same period
WNBQ had more programs
than all other stations
combined listed in
the first 15 during
7 of the 12 months.
WNBQ had more programs
than any other station
listed in the first 15
in 11 of the 12 months.

WNBQ

Chicago's
"Pace-Setting"
TV Station

Represented Nationally

KOA, Denver,
has the largest audience
in the Denver Metropolitan area;
reaches 91% of all Colorado
radio families, plus
78% of all Wyoming
radio families.
KOA's total weekly audience
is 55% greater
in daytime and 126%
greater at night than
the next best station.

KOA

"First in Denver"
Magic Carpet Coverage
of the
Mountain-Plains Market

In Northern California
more people listen
more often to KNBC
than to any other
radio station.
KNBC delivers more people
at less cost per thousand
than any other
advertising medium
in Northern California.
KNBC delivers 28 markets.
The largest newspaper
delivers 8.
"Selling Northern California
through good programming"

KNBC

San Francisco

by NBC Spot Sales

NEW YORK • CHICAGO • CLEVELAND • SAN FRANCISCO • HOLLYWOOD

TO SELL

THE

BUYING MILLIONS

IN AMERICA'S

2ND LARGEST

TV MARKET

In Southern California

your best buy is Television

and in Television

your best buy is

KNBH

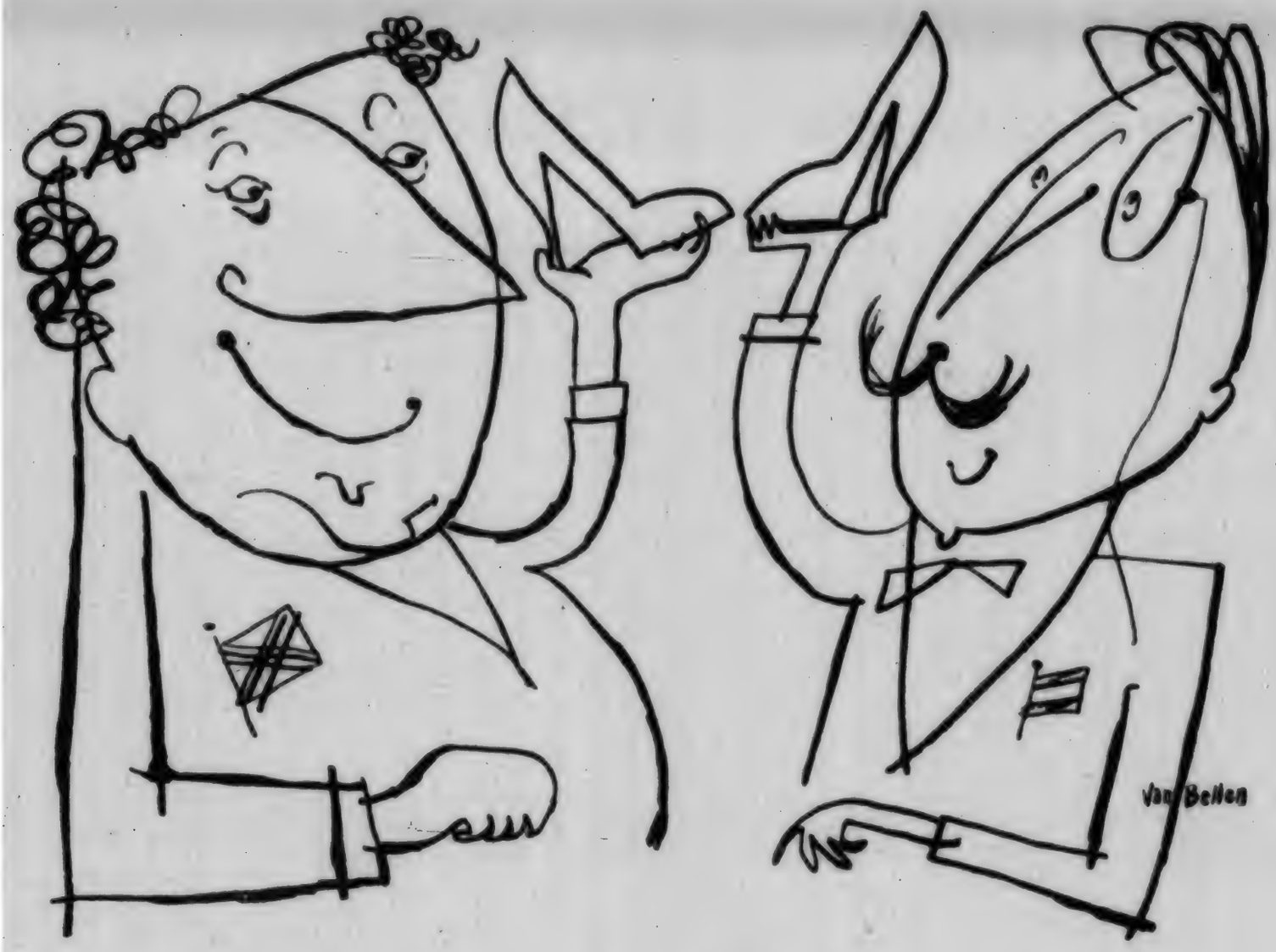
channel 4

YOUR NBC STATION IN LOS ANGELES

represented by **NBC Spot Sales**

NEW YORK • CHICAGO • CLEVELAND • SAN FRANCISCO • HOLLYWOOD

cheers!



The Big Show, NBC Radio's biggest hit, is now chasing the fog from London town and making Paris in the Fall a time to be remembered. Tallu's talking like a jolly Britisher, r'ally she is; Fred Allen's wearing a beret; and Meredith's music has more bubble than a glass of champagne.

This season's premiere will come from the Palladium in London this Sunday, September 30, 6:30–8:00 pm on NBC Radio... the October 7th broadcast from the Empire Theater 'neath the shade of the old Eiffel Tower. Then we'll be home ready to celebrate NBC's 25th Anniversary year with another star-studded season of Big Shows.

Meanwhile, cheers to every star, every actor, every musician, every writer, every singer, every crew member...everybody...who makes The Big Show radio's all-time greatest variety hit. We look forward to working with you again this season. You've been grand, chappies. Encore, Encore.

Producer-Director • *Dee Engelbach*

Chief Writer • *Goodman Ace*

Writers • *Selma Diamond* • *George Foster* *and Mort Green*

Assistant Director • *James Harvey*

Production Assistant • *Dorothy Brown*

Musical Director • *Meredith Willson*

Still radio's happiest veep • *Charles "Bud" Barry*

THE BIG SHOW on NBC radio network

Sundays 6:30–8:00 pm, starring Tallulah Bankhead and the greatest names in show business

Best wishes to NBC

on their Silver Anniversary

from one of their co-pioneers in television

KUDNER AGENCY, INC.

NEW YORK • SAN FRANCISCO • DETROIT • WASHINGTON

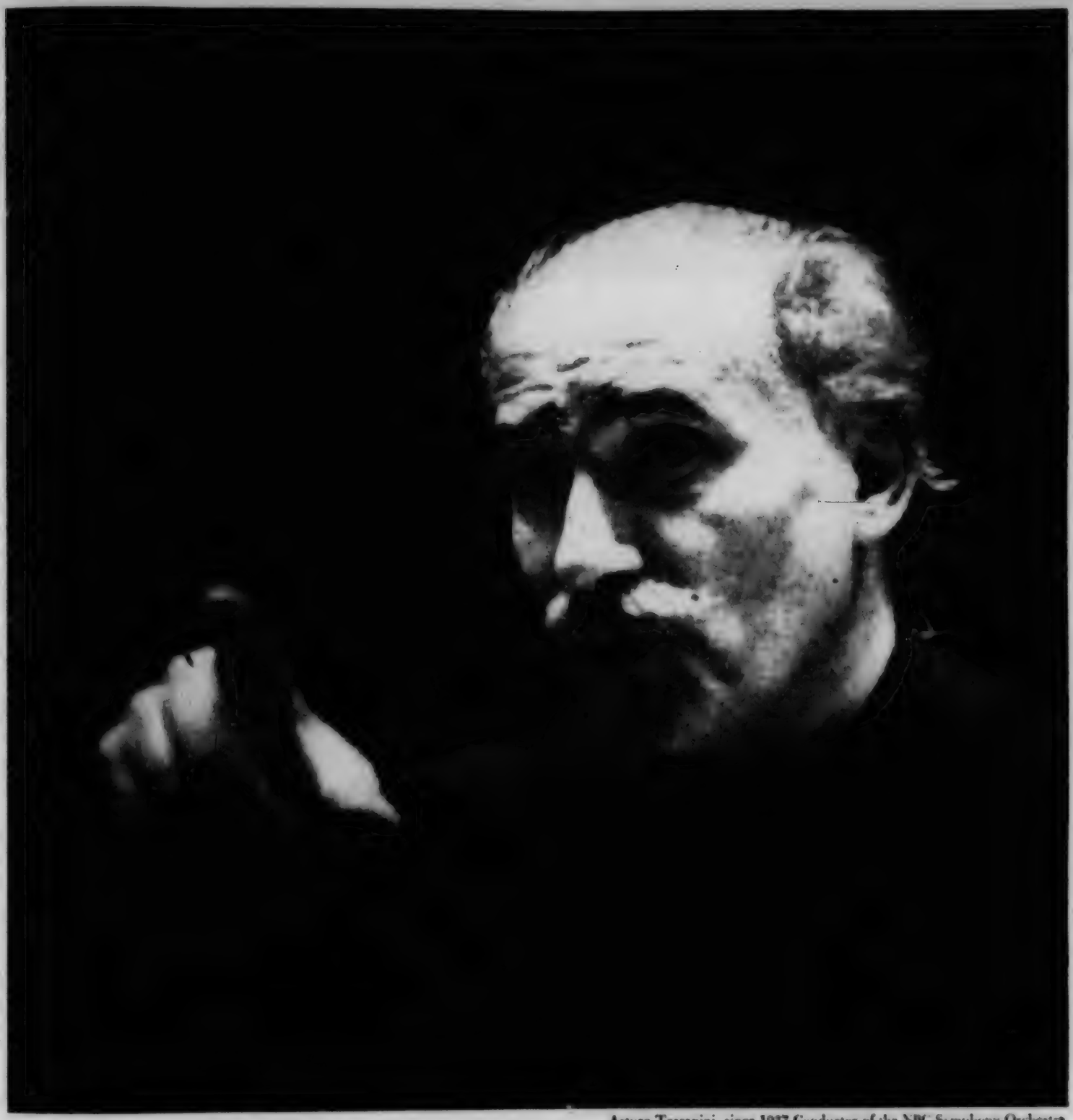
Congratulations to NBC
On Its Silver Anniversary!

WAVE

Is Proud to Have Given

LOUISVILLE

Outstanding Service, Information and Programs, with NBC Affiliation Since December 30, 1933 in RADIO November 24, 1948 in TELEVISION



Arturo Toscanini, since 1937 Conductor of the NBC Symphony Orchestra

Radio made him a household name

• Radio has given music to all America . . . has brought the concert hall to the home . . . has made Toscanini a household name.

The National Broadcasting Company, first and greatest of the radio networks, took the lead in broadcasting great performances. From its very beginning, this network has been the one to bring you the giants of music and entertainment.

What RCA Victor has done on records, NBC has done on the air.

RCA Victor, just past its own half-century mark, salutes NBC on the occasion of its Silver Jubilee.

RCA

"HIS MASTER'S VOICE"

RCA VICTOR

Division of Radio Corporation of America

Congratulations to NBC

From Its Oldest Youngest TV Star

HOWDY DOODY

Kagran Corporation

4 West 58th Street, New York, N. Y.

CONGRATULATIONS NBC

ON YOUR

SILVER JUBILEE ANNIVERSARY

WALTER N. GREAZA

"STEVE WILSON"
on
'BIG TOWN'
WNBC—Tuesdays

"THE CHIEF"
on
'TREASURY MEN IN ACTION'
WNBT-TV—Thursdays

Congratulations

JAMES L. SAPHIER
AGENCY, INC.

BEVERLY HILLS NEW YORK CHICAGO

BIG NEW PUSH FOR THE BIGGEST SUCCESS IN MUSIC . . . THE "45" SYSTEM

Millions will call this one of the greatest values in recorded music ever offered!

. . . and it's RCA Victor '45'

You buy one "Victrola" 45 automatic record changer attachment
You pay only $12.95

You get at no extra cost over $6.00 worth of top RCA VICTOR recordings! Your choice of albums listed at right.

25 TOP ALBUMS TO CHOOSE FROM
Any 2 of these albums
. . . or any 1 of these

This offer on all these sets—at your RCA Victor Dealer for a limited time only

RCA VICTOR
DIVISION OF RADIO CORPORATION OF AMERICA

RCA Victor offers generous record bonus with fastest moving record playing system on market

The "45" is here to stay. *And it's gaining momentum every day.*

Now RCA Victor announces a striking value that will put the increasingly popular "45" system still further ahead.

In over 100 newspapers, in car cards, and in national magazines—including LIFE and LOOK—RCA Victor is announcing that, for a limited time only, purchasers of the "45" instruments will receive over $6 worth of top RCA Victor albums at no extra cost. (See advertisement shown here.)

The "45" is not only the system of the future. It is the system of today—and it's going to keep on getting bigger.

Station operators and disc jockeys—thanks a million! Your support helped put the "45" over. Watch for even bigger "45" hits in the future!

25 TOP ALBUMS TO CHOOSE FROM

Any 2 of these albums

Waltzes You Saved for Me (Wayne King)	$3.04
Artie Shaw	3.04
Glenn Miller	3.04
On The Moonbeam (Vaughn Monroe)	3.04
Nutcracker Suite (Spike Jones)	3.04
A Cole Porter Review (David Rose)	3.04
Small Combo Hits	3.04
The Three Suns Present	3.04
A Sentimental Date with Perry Como	3.04
You and the Night and the Music (Tony Martin)	$3.04
Hank Snow Favorites	3.04
Cowboy Classics (Sons of the Pioneers)	3.04
All-Time Hits from the Hills (Eddy Arnold)	3.04
Roy Rogers' Rodeo	3.10
Cinderella (Original Cast)	3.10
Peter and the Wolf (Sterling Holloway)	3.10
The Little Engine That Could (Paul Wing)	3.10
Pinocchio (Cliff Edwards)	3.10

. . . or any 1 of these

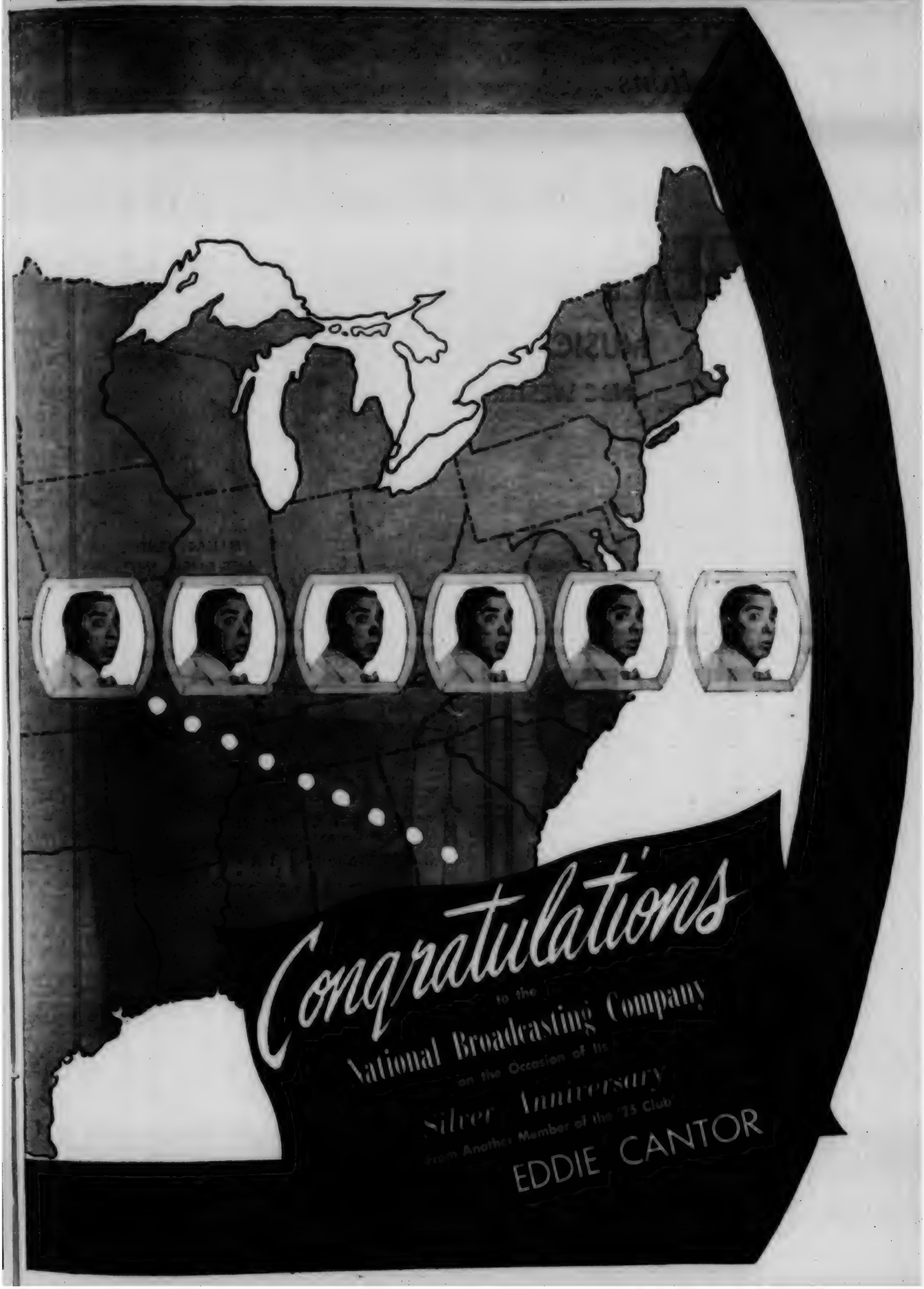
Music of Johann Strauss (Eugene Ormandy)	$6.29
Scheherazade—Symphonic Suite (Pierre Monteux)	6.29
The Swan Lake (Vladimir Golschmann)	6.29
Rachmaninoff Concerto No. 2 (Artur Rubinstein)	6.29
Highlights from La Traviata (Famous Soloists)	6.29
Caruso—Treasury (Enrico Caruso)	6.29
Tchaikovsky Symphony No. 6, Pathétique (Toscanini)	6.29

GAINING MOMENTUM EVERY DAY

RCA VICTOR "45"

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA
WORLD LEADER IN RADIO . . . FIRST IN RECORDED MUSIC . . . FIRST IN TELEVISION

Thanks
FOR THE SINGULAR HONOR OF BEING SELECTED THE FIRST PERFORMER TO TEE OFF THE NEW TRANSCONTINENTAL TV HOOKUP FROM HOLLYWOOD WITH THE
COLGATE COMEDY HOUR
via the NBC-TV Network on September 30


Congratulations
to the
National Broadcasting Company
on the Occasion of its
Silver Anniversary
from Another Member of the '25 Club'
EDDIE CANTOR

Congratulations

ROBERT ARMBRUSTER

MUSICAL DIRECTOR

NBC WESTERN DIVISION

RCA-VICTOR
RED SEAL RECORDS

MANAGEMENT:
ART RUSH, INC.

KFYR

CONGRATULATES

NBC

ON ITS

25th ANNIVERSARY

The combination of NBC and KFYR gives advertisers an unequaled team for selling in the Upper Midwest's richest wheat raising area—an area now on the verge of enjoying the additional wealth of a great new natural resource—oil.

KFYR BISMARCK, N. DAK.

5000 WATTS
550 K. C.

I'm glad to be on NBC!
Congrats on your 25th Anniversary

Who is it, McGee?

Some fella at NBC. Says they just found out we've been with 'em now for 20 years. Says he wants to congratulate us.

What for?

He didn't say. Anyway, migosh, they been around even longer than we have, kiddo. This is NBC's 25th Anniversary!

Well, good for them! I didn't even know they were married.

No, no—their 25th Anniversary on the air, Molly. I give the guy a message about it, too. I says . . .

BEST WISHES TO NBC ON THEIR SILVER JUBILEE,

from

FIBBER McGEE AND MOLLY

BEST WISHES TO NBC FROM BURR TILLSTROM'S

KUKLA, FRAN and OLLIE

CONGRATULATIONS TO NBC

PHIL BAKER	JAN MURRAY
MIMI BENZELL	GEORGE SAWTELLE
PIERRE D'ANGELO AND ANA	MARY SMALL
PETER DONALD	BETTY JANE WATSON
JOAN HOLLOWAY	AND JERRY AUSTEN
FELIX KNIGHT	EARL WRIGHTSON

— • —

Creative Artists Management

JACK BERTELL

745 Fifth Avenue New York 22, N. Y.

WE'D LIKE TO PAT 231 BACKS

The first, of course, goes to the National Broadcasting Company on its 25th anniversary.

But it seems to us that the success of this network should be measured not only in years, but also in the strength and soundness of the individual stations that *ARE* the National Broadcasting Company to listening and looking America.

So, we have 230 equally sincere and hearty pats-on-the-back for NBC's 167 radio stations and 63 television stations.

YOUNG & RUBICAM, INC.

Advertising • New York Chicago Detroit

San Francisco Hollywood Montreal Toronto Mexico City London

Who is it, McGee?

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YOUNG & RUBICAM, INC.

Advertising • New York Chicago Detroit

San Francisco Hollywood Montreal Toronto Mexico City London

Congratulations

to the

"Nation's No. 1 Network"

From Its Affiliates in

NORTH CAROLINA

"The South's No. 1 State"

WPTF · **WSJS** · **WSOC** · **WISE**

RALEIGH WINSTON-SALEM CHARLOTTE ASHEVILLE

My warmest salutations to the
National Broadcasting Company
on the occasion of their
Silver Anniversary

Lawrence Tibbett

CO-STARRING IN COAST-TO-COAST TOUR

of

"PETER PAN"

Opening Baltimore, October 10th
Returning New York, April 1st

GUY LOMBARDO

AND HIS ROYAL CANADIANS

SALUTE NBC ON ITS SILVER JUBILEE

DECCA RECORDS

ON THE AIR
YOUR LUCKY STRIKE HIT PARADE
Every Thursday 10 p.m.—NBC

Exclusive Management
MUSIC CORPORATION OF AMERICA

Publicity—DAVID O. ALBER ASSOCIATES: Gene Shefrin

In 1951.. and harking back to 1926.. the Westinghouse Stations salute The National Broadcasting Company on its 25th Anniversary

WESTINGHOUSE RADIO STATIONS

INCORPORATED

KDKA PITTSBURGH
WBZ BOSTON
WBZA SPRINGFIELD
KYW PHILADELPHIA
WOWO FT. WAYNE
KEX PORTLAND
WBZ-TV BOSTON

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

SPEAKING OF THE GOOD OLD DAYS...

Calvin Coolidge Was One Of KSTP's First "Engineers"

KSTP, which was originally organized in May of 1923 as WAMD, went on the air under its present banner on March 28, 1928, when President Coolidge pressed a golden key at the White House to put the new transmitter on the air. The Northwest's Leading Radio Station has been NBC's basic outlet in the Minneapolis-St. Paul market since Bob Hope was 15 . . . Truly a pioneer, KSTP has racked up more radio firsts, more awards, more real radio beats than any station hereabouts.

KSTP-TV Is the Television Service of KSTP

Congratulations, NBC on Your 25th Anniversary!

From

Theodore Granik

Founder and Moderator

'American Forum of the Air'

And My Sponsors—

AMERICAN TRUCKING ASSOCIATIONS, INC. (NBC RADIO)

BOHN ALUMINUM & BRASS CO. (NBC TELEVISION)

Cast of characters

appearing on Lennen & Mitchell's highly successful TV and radio shows!

DANCING PACKAGE performs wonders for Old Gold Cigarettes on TV..This appealing character is dancing her way into the hearts (and pocketbooks) of millions.

MURIEL, the animated strip-tease artist for Muriel Cigars, is the latest achievement of Lennen & Mitchell's TV creative staff. Her recent debut evoked cheers from critics and viewers alike.

TED MACK, the genial host of "The Original Amateur Hour," wins wide audiences for Old Gold Cigarettes on TV (NBC), as well as on radio (ABC).

BERT PARKS, the dynamic Master of Ceremonies of "Stop the Music," captivates viewers and listeners for Old Gold Cigarettes on both television and radio, over the American Broadcasting Company Networks.

DENNIS JAMES (Mr. Old Gold himself) and DON HANCOCK, spokesmen for Old Gold on "Stop the Music" and "The Original Amateur Hour," on TV and radio respectively, are a *treat* to sales figures.

JACK BAILEY, the ingratiating Master of Ceremonies of "Queen for a Day," delights quiz enthusiasts for Old Gold Cigarettes on radio over the Mutual Broadcasting System and on television.

IMOGENE COCA and SID CAESAR, overwhelmingly popular stars of "Show of Shows," co-sponsored by Lehn & Fink, Inc., convulse audiences every week over NBC-TV.

BILL SLATER, amiable newscaster of "Broadway to Hollywood," features news and personalities for Tide Water Associated Oil Co., over the Du Mont Television Network.

In TV and radio, watch the role played by...

Lennen & Mitchell, Inc.

Advertising

17 East 45th Street, New York 17, N. Y.

308 N. Rodeo Drive, Beverly Hills, California

Another 1st!

EDITH BARSTOW

Production Ideas • Staging • Choreography

1st in CHICAGO
GARROWAY AT LARGE — TV
April, 1949—June, 1951

1st in NEW YORK
EDDIE CANTOR
COLGATE COMEDY HOUR
Sept. 9—Center Theatre

1st in HOLLYWOOD
EDDIE CANTOR
COLGATE COMEDY HOUR
1st Coast-to-Coast Commercial TV—Sept. 30

Direction:
WILLIAM MORRIS AGENCY

Dear brother Dick: Sorry I missed the opening on Sept. 20 in the Empire Room of "Shooting High," the big new revue you have written and directed for our dear Merrill Abbott, but am roosting from the Coast, and will see you soon. Love, Edie.

Public Relations:
ALAN EDELSON

SILVER-VERSARY
GREETINGS
TO
NBC

CHARLES SANFORD
Musical Director
"YOUR SHOW OF SHOWS"

Publicity
SPENCER HARE
"Me Too"

A SALUTE TO
NBC'S SILVER JUBILEE

THOMAS A. KOPPEL CO., INC.
228 East 45th Street
New York 17, N. Y.

CONGRATULATIONS TO NBC

VINCENT J. DONEHUE
Producer-Director

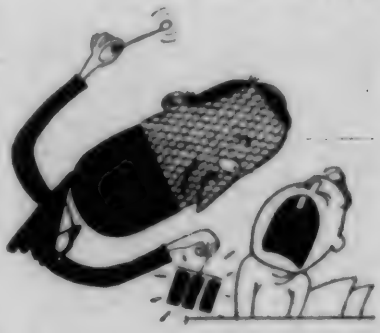
THE GABBY HAYES
SUNDAY SHOW

JERRY LEWIS
NBC T.V. PRODUCTION COORDINATOR
SALUTE TO NBC — MY NETWORK ON
ITS SILVER JUBILEE

CONGRATULATIONS FROM
DICK SCHNEIDER
Director

MOHAWK TV SHOWROOM
KATE SMITH SHOW

Random thoughts on the care and feeding of a network....



Here at WSM we always thought that fellow would go places. That's why we hooked up with him in the diaper stage . . . Seems like only yesterday when he started teething on his first set of chimes . . .

Grew fast, though — and maybe we helped a little . . . Can't even count the feeds we've piped his way during those 25 years . . . something over three thousand shows in the past ten years, close as we can figure. Guess our Southern cooking must have agreed with him.

Anyway, he grew into the nation's number one network. And down here at the Central South's number one station we've been proud of our 25 year affiliation. Always did like to see a youngster live up to his promises.

WSM *Nashville*

Clear Channel

50,000 Watts

Ezio Pinza

Looking back

25 years we say

CONGRATULATIONS

NATIONAL BROADCASTING COMPANY

Looking ahead to the next

quarter century, we add

BEST WISHES...

HARVEY RADIO CO., INC.
103 West 43rd Street
New York 18, N. Y.

With warmest greetings to the National Broadcasting Company on this notable anniversary, and at the same time I want to express my appreciation for the many opportunities I have had to appear on radio and television on its far-flung network.

Cordially,

Management: COPPICUS, SCHANG & BROWN
Div. Columbia Artists Mgt.
113 West 57th Street, New York, N. Y.

RCA VICTOR RED SEAL RECORDINGS

Tribute to Achievement

Twenty-five years of uninterrupted service to an exacting world is a proud record.

So we rejoice with you, National Broadcasting Company, on this celebration of your Silver Jubilee.

Through the past quarter century you have been a vehicle of progress for millions of people of all ages — in art, drama, science, sports, music and with the indispensable news of the day.

Richfield is proud of our association, extending over twenty of your twenty-five years.

May the next quarter century — and the next — add still new laurels to your crown!

RICHFIELD

RICHFIELD OIL CORPORATION—LOS ANGELES, CALIF.

Heartiest Congratulations

National Broadcasting Company

DON HILLMAN

Director T.V.

John Cameron Swayze

NBC

Happy Anniversary

NBC

HAL FRIEDMAN

Producer

"BROADWAY OPEN HOUSE" — T.V.
"SEVEN AT ELEVEN" — T. V.
"ALL STAR REVUE"
OPENING FILM — T. V.

GREETINGS TO NBC

FRAN CARLON

"BIG TOWN"

RADIO-TELEVISION

Congratulations, NBC

Many Thanks for Our 19 Years Together

HOWARD WILEY

Executive Producer

SCREEN DIRECTORS' PLAYHOUSE

We're already a member of the 25 year club

But, we're proud to welcome a new

Recruit to this exclusive circle

Congratulations to

"America's No. 1 Network"—the

National

Broadcasting

Company

NBC Affiliate

Birmingham Broadcasting Co., Inc.

AM TV

950 KC Birmingham, Alabama CHANNEL 4

RCA Victor Records
7 GREAT VOCALISTS on 7 GREAT RECORDS
RCA VICTOR RECORDS
joins the Industry-wide tribute to
AMERICA'S NO. 1 ADVERTISING MEDIUM
NBC
on its Silver Jubilee
!

..."SUPER SEVEN"

SEVEN Great HITS - to kick off the FALL DRIVE

PERRY COMO	ROLLIN' STONE WITH ALL MY HEART	20-4269 47-4269
APRIL STEVENS HENRI RENÉ	AND SO TO SLEEP AGAIN AW C'MON	20-4283 47-4283
TONY MARTIN	YOU'LL KNOW OVER A BOTTLE OF WINE	20-4220 47-4220
PATRICE MUNSEL	BELA BIMBA LOOK ME OVER ONCE	20-4255 47-4255
EDDIE FISHER	Turn Back The Hands of Time I CAN'T GO ON WITHOUT YOU	20-4257 47-4257
SAVANNAH CHURCHILL	(It's No) SIN I DON'T BELIEVE IN TOMORROW	20-4280 47-4280
EDDY ARNOLD	Somebody's Been Beatin' My Time HEART STRINGS	20-4273 47-4273

the **BIG** New **HITS** *are on...*

RCA VICTOR RECORDS

Congratulations....

PHIL SILVERS

SID SILVERS

INTERNATIONAL SILVER CO.

"H'YO SILVER"

and

NBC

— on your SILVER ANNIVERSARY

....fred allen

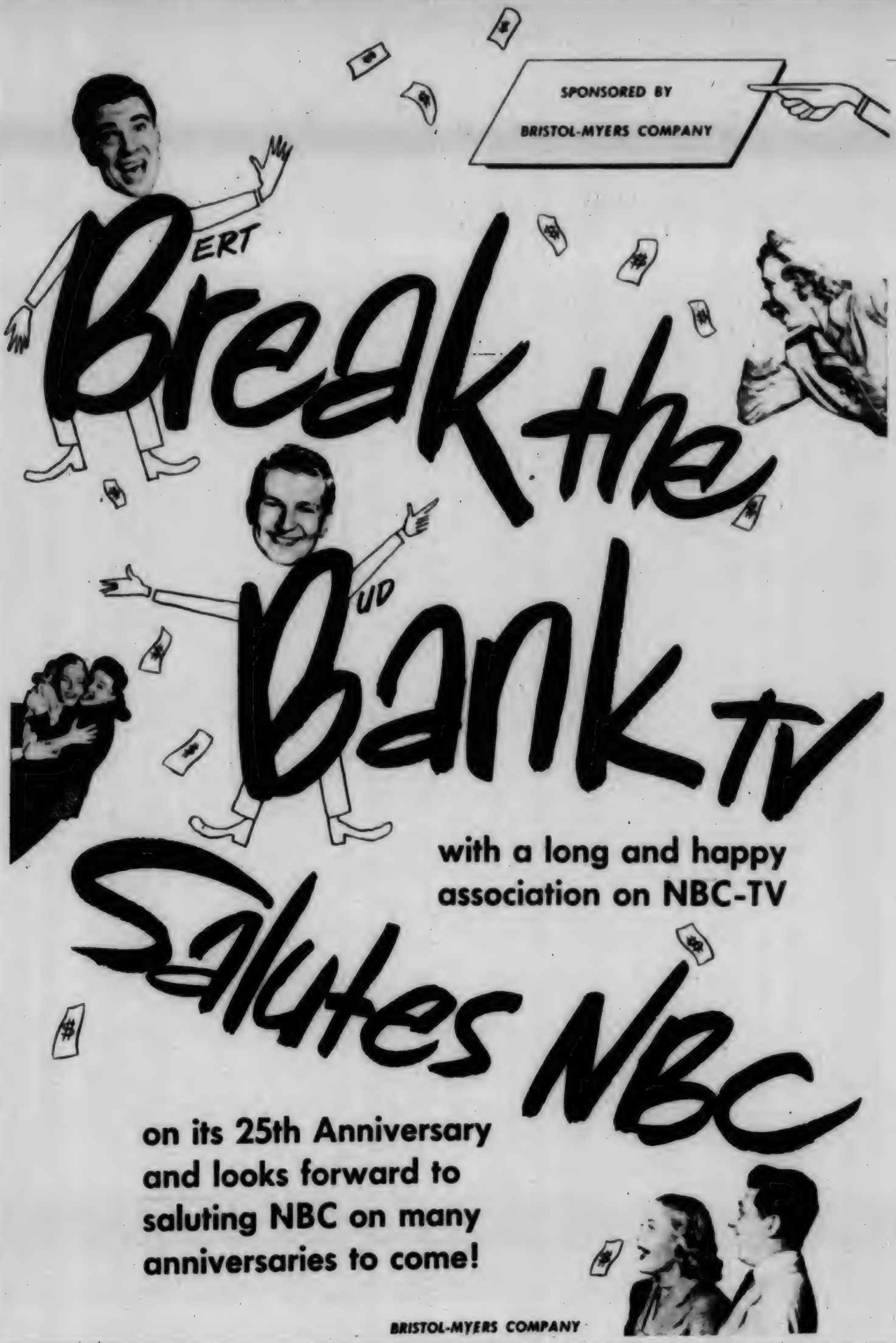
Congratulations

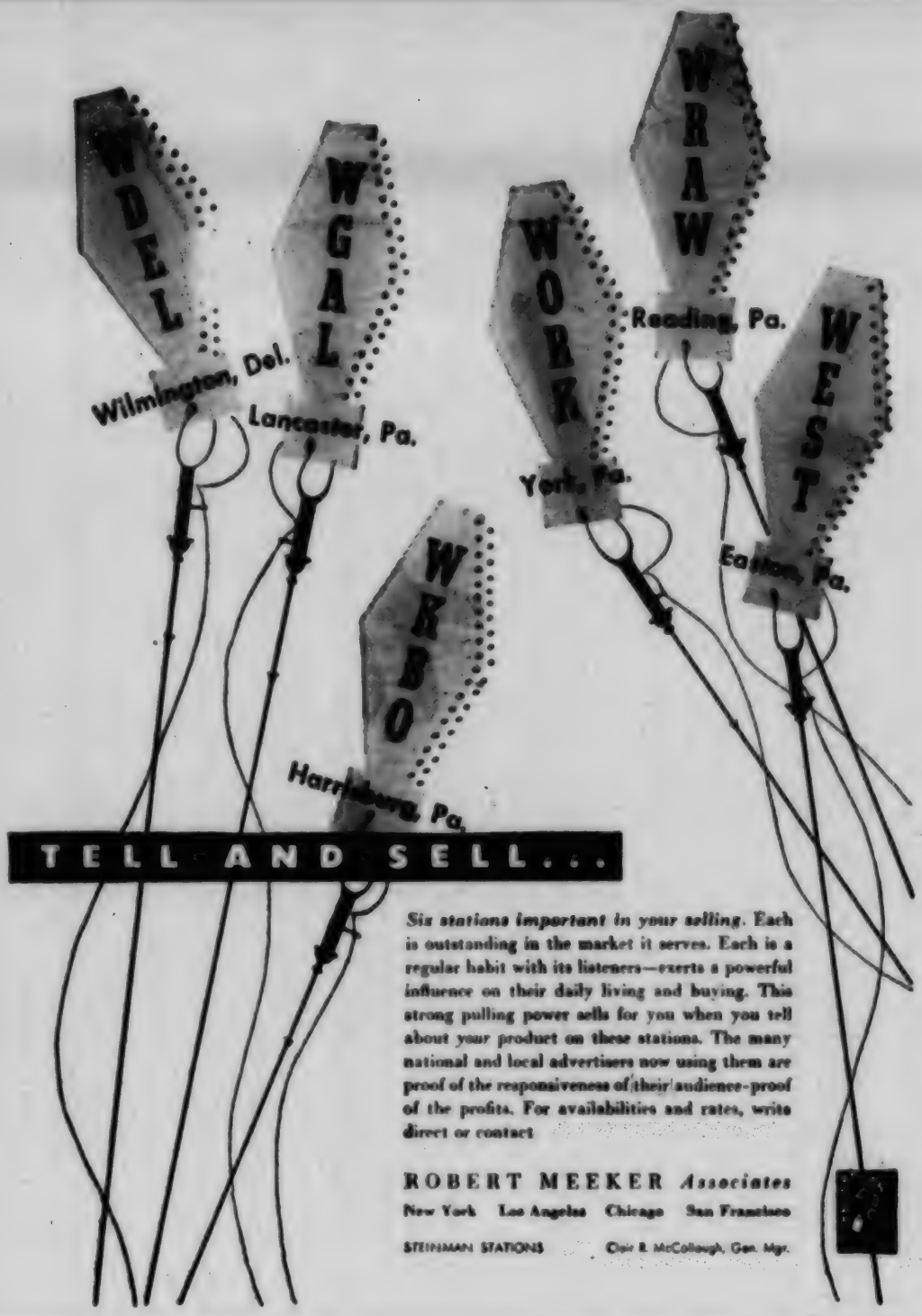
Phil Baker

Management: JACK BERTELL

Congratulations!

EDWARD A. BYRON


SPONSORED BY
BRISTOL-MYERS COMPANY
ERT
Break the
UD
Bank TV
with a long and happy
association on NBC-TV
Salutes NBC
on its 25th Anniversary
and looks forward to
saluting NBC on many
anniversaries to come!
BRISTOL-MYERS COMPANY



TELL AND SELL...

Six stations important in your selling. Each is outstanding in the market it serves. Each is a regular habit with its listeners—exerts a powerful influence on their daily living and buying. This strong pulling power sells for you when you tell about your product on these stations. The many national and local advertisers now using them are proof of the responsiveness of their audience-proof of the profits. For availabilities and rates, write direct or contact

ROBERT MEEKER *Associates*

New York Los Angeles Chicago San Francisco

STEINMAN STATIONS Clair R. McCollough, Gen. Mgr.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m. First show Oct. 6
Mgt.: William Morris Agency

GREG GARRISON

Director

KATE SMITH HOUR—TV

CONGRATULATIONS TO NBC

HARRY McNAUGHTON

"IT'S HIGGINS SIR"
NBC Network Every Tuesday
Permanent Address: MANHASSET, L. I., N. Y.

"IT PAYS TO BE IGNORANT"
WNBT-TV Every Thursday
WNBC (Radio) Every Wednesday

Congratulations

NBC

Lets Have 25 More
-Together-

BOB HOPE

Photograph of a typical program shows Dr. Ulse Goodall (left), Secretary of Public Instruction, Visual Education, with WGAL-TV staff member, Leo Kelly.

REPORT TO THE COMMONWEALTH

Time—Saturdays, 6:45 P.M.—on WGAL-TV the head of one of Pennsylvania's many State Departments reports on the duties, functions and activities of his Department while the people of this large area of Pennsylvania look, listen and learn. This public interest telecast answers the numerous requests for information which are regularly received by lawmakers and public officials in the Commonwealth's Capitol.

WGAL-TV presents this public service program as one of many in its endeavor to render outstanding service to the people of the communities it serves.

WGAL-TV
LANCASTER, PENNSYLVANIA
A Steinman Station • Clair R McCollough President

NBC
TV-AFFILIATES

WGAL

Represented by
ROBERT MEEKER ASSOCIATES Chicago • San Francisco • New York • Los Angeles

---

CONGRATULATIONS!
FROM

THE BIG 3 ON L.A. TV

BILL STULLA
(2:00-3:00 P.M.)

MONTY MARGETTS
(1:30-2:00 P.M.)

STU WILSON
(4:00-5:00 P.M.)

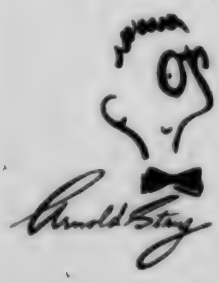
Monday thru Friday
on
(KNBH-NBC, of course!)

Current Sponsors
ARMOUR'S • BEST FOODS
CAMPANIA TOMATO PASTE
BIRELEY'S • IRIS FOODS
LYON VAN AND STORAGE
GOOD HUMOR • SUNKIST
SEGO EVAPORATED MILK
TREE TEA • LUCERNE MILK
O'KEEFE AND MERRITT
BELVEDERE SEWING
FRANK AND JOSEPH
THRIFTY DRUG STORES
READY NOW ICING
MODERN BUILDERS
FAR FAMED TUNA
CARTER'S LITTLE PILLS

JACK DOUGLAS PRODUCTIONS
1631 Vista Del Mar,
Hollywood, Calif.

P.S.: A million thanks to Tom MacFadden, Don Norman, Bud Cole and all the wonderful gang at KNBH for their swell support.

These three rich Michigan markets now available to NBC advertisers for the first time



JAN PEERCE

SALUTE TO NBC

The Nation's No. 1 Network

From WLW

The Nation's Station

WLW, a radio pioneer that has reached the vigorous age of 29 "going on 30," is happy to congratulate NBC on its 25th anniversary. For 18 of these 25 years the famous NBC chimes have meant good times for WLW listeners as they have for millions from coast to coast.

And now through the Television Service of The Nation's Station, televiewers of three stations in WLW-Land—WLW-T, WLW-D and WLW-C—enjoy the best on TV from NBC.

Crosley Broadcasting Corporation

WLW

WLW-T
Cincinnati

WLW-D
Dayton

WLW-C
Columbus

Congratulations NBC

DOUG RODGERS
Director
TELEVISION DEPARTMENT

Salutations to

NBC

JOSEPH SANTLEY
Producer-Director
THE JIMMY DURANTE SHOW
NBC-TV
PRODUCER—
EZIO PINZA SHOW

And May I Extend My Heartiest Congratulations!

ARTHUR Q. BRYAN

"Doc" GAMBLE
OF
The "Fibber McGee and Molly" Show

Congratulations from

KENNETH BANGHART

AND THE NEWS
Monday thru Friday

2:55 P.M.—NBC Coast-to-Coast
Produced for
LUCKY STRIKE CIGARETTES
BATTEN, BARTON, DURSTINE & OSBORN

6:00 P.M.—WNBC
Produced for
RUPPERT KNICKERBOCKER BEER
BIOW COMPANY

11:00 P.M.—WNBC
Produced for
SHELL OIL COMPANY
J. WALTER THOMPSON

Also Current: THE TELEPHONE HOUR
PROUDLY WE HAIL—U. S. ARMY

Only 10 Years in Radio But All with NBC

CONGRATULATIONS NBC!
and Thanks!

GEORGE FENNEMAN

THE GROUCHO MARX SHOW
"YOU BET YOUR LIFE"
(Radio and TV)

"DRAGNET" "PETE KELLY'S BLUES"

Congratulations

KATE SMITH

TED COLLINS

CONGRATULATIONS TO NBC ON ITS 25TH YEAR

at UN Security Council—August, 1950

AND WARM THANKS TO NBC FOR 21 WONDERFUL YEARS

BEN GRAUER

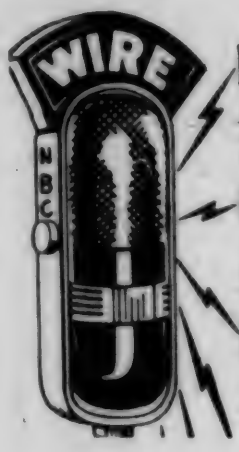
Currently

RADIO
Boston Pops Concert—Monday
NBC Symphony—Saturday
Living 1951—Saturday
Silver Jubilee on NBC—Saturday

TV
Headquarters New York—Sunday
Seeing Is Believing—Daily
RCA Color TV Demonstrations

Crusade for Freedom Recordings

Year after Year ON WIRE



AP-31-KNUTE ROCKNE KILLED

1931—H. P. Wasson, one of Indianapolis' largest department stores, began advertising on **WIRE**.

UP-36-KING EDWARD ABDICATES

1936—Northside Chevrolet, largest Chevrolet dealer in Indiana, signs with **WIRE**.

INS-38-NAZIS ENTER AUSTRIA

1938—Richman Brothers Clothing Company, starts radio advertising with **WIRE**.

THESE and scores of others have been consistent advertisers on this station year after year—and are today selling more merchandise to more and more people through the facilities of WIRE.

Look to the Station with the LONG List of LONG-TIME Local Advertisers

In INDIANAPOLIS . . . It's WIRE

Better Programming • Higher Ratings • Better Merchandising

NATIONALLY REPRESENTED BY THE JOHN E. PEARSON COMPANY

BASIC NBC 5,000 WATTS **WIRE** INDIANAPOLIS, INDIANA

INDIANA'S *Finest* RADIO STATION

NBC DELIVERS 700,000 FAMILIES EVERY SUNDAY

In the New York Area for THE HORN & HARDART CHILDREN'S HOUR

✓On Radio: WNBC

✓On Television: WNBT

10:30 to 11:30 A.M.

A Clements Company, Inc., Production
Alice V. Clements, Director

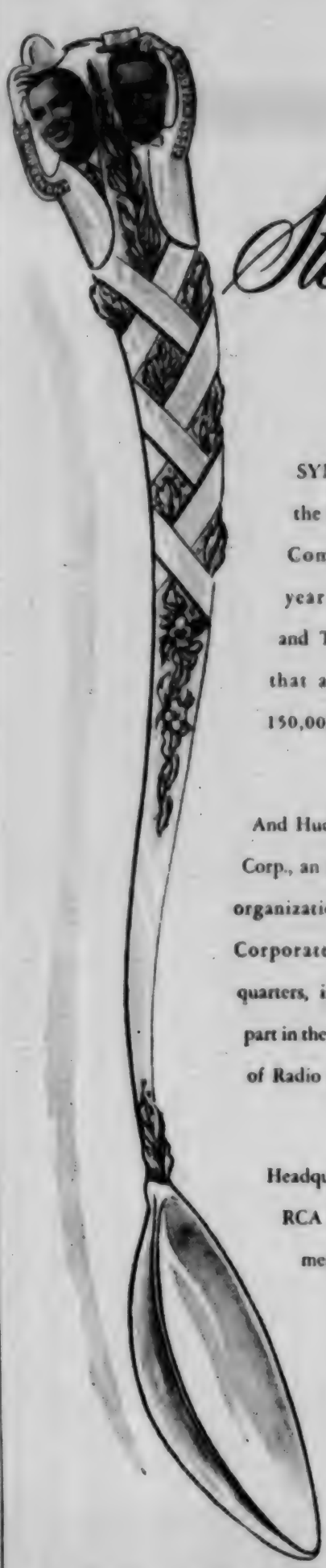
Our Heartiest Congratulations

To NBC

On Its Silver Jubilee!

We are grateful for the wonderful way you have treated us, and hope our association will continue to be a long and happy one.

DEAN and JERRY



Sterling!

SYMBOL of our tribute to the National Broadcasting Company . . . whose 25 years of service in Radio and Television are heirlooms that are treasured by over 150,000,000 Americans.

And Hudson Radio & Television Corp., an old, reliable distributing organization with a brand new Corporate name, in brand new quarters, is privileged to play its part in the ever-expanding horizons of Radio and Television.

Headquarters for RCA Tubes, RCA Parts, RCA Test Equipment and RCA Batteries.

AUTHORIZED RCA DISTRIBUTOR

HUDSON RADIO & TELEVISION CORP.

Formerly Newark Electric Co., Inc., of New York

Office, Warehouse & Salesrooms: 48 West 48th St., New York 19, N. Y.
Downtown: 212 Fulton Street, New York 7, N. Y.

A SALUTE TO NBC

On Its Silver Jubilee

MARGUERITE PIAZZA

Singing Star of NBC-TV
Show of Shows and
Metropolitan Opera

TV, Opera and Concert Management
Coppicus, Schang & Brown, Inc.
div. Columbia Artists' Management

SINCERE CONGRATULATIONS TO OUR FRIENDS AT NBC . . .

To Niles and Joe and Charles and Jack—
To Carleton, Norm and Paul—
To Sheldon, Buck and George and Bill—
Best Wishes to "you all."
We wish instead of printed words
We could do this copy "live"
And cut loose with a Rebel yell
As you reach TWENTY-FIVE!

WSFA

"Montgomery's First Station"

NBC IN MONTGOMERY, ALA.

GREETINGS

N • B • C

ON YOUR

SILVER ANNIVERSARY

BORO HALL LUMBER CO.

Manhattan Bridge Plaza
BROOKLYN, N. Y.

New Hyde Park
LONG ISLAND

JACK CARSON
Salutes NBC

ALL-STAR REVUE

WITH

LOLA ALBRIGHT
HONEY BROS.

Written by
NED HIKEN

Produced by
COBY RUSKIN

Executive Producer
PETE BARNUM

FILMCRAFT PRODUCTIONS

Congratulates NBC,

and thanks JOSEPH H. McCONNELL, PAT WEAVER, GENERAL MUNSON, STAN OSGOOD, JOHN WEST, NORMAN BLACKBURN, EARL RETTIG, DICK GRAHAM, ED SOBEL, and all the men of NBC in New York and in Hollywood for your grand cooperation.

FIRST with the "Life of Riley" series (1949-50) for Pabst (through Warwick & Legler), Irving Brecher, Producer . . . the *first* sponsored network film program . . . on the NBC-TV network.

AND FOREMOST with Groucho Marx's "You Bet Your Life" — now in our second year of filming this top-rated audience participation-comedy program (covering all of the 62 TV markets in the U.S.) for the DeSoto-Plymouth Dealers (through BBD&O), John Guedel, Producer . . . on the NBC-TV network.

IN TV FILM Filmcraft has stressed only top quality TV film.

The current Groucho Marx TV program is being filmed in a one-hour take, without interruption, using 8 cameras, Filmcraft's own developed 2,000 foot magazines, and Filmcraft's own developed synchronizing system. Important experiments have been made in key lighting, shooting, and film developing and printing, to meet the unique needs of the electronic projectors of television stations. Filmcraft has trained its camera, lighting, and editing crews especially for TV film work.

For TV packagers, this EXPERIENCE is a MUST. The future of the star or the sponsors' product is far too important to be put in the hands of an inexperienced producer.

Film is also BUDGET conscious. Filmcraft's budgets are as low as any in the industry without losing top quality. All crews are union, and all sound is licensed.

FILMCRAFT PRODUCTIONS

ISIDORE LINDENBAUM, President
FERENZ H. FODOR, Production Head

8451 Melrose Avenue
Los Angeles 46, California

WEbster 3-9281

for the record...

because of your record...

CONGRATULATIONS!

NATIONAL BROADCASTING COMPANY

ADVANCE RECORDING PRODUCTS COMPANY

36-12 34th Street, Long Island City, N. Y.

FOR NBC

SAM FULLER

COLGATE COMEDY HOUR

CONGRATULATIONS TO

NBC ON ITS SILVER JUBILEE

S. FINCK COMPANY
Floor Covering Suppliers
343 Broadway, New York City

The Billboard

HONOR ROLL OF HITS

The Nation's Top Tunes

1. Because of You

CO 39362 (4 39362)—TONY BENNETT

CA 1493 (9-1493)—LES BAXTER

CR 40440 (9 40440)—BOB CROSBY O

CR 40361—BERNICE BUTTERFIELD

DE 27666 (9 27666)—LOMBARDO & DeHAVEN

MG 5643 (5643x45)—RAY BARBER

MG 10947 (K10947)—JOHNNY DESMOND

VI 10-3425—JAN PEERCE

The #1 Best Seller Everywhere

"BECAUSE OF YOU"

BMI gives you this smash, too!

"JEZEBEL"

recorded by

FRANKIE LAINE (Columbia)
GOLDEN GATE QUARTET (Columbia)
ALEXANDER BROTHERS (Mercury)
ALLEN GREENE (Mercury)
FOUR BLUEJACKETS (Mercury)
WINIFRED ATWELL (London)
LONZO & OSCAR (Decca)
SILVER ECHO QUARTET (Manor)
FREDDIE DARIAN (Vita)
BOBBY HART (Merit)

and . . . OFF THE TOP OF THE DECK . . . ANOTHER SURE-FIRE HIT!

SOLITAIRE

SOON TO BE RELEASED ON ALL MAJOR LABELS

BMI

BROADCAST MUSIC, INC.

JULIE STEARNS, Gen. Prof. Manager

New York
HAROLD WALD
GEORGE FURNESS

Chicago
JIMMIE CAIRNS

Hollywood
EDDIE JANIS
BILLY WALTERS

TEAM-MATES *for 25 years*

Since the formation of the NBC network 25 years ago, WWJ has been Detroit's receiving end for the sales pitches made by NBC advertisers. WWJ has done a league-leading job of batting-in billions of dollars worth of business for these advertisers, in an era which has seen Detroit's radio audience soar from 100,000 to over two million!

FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV

WWJ

950 — 100 KILOCYCLES — 5000 WATTS
FM—CHANNEL 240—97.1 MEGACYCLES

CONGRATULATIONS TO NBC

BOB RUSSELL

SEALTEST — "BIG TOP" — CBS-TV

Co-Creator of
"LIVE LIKE A MILLIONAIRE"
NBC-AM and CBS-TV
A MASTERSON, REDDY & NELSON Package

In Preparation
"SING TO THE MOON"
Produced by BOB RUSSELL
Music and Lyrics by
WALTER KENT and KIM GANNON
Book by DAVID De KOVEN

Signed to
Direct and M. C.
"MISS UNIVERSE PAGEANT"
Long Beach, California

Circle 7-5600

Congratulations . . .

To NBC - - - - On

Completing 25 years of Outstanding Network Service to Radio Listeners throughout the United States. May your Silver Jubilee spur you to even greater Future Accomplishments.

from your

Affiliate Since 1942

WMRF

LEWISTOWN, PA.

A Proven Test Station

BURN-SMITH CO., Inc.—Natl. Reps

KDYL
5,000 WATTS
First in Showmanship
National Representative:
John Blair & Co.

CONGRATULATIONS TO NBC

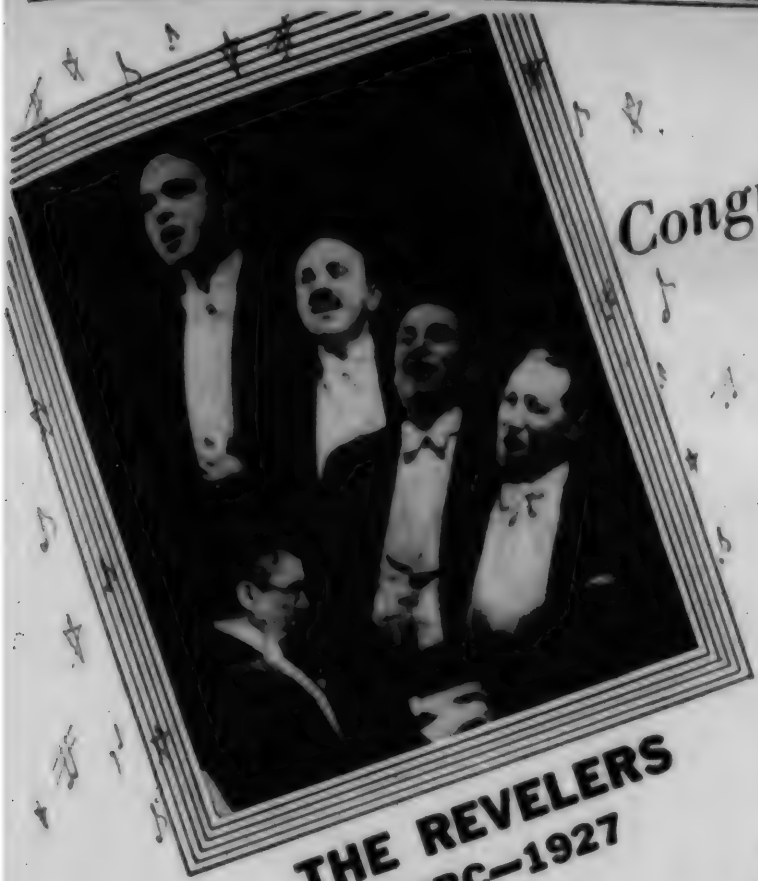
KDYL is proud to have been associated with the National Broadcasting Company for 20 of its 25 successful years, bringing the finest in radio programming to Utah.

KDYL-TV, too, is proud to be an affiliate of the NBC Network. Ever since regularly scheduled telecasts began, in April 1948, KDYL-TV has pleased Salt Lake City viewers with choice NBC programs.

We salute NBC on its remarkable accomplishments!

NBC for Utah

KDYL-TV
CHANNEL 4
First in the Mountain West
National Representative:
Blair-TV, Inc.



THE REVELERS
NBC—1927

Congratulations
NBC

ROXY'S GANG—NBC
SEIBERLING HOUR—NBC
VOICE OF FIRESTONE—NBC
ATWATER KENT—NBC
GENERAL MOTORS—NBC
SALADA TEA—NBC
CHEVROLET—NBC
IPANA—NBC
FORD SUNDAY EVENING HOUR—NBC
TELEPHONE HOUR—NBC
GOODYEAR—NBC
TEXACO—NBC
INTERNATIONAL HARVESTER—NBC
SEALTEST—NBC

—and now...

"Ford Festival"
with
JAMES MELTON
for the
FORD DEALERS
Of Your Community
NBC-TV

This NBC Silver Anniversary is an appropriate time to pay tribute to FRANK BLACK, musical director of Ford Festival, with whom I have been associated for many years. A superb musician, an eminent conductor, a warm and sincere friend.

Happy birthday to you,

Happy birthday to you.

Happy birthday, dear NBC,

Happy birthday to you.

CHARLES POLACHECK

Producer, VOICE OF FIRESTONE

Director, NBC OPERA THEATER

dragnet

HERBERT SWOPE

NBC-TV

PRODUCER-DIRECTOR

"LIGHTS OUT"

and

"THE CLOCK"

CONGRATULATIONS TO NBC

GEORGE McGARRETT

Supervisor

"YOUR SHOW OF SHOWS"

HAL JANIS

Associate

Congratulations to NBC

GORDON DUFF
DELBERT MANN
FRED COE

Philco Television Playhouse Production Staff

CONGRATULATIONS!

SID CAESAR

. . .

DITTO!

IMOGENE COCA

. . .

SAME HERE!

MAX LIEBMAN

Congratulations —

TO THE

NATIONAL BROADCASTING COMPANY

Twenty-five years of constructive community service have earned for the National Broadcasting Company a distinctive place in the daily life of most families in the United States. A welcome visitor every day, NBC is respected as a good friend, an excellent entertainer and a reliable source of information. You have served well and long, good wishes for your continued success.

KCRA

SACRAMENTO, California

●

J. Walter Thompson Company Ranks Sacramento, California, as the 69th Market in the United States with a Population of 275,659, and 1950 Retail Sales in Excess of $300,000,000.

HAPPY ANNIVERSARY!

TINTAIR

HOME HAIR COLORING

Congratulations from

Two Pioneers!

WAZL

HAZLETON, PA.

VICTOR D. DIEHM

Gen. Mgr.

NBC Affiliate **Est. 1932**

19 Years of Service to the Greater Hazleton Trading Area

ESTABLISHED 1898

Congratulations to the Founders, Officers, and Personnel of NBC on the Occasion of the 25th Anniversary

WILLIAM MORRIS AGENCY, Inc.

NEW YORK CHICAGO BEVERLY HILLS LONDON PARIS

Congratulations On Your Silver Jubilee !

We are happy to be back
with you again in the Fall on
NBC for RCA-VICTOR

PHIL HARRIS - ALICE FAYE Program

5-5:30 PST 8-8:30 EST

Congratulations
NBC
On Your 25th

From Us Enjoying
Our 28th

• • •

A Recent Conlan Audience Listening Survey Revealed That . . . .

THE FIRST THIRTEEN DAYTIME PROGRAMS IN ORDER OF POPULARITY WERE ON

WBRE

• • •

THE POWER OF THE LARGEST LISTENING AUDIENCE IN WILKES-BARRE . . . . WYOMING VALLEY

THERE ARE DIFFERENT KINDS OF POWER AND WE HAVE THE KIND THAT COUNTS!

WBRE
AM-FM AFFILIATE

BEST WISHES TO NBC ON
ITS SILVER JUBILEE—

CARLTON E. MORSE
Productions

LONG MAY YOUR NETWORK...

Congratulations

NBC

on your 25th anniversary

from **LOUIS G. COWAN,** *Incorporated*

These Cowan shows now on NBC:

Paul Winchell-Jerry Mahoney	Speidel Corp.
Bert Parks Show	General Foods Corp.
Bill Goodwin Show	General Electric
Quiz Kids	Miles Laboratories
Fearless Fosdick	

LOUIS G. COWAN, INC.

NEW YORK
675 Madison Avenue
New York 22, N. Y.
PLaza 9-3700

CHICAGO
8 S. Michigan Avenue
Chicago 3, Ill.
RAndolph 6-2022

HARRY SOSNIK

Musical Direction

The New

KATE SMITH EVENING SHOW

NBC-TV

THE SHOW GOES ON

CBS-TV

4TH YEAR

TREASURY GUEST STAR

TRANSCRIPTIONS

COMPOSER NBC's "SILVER JUBILEE" SONG

Dorothy WARENSKJOLD

CONCERT • OPERA • RADIO • TELEVISION

Leading Lady
• JAMES MELTON, Ford Festival

Leading Lady
•GORDON McRAE, Summer Railroad Hour

Guest Artist
• VOICE OF FIRESTONE

Guest Artist
• STANDARD OIL HOUR

Direction COLUMBIA CONCERTS BUREAU
EVANS and WEINHOLD DIVISION

Greetings to the

National Broadcasting Company

on their

SILVER JUBILEE

(We Join "America's Number One Network" Sept. 30)

WBML

MACON, GA.

GENERAL ENTERTAINMENT CORPORATION

G E C

FOR TELEVISION

The Adventures of Tom Swift
Five times weekly, 15 mins.
Live or film.

Candlelight Revue
Intimate variety show. Live.

Transcontinental Highway
Half hour dramas featuring Broadway actors. Live or film.

RADIO TRANSCRIPTIONS

Hollywood's Open House
52 Half hours, with JIM AMECHE as M. C., the orchestras of RAY BLOCH and ENRIC MADRIGUERA and starring 100 big name performers.

In preparation:

The Casebook of Fear
52 Quarter hours of tense suspenseful dramas with big name stars.

The Adventures of Tom Swift
260 quarter hours (5 times a week)

Executive Director: HOWARD G. BARNES

OFFICES: 40 E. 49th ST., New York 22, N. Y. PLaza 9-8266

NBC

CONGRATULATIONS

FROM

ED WYNN

THE FIRE CHIEF

NBC RADIO, 1932-33-34-35

AND FROM

ED WYNN

(THE PERFECT FOOL)

NBC-TV

4-STAR REVUE, 1950-51

ALL-STAR REVUE, 1951-52

NBC'S DOORWAY TO THE TOLEDO MARKET FOR 15 YEARS

WSPD DOMINANT STATION IN NORTHWESTERN OHIO FOR 30 YEARS

WSPD is proud to salute the National Broadcasting Company on its 25th Anniversary . . . 25 years of continued progress and exemplary contributions to the broadcasting industry. For the past 15 years of affiliation with NBC, WSPD has felt privileged to be an integral part of this outstanding organization and by analyzing our own audience reaction over these many years we firmly believe that NBC has set an example of radio programing, commercial policy and broadcasting integrity that will live as a representative pattern for broadcasters in centuries to come. Most of all WSPD extends thanks to NBC, on behalf of our Northwestern Ohio listeners, for its outstanding contribution to the "American Way Of Life."

WSPD TOLEDO, OHIO
A Scripps Industries Station
5000 WATTS • N.B.C.

WSPD-TV
CHANNEL-13

Represented Nationally by THE KATZ AGENCY, INC.

Greetings

from

CHARLES FRIEDMAN

Producer-Director

1950-1951

EDDIE CANTOR
FRED ALLEN
TONY MARTIN
ABBOTT & COSTELLO
JAMES MELTON *

TV Debut

1951 - 1952

EZIO PINZA
MILTON BERLE

Colgate Comedy Hour
Sept. 23rd

Thanks

NBC AND THE WILLIAM MORRIS AGENCY

* FORD FESTIVAL

Clarksburg and Central West Virginia

congratulate NBC on their Silver Anniversary

and for the wonderfully entertaining and educational programs broadcast during the past 12 years through—

WBLK

14 years at 1400 in Clarksburg

Congratulations NBC On Your 25th Anniversary

ERNEST D. GLUCKSMAN

Producer—Director

NBC-TV

Martin and Lewis
and Other Colgate Comedy Shows

Faye and Skitch

WKY is happy to present NBC

WITH THESE

"Sterling"

HOOPER RATINGS ON NBC'S

Silver Jubilee Anniversary

WKY AM 930 KC NBC

WKY TV CHANNEL 4 960 FT. TOWER OKLAHOMA CITY

Oklahoma's FIRST RADIO STATION Serving Oklahoma for 31 years

Oklahoma's FIRST TV STATION

* April-May Hooper Index, 1951

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO. • THE DAILY OKLAHOMAN • OKLAHOMA CITY TIMES • THE FARMER-STOCKMAN
Represented by KATZ AGENCY, INC.

SERVING NORTHEASTERN MICHIGAN FOR NBC

★

SAGINAW BROADCASTING CO.
RADIO BLDG.
SAGINAW MICHIGAN

CONGRATULATIONS TO NBC ON ITS SILVER JUBILEE

NORMAN FELTON

DIRECTOR

ROBERT MONTGOMERY Presents
YOUR LUCKY STRIKE THEATRE

We are proud to serve

NBC

SANFORD ELECTRONICS CORP.

Wholesale Distributors

RCA TUBES

157 Chambers Street, New York 7, N. Y.

CONGRATULATIONS

National Broadcasting Company

on your

25th Silver Jubilee Celebration

Sincerely yours

S. WOLF SONS

771 Ninth Ave., New York City 19, N. Y.

PAINT DISTRIBUTORS SINCE 1860

Congratulations

NBC

on your

SILVER JUBILEE

Spike Jones

Congratulations, NBC

HERE'S LOOKING FORWARD TO YOUR 125TH!

Brian Donlevy

(Steve Mitchell)

in "DANGEROUS ASSIGNMENT"

A SALUTE to NBC—

JOHN GART

Musical Director
SPEIDEL SHOW — NBC-TV

Congratulations to NBC

from

KODY

NORTH PLATTE, NEBRASKA

Located on the original "Buffalo Bill" Cody Ranch

Thanks to NBC for Giving Me My Start in Radio . . . and TV

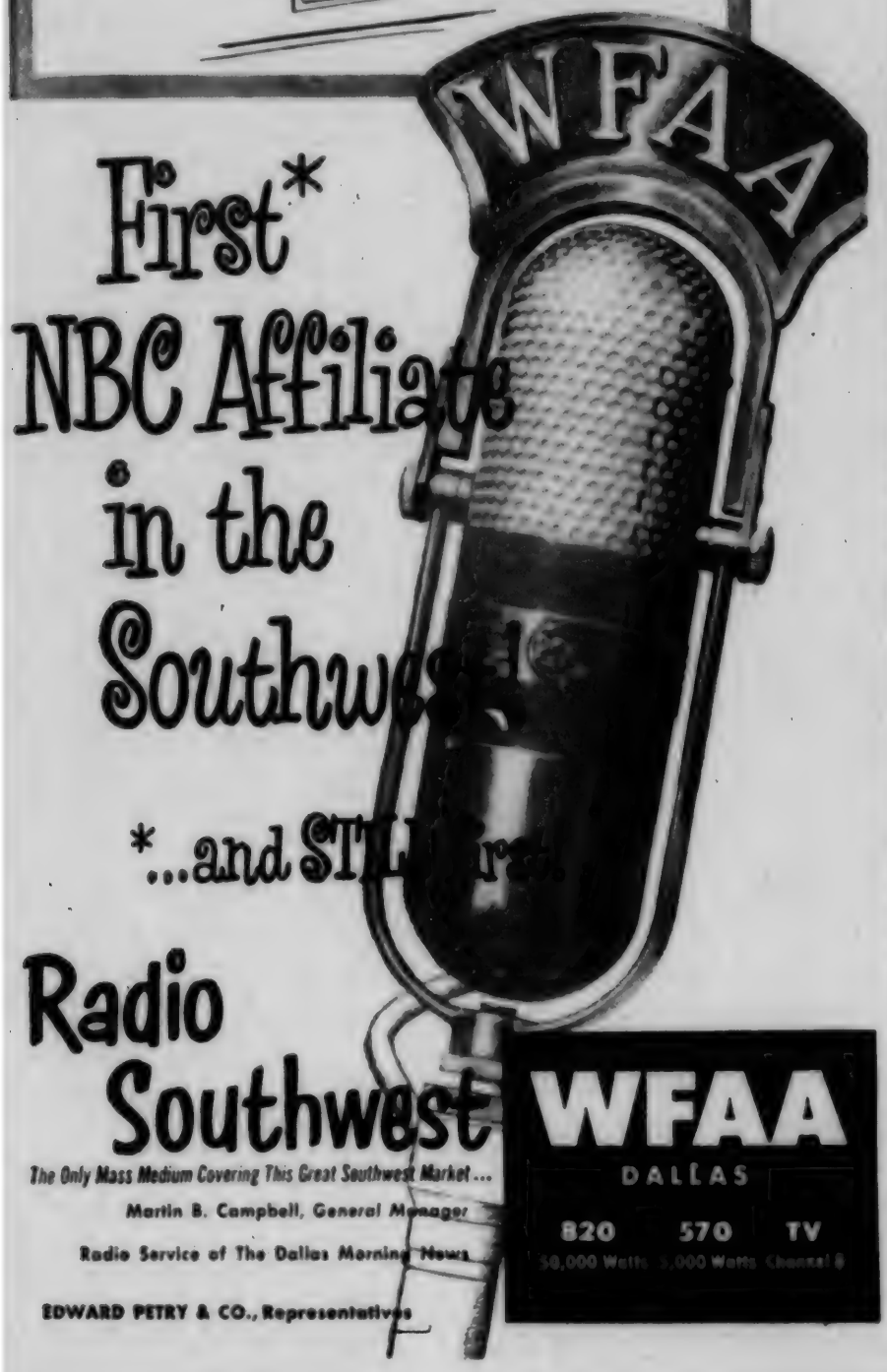
LANNY ROSS

My Congratulations

and Best Wishes

to NBC

DANNY THOMAS



CONGRATULATIONS, NBC,

CAROLINE BURKE

And Thanks for Letting Me Be

TV PRODUCER-DIRECTOR

Inside Frisco

Continued from page 43

morning years ago. Don't know if they're still mad, but the two doctors were Van Fleming and Don McNeill, now Chicago's famed "Breakfast Club" star . . . Back in 1933 a young fella earning $225 a month handed a dog-eared script to Sam Dickson and said: "I've written a dramatic show, but I'm disgusted with it. You think it has the ingredients for a serial that might run a few weeks?" Dickson certainly thought so, for the writer was Carleton E. Morse and the story was "One Man's Family." It's still going strong.

Rags-to-riches fella of the year must be Dave Brubeck, who won an award for the best small band of the year. Couple of years ago Dave was an unknown college student introduced to radio by KNBC . . . A local character on a radio show here coined the phrase "Who dat man?" one night, and thereafter went on to fame. I knew him then as Hal Peary, who made his name as "The Great Gildersleeve" . . . Dick LeGrand, "Mr. Peavey" of the Gildersleeve show, also started at KNBC. Another entertainer of the same vintage who chose to stay in San Francisco is Judy Deane. She now hypos KNBC's AM schedule for an hour six days per week . . . KNBC started out in San Francisco in 1922 as KPO, and didn't change call letters until 1947 . . . This could be a disastrous item, but I'm electing KNBC's Mary Lou Turner, Fay Pattee Smith, and Verna Herbert to my Pretty Doll Club . . . Nomination for the name most frequently mentioned in the prayers of the top recording artists: KNBC's Jimmy Lyons, the disk jockey who makes 'em . . . I wouldn't believe it myself, but the General Electric people once claimed that KNBC broadcast for a solid year without being off the air more than a total of 12 seconds . . . Local musicians are still talking about a young San Francisco orchestra director who would take his place on the podium at scheduled rehearsal time even if there were no players to direct. He's a big name now, but hasn't changed much. Fella named Meredith Willson.

Rin Tin Tin III Goes Into Telepix

Hollywood, Sept. 28

Rin Tin Tin, the old canine hero, was a capable actor but Rin Tin Tin III is about to do something his great-grandpappy never did.

The offspring is going to star in a series of TV adventures with Harry Webb as producer-director and William F. Broidy as executive producer.

Man To Watch

Continued from page 43

lin' exclusive, he was quietly organizing a staff that would have to be reckoned with in the years to come. While he was hailed by his contemporaries for a shrewd piece of strategy, McFadden merely nodded his appreciation and were it not for Daily Variety the deed would have gone unnoticed. He would have been the last to throw his hat in the air.

The coup he engineered caught the rival CBS station off balance. Hottest copy of the day at the time was general MacArthur and McFadden was determined that his reception in Washington be seen first on KNBH. CBS shared the same thought and the race was on. All the time the Columbians allowed that he'd take the event off the Chicago end of the cable, its own plan. McFadden sneaked a march and had a plane standing by at Omaha, the then western terminal of the cable. He won out with hours to spare and CBS' Merle Jones was the first to congratulate him.

This year KNBH will have the Rose Bowl game and world series, to the utter chagrin of competitive stations. There'll be more to come. A young man to watch is Tom McFadden. The others won't know what hit them until after they're hit. That's the way he likes to work, quietly and efficiently. As a competitor he is admired for his ethics. As a man, there is none better liked in the business.

The two seem to go together—KNBH and Tom McFadden.

me too . . .

ALICE FROST

NBC THE SCREEN DIRECTORS PLAYHOUSE

NBC TALES OF THE TEXAS RANGERS
Starring
JOEL McCREA

NBC DANGEROUS ASSIGNMENT
Starring
BRIAN DONLEVY

NBC THE WHISPERER
Starring
CARLETON G. YOUNG

NBC NIGHT BEAT
Starring
FRANK LOVEJOY

Our Thanks to the
NATIONAL BROADCASTING COMPANY

DON W. SHARPE
(Agency)

NBC

WSYR

WSYR heartily joins the radio industry in congratulating NBC on its Silver Jubilee.

For 15 of NBC's 25 years, WSYR has shared the network's fortunes, and by its own great growth, WSYR has added to the network's strength.

From a 500 watt AM Station in 1936 when we joined NBC, WSYR has grown to 5000 watts AM . . . has added FM . . . has added TV.

WSYR looks forward to the next 25 years with NBC. May it be a period of even greater service to the viewing and listening audience . . . of greater effectiveness for our advertisers.

AM • FM • TV

SYRACUSE, N. Y. *Headley-Reed, National Representatives*

Ex-St. Louis Cop, Now Disk Jock, Suing Police Dept. For Old Job to Aid Others

St. Louis, Sept. 25

Harry Fender, who returned to show biz as a disk jock at KWK, after serving 14 years as a local bluecoat, last week filed suit in the local circuit court asking that he be reinstated as a cop. Fender has no intention of again making a career as a law guardian, but said purpose of the suit is to "straighten out for the present and future policemen" the department's "pension fund mess."

When Fender quit the department in 1945, he did not withdraw his payments to the fund as, under department regulations, he was eligible to rejoin the force within four years. He, with 36 others, all of whom had withdrawn their payments, applied for reinstatement in 1949 but were turned down. On the day of the rejection the Board of Police Commissioners adopted a rule establishing 38 as the maximum age for appointment. Fender, at that time, was 49. The board also asserted it had no official connection with the pension fund. Fender, who asks for the restoration of his rank of detective-sergeant as of Aug. 5, 1949, said, "I worked with those cops. I like them and I want to help them."

Robt. Q. Lewis' European Quickie; Taping in Paris

Robert Q. Lewis' airflight to Paris on Sunday (24), and sailing home on the S. S. Caronia the ensuing Friday (28), will necessitate missing only one Saturday night "Show Goes On" telecast over CBS. It will be this Saturday (29), with Bill Goodwin substituting. Lewis' interim four-a-week deejay shows for CBS are being taped in advance.

Lewis will also tape-record interviews in Paris with Edith Piaf, Jacqueline Francois, Lucienne Boyer, Barrah Minevitch, Maurice Chevalier (he wants him to talk on the State Dept. visa nix), Cynda Glenn (Yank comedienne slated to star in the new "Folies Bergeres" revue), et al.

Trip primarily is in the nature of a quickie vacation most of the rest coming from the sea voyage home.

Indianapolis—Joe Rockhold, formerly with WLW, Cincinnati, and WLS, Chicago, has been appointed program director of WXLW here. Rockhold was featured player in "National Barn Dance," "Tom Mix," "Ma Perkins" and other radio serial dramas.

To The
NATIONAL BROADCASTING COMPANY
OUR SINCEREST AND HEARTIEST GREETINGS

AL GOODMAN
and His Orchestra

Colgate's Comedy Hour—TV
Al Goodman's Music Album—NBC
RCA Victor Records

Congratulations

ALAN NEUMAN

Director
NBC TELEVISION

Congratulations NBC

CAVALIER ENTERPRISES

ROBERT YOUNG, President

EUGENE B. RODNEY, Vice-President

Proudly Presents
(For the Third Consecutive Year)

Father Knows Best

THURSDAYS, 8:00 P.M., EST

Starring

ROBERT YOUNG as Jim Anderson

with

DOROTHY LOVETT as Margaret
RHODA WILLIAMS as Betty
NORMA JEAN NILSSON as Kathy
TED DONALDSON as Bud

Written by

ED JAMES

Supervised by

AL KAYE

Directed by

FRANCIS VAN HARTESVELDT and MURRAY BOLEN

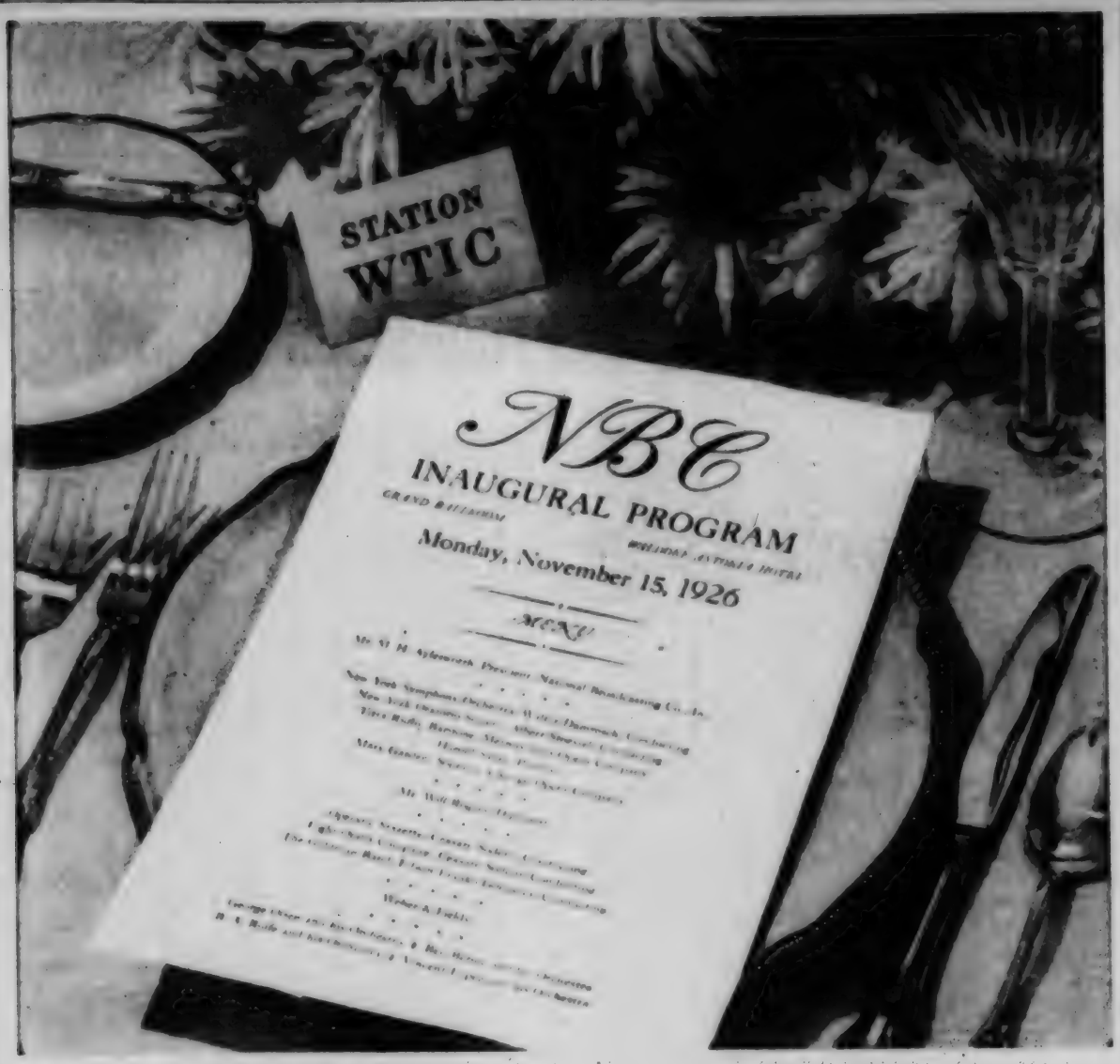
Music by

ROY BARGY AND HIS ORCHESTRA

Sponsored by

MAXWELL HOUSE COFFEE

BENTON & BOWLES, INC.



Congratulations **NBC**

An original NBC affiliate looks to the future with the confidence expressed twenty-five years ago.

WTIC

Simon Succumbs To 50G Chi Deal

Chicago, Sept. 25.

In one of those sudden and somewhat embarrassing switches after all the adieus were made, Ernie Simon and Balaban & Katz theatre circuit signed a radio-TV pact which will keep the comic spieler on the Windy City ether. Simon was all set to trek to New York for a pact with WOR when the B&K deal, with its reported $50,000 annual tab, was pitched at him last week.

Gabber has long been identified with B&K's WBKB tele station in his nightly "Curbstone Cutup" role. B&K prexy John Balaban, looking to the day when the parent United Paramount Theatre company merges with the ABC network, succeeded in convincing Simon his future lies in Chicago. Theatre circuit will handle all of his AM and TV deals.

B&K wrapup was made possible by the fact that Simon had been let out of his various broadcast projects to take the WOR deal. Art Harre, WJJD general manager, had okayed the ankling of the pact at that AM indie which had aired Simon 18 hours weekly. He was also granted an out from a verbal pact with WMAQ to take over its nightly "Chez Show" because the WOR offer came up even before the local deal was put on paper.

WBKB plans to open an afternoon slot for Simon at the end of the baseball season and his new handlers are looking around for suitable radio deals.

TV HEALTH EDUCATION CLINIC SET FOR OCT.

One-day clinic on use of tele for health education will be sponsored by the American Medical Assn. at the Biltmore Hotel, N. Y., Oct. 16. Reps of agencies, networks and health education organizations met last week on the program.

Among those on the steering committee are: Erik Barnouw of Columbia U.; Dorothy Kemble, Mutual; Charles Philips, WNBC-WNBT, N. Y.; Dr. Roy K. Marshall, WFIL, Philly; Lynn Poole, of DuMont's "Johns Hopkins Science Review"; Robert Saudek, Ford Foundation; Seymour Siegel WNYC, N. Y.; G. W. Tasker, Cunningham & Walsh; Ruth Trevier, ABC; William Vance, McCann-Erickson; Dr. Thomas Coffin, NBC-TV; Charles Underhill, ABC-TV; Davidson Taylor, CBS-TV; Sig Mickelson, CBS-TV and Mary Beaty, J. Walter Thompson.

Kirchner's Chi Spread On 'Operations Storekeeper'

Chicago, Sept. 25.

Claude Kirchner, emcee of WENR-TV's "Housewives' Holiday," has launched his own "Operation Storekeeper" to woo grocery sponsors aboard the Tuesday and Thursday afternoon offering. Kirchner last week lined up four food accounts for a sellout of the Thursday segment with several more ready to go on the Tuesday show.

Deals are predicated on Kirchner providing "plus" service with personnel appearances at store openings, distrib meetings and other events.

Buying in on "Holiday" are Duffy-Mott Co., Hills Bros., for Dromedary Products, Marcal Paper Co. and Sunsweet Prunes.

Subscriptions Aid Penn River Towns Get Tele

Pittsburgh, Sept. 25.

Nearby neighboring communities of Charleroi and Brownsville, as well as the surrounding districts, all of which are located in river valley towns, are finally going to get TV. Reception has been impossible there up until now, but towns are having a $212,000 antenna system built, and will sell rights to citizens on a subscription basis.

The same thing has already been done here in the Blawnox community, and several other sections in this area which heretofore have been unable to receive teevee signals are plotting similar projects.

THE HONEY DREAMERS

NBC-TV and RCA VICTOR Artists

Opening Oct. 8 **STATLER HOTEL** CLEVELAND

Dir.: MCA Artists Mgt.: ART WARD, Bayside 9-9046

BEST WISHES

KINGMAN T. MOORE

NBC-TV

Director for

DEAN MARTIN and JERRY LEWIS
ABBOTT and COSTELLO
JACKIE GLEASON
SPIKE JONES
DONALD O'CONNOR
COLGATE COMEDY HOUR

WATCH MR. WIZARD

on the NBC-TV Network from Chicago

•

WATCH the show that in just 9 weeks changed the breakfast habits in 10% of homes reached. (Market Facts, Inc.).

•

WATCH the show that in just 5 months built a 10.00 rating and climbed to third place in kid show popularity. (American Research Bureau, July).

•

MR. WIZARD CREATED, WRITTEN BY AND STARRING

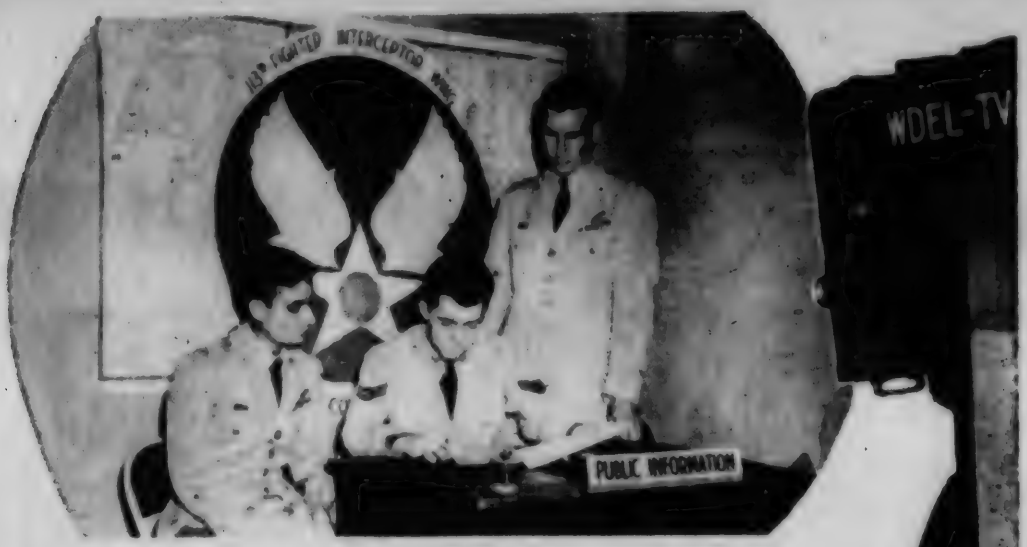
DON HERBERT

•

A HERBERT S. LAUFMAN PRODUCTION

•

JULES PEWOWAR, Producer



OUT OF THE WILD BLUE YONDER

America strengthens her defenses and WDEL-TV dramatizes for Delawareans the needs and methods for mobilization. Programs and spot announcements point up recruiting campaigns, defense bond drives, governmental aims of all types. "Your Air Force at New Castle," a weekly program presented by the Public Relations Staff of the 113th Fighter Interceptor Wing, typifies this WDEL-TV service to its viewers, brings into sharp focus "the wild blue yonder" and the men who traverse it. Delawareans depend on their local station for such programs, look to Channel 7 for information concerning their civic responsibilities and privileges.

WDEL-TV

Wilmington, Delaware

A Steinman Station

WDEL

Represented by
ROBERT MEEKER *Associates* Chicago • San Francisco • New York • Los Angeles

D. C. Still Looks

Continued from page 44

to the Capital. This also was a pooled industry telecast, but somehow the Washington staffs of the four TV stations managed to keep control of it.

This time the cameras were in about the same places as for the Truman inaugural, but the control center was set up at the Wardman Park Hotel studios of WNBW. Co-producers were Charles Kelly, WMAL-TV program director and Ralph Burgin, who holds the same post at WNBW.

Their coverage of Gen. MacArthur's day before Congress started with his departure from his hotel, covered him outside the Capitol, inside speaking, leaving the Capitol, coming up Pennsylvania avenue, and arriving at the Washington Monument grounds. It was fine TV coverage of a public event. It had continuity and those watching the parade at home saw more of it by far than those lining the Avenue, without being confused by overabundance.

The major mishap occurred just as Gen. MacArthur was leaving his hotel. There had been some trouble there, as at other places, about the honoring of special press passes. As the general's car rolled out of the Statler driveway and turned down I street, WNBW Producer-Director Joe Browne breathed a sigh of relief. In spite of all obstacles, he had done his duty by NBC and sent his picture to the combined television networks.

He did not learn until later that someone in New York had chosen that moment to cut in with a commercial.

The Washington TV station of one network did finally get a chance to originate the first regularly scheduled entertainment program here this summer. Its title was "Heritage" and without benefit of ballyhoo, premiere junkets or other publicity fireworks, its blend of art and music drew barrels of letters and got critical praise accorded to few other NBC-TV programs.

There are those who think that Washington, and other cities not regarded as production centre as well, have a lot to offer television in the way of variety. All of the production wizardry in the industry isn't centered in New York, Chicago and Hollywood.

There is talent here in Washington, too. We may not have anyone who can match necklines with Dagmar, but we got a fellow who was lip-singing to phonograph records long before that Cincinnati chap was heard from.

Philadelphia — Two additions have been made to the sales staff at WIP. John R. Mahoney, formerly of WFLN, and Sidney Muskett, formerly with the Sports Broadcast Network . . . Ramon Bruce, WHAT disk jockey, has switched nitery affiliations from the 421 Club to the Rainbow Room at the Club Ebony.

CONGRATULATIONS

N.B.C.

"MAY THE GOOD LORD BLESS AND KEEP YOU"

MEREDITH WILLSON

A salute to NBC

on its Silver Jubilee

from THE TEXAS COMPANY

TEXACO

REG. T.M.

MILTON BERLE and a host of guest stars,
appear every Tuesday night on the Texaco Star Theater.

Good Luck To
MY NEPHEW
N B C*

From

YOUR

UNCLE MILTIE

*National BERLEcasting Company

SWEET SIXTEEN

years with NBC

ED HERLIHY

Date in Manhattan With Ed Herlihy

Horn and Hardart Children's Hour

Kraft Television Theatre

The Big Show

Jack Pearl Show

Twin City Stations Prep For Winter With News, Biz Dept. Additions

Minneapolis Sept 25

Twin Cities stations are bolstering their staffs for the winter. Benedict E. Hardman, American Institute of the Air instructor here, and Clayton Kaufman, INS sports editor and staff writer at Dallas, have been added to the WCCO (CBS) news bureau staff. Hardman was a newscaster with WLOL here at one time and also a KOB Alberquerque, N. M., news director.

WCCO also has upped Earl Steele from the announcing staff to producer. He's the husband of Sally Foster, WCCO singing star, and started his radio career in New England, where he also had summer dramatic stock experience. He formerly was a KLAC, Los Angeles, sales executive, and KMOX, St. Louis, announcer, and also served as WARC, Rochester, N. Y., program director.

Richard A. (Dick) Jensen has been appointed national sales coordinator for WTCN and WTCN-TV and for three other Ridder radio stations—WDSM, Duluth-Superior, KILO, Grand Forks, N. D., and KSDN, Aberdeen, S. D. He had been WTCN and WTCN-TV local sales coordinator, and now will work closely with the four radio and one TV stations national representatives with the primary concern to provide sales information, market data and other radio and TV facts concerning the stations to Twin Cities area advertisers. His position is newly created at WTCN, formerly having been handled by outside representatives.

Succeeding Jensen at WTCN and WTCN-TV local sales coordinator is Donald N. Borgen, previously a Rapid City, S. D., Journal advertising sales staff member.

Another WTCN and WTCN-TV staff addition is Robert A. Huelster, St. Paul, former Montgomery-Ward retail store sales promotion manager in his home city. He'll provide sales and programming information for Twin Cities area advertisers.

NBC Trenton Affiliate Presents 'Alumni Awards'

Trenton, Sept. 25.

S. Carl Mark, general manager of WTTM, the NBC affiliate in Trenton, and Fred L. Bernstein, station manager, have announced that WTTM is presenting "Alumni Awards" to 13 radio and television personalities who "graduated" from the local station.

Among those who started their careers with WTTM and have moved into wider spheres are: Johnny Thompson, vocalist on Gloria Swanson's TV program; Ernie Kovacs, comedian with NBC and WPTZ in Philadelphia; Wes Hopkins, disk jockey with WNEW in New York; Mary Wilson, with WPTZ-TV in Philadelphia; Elmer Jaspan, television director with WPTZ-TV, William R. Griffin, assistant producer with WPTZ-TV, Arnold Snyder, director of public relations at WNJR in Newark, John Scott, staff announcer with WOR in New York; Eddie Hatrak, pianist, leading music teacher, and author of a book on piano playing, Mac McGuire, radio star with Mutual and WIP in Philadelphia; Stella Fruscione, vocalist, Jack Barry, president of Barry and Enright Productions, producers of radio and television shows, such as "Juvenile Jury," and "Life Begins at 80"; Don McIlvaine, vocalist with Horace Heidt.

FROM WINNER TO WINNER

PAUL WINCHELL

AND

JERRY MAHONEY

1951 WINNERS ANNUAL AKRON SOAP BOX DERBY

(Defeating Ronald Reagan and Andy Devine)

SALUTE

NBC

WINNERS IN TELEVISION

MONDAYS, 8:00-8:30 P.M.

NBC-TV

FOR SPEIDEL WATCH BANDS

Congratulations to NBC on its SILVER JUBILEE

WHAM is very proud of its affiliation with the National Broadcasting Company—an affiliation which dates back to 1927. We gladly join with the entire industry in congratulating NBC on 25 years of pioneering leadership in radio broadcasting.

Note to Time-Buyers:

One of the great advantages enjoyed by NBC in prosperous Western New York is the coverage of clear-channel, 50,000-watt WHAM—a coverage ten times greater than that of any other Rochester station.

Superiority in physical facilities is as important today as ever . . . And bear in mind that NBC affiliate WHAM includes in its coverage almost 500,000 people who as yet have no adequate TV service, or no TV service at all . . . On a *network* basis, or on a *spot* basis, WHAM is your outstanding buy for rich, prosperous upstate New York.

For complete details on coverage of the up-state New York market, consult your nearest Hollingbery representative.

WHAM

The Stromberg-Carlson Station
Rochester, N. Y.

Basic NBC—50,000 watts—clear channel—1180 kc

GEORGE P. HOLLINGBERY COMPANY, National Representative

somebody, but somebody

must undersell WTTM...

Congratulations to NBC on its Silver Jubilee

Yet dollar for dollar, your best buy is WTTM ... because it satisfies. With time buyers who know radio best it's WTTM two to one. So, be happy, go WTTM.

CARL MARK
Executive Vice President and General Manager

FRED L. BERNSTEIN
Station & Sales Manager

Represented nationally by FORJOE & CO.

WTTM

NBC AFFILIATE
TRENTON, NEW JERSEY

Happy Anniversary to NBC...

"It couldn't happen to a nicer network"

From all of us at WBAL
IN BALTIMORE

Affiliate

Congratulations
to
NBC
on their
Silver Jubilee

ROBERT MONTGOMERY
Executive Producer
NBC-TV

Cleveland Radio

Continued from page 44

spaces on the radio schedule that badly needed filling.

WTAM got its start in reality way back in 1919 when Willard started experimenting with batteries for radio. Leonard, who had been with the Marconi Radio Co. specializing in marine radio, helped him build an experimental transmitter. When they got this into operation in the basement of the Willard factory office they got the W8XG license. Then they decided to expand using storage batteries as the source of power.

The first real home of WTAM in its experimental stage was a corrugated iron shack way back in the rear of the battery plant lot. Architecturally it should have had one of those crescent moons cut in its only door. There was no space to spare. S. S. Baldwin was made program manager, Leonard was engineer and Art Herske, now up among the industrial brass, was announcer.

That was occupied in 1923 and on Sept. 26, 1926, as WTAM, began operating on 1,500 watts. It as the highest powered commercial station in the country. There seemed to be some fascination in this radio embryo for the air-minded. Glenn Martin, the Bells and Douglas took occasion to loaf around the shack, dodging the hot bare copper leads as best they could. When the station was moved into the Union Trust Building downtown, one of the city's skyscrapers, Willard had progressed in his battery ideas so that WTAM was operating on 10,000 volt batteries. And using up water-cooled tubes so fast they hired Fred McCullough, inventor and tube manufacturer, to supply one each month.

After sale of the station to other interests and its installation in the Auditorium building, it was purchased by NBC. A new transmitter of the latest design was built in Brecksville, a suburb of Cleveland to the south, and the studios, control rooms and offices were established in what is now the present NBC Building on Superior Avenue in the heart of the business district.

WTAM Lives In a Vault

And not only has WTAM, under the guidance of general manager McCormick, got money in the bank, but WTAM lives in a bank. Its present quarters were the banking rooms and vaults of a defunct financial concern.

And while WTAM's home is an ideal bomb proof retreat, the WTAM folks hesitate a long time before ordering new electrical outlets in its rooms. Many of the walls are four feet thick.

When manager Royal, who had been head of Reade's Hippodrome Theater and the Keith-Albee Palace Theater here, took over the management of the station years ago, he kept WTAM at the top as an entertainment medium. In his vaudeville days he always had the "impossible" carded on the next program. And he brought the tops in the stage and concert world to his station if and when such entertainers came to town.

When we think of WTAM we are reminded of names that became a byword all up and down the radio lanes. Guy Lombardo and his Royal Canadians, Phil Spitalny, Joe Penner, Lum 'n' Abner, Ed East and Ralph Dumke, known as the Sisters of the Skillet; Little Jack Little, Ray Perkins, Bob Hope and Sammy Kaye, both natives of Cleveland, Kay Kyser, Ben Bernie, Benay Venuta, Margaret Speaks, Stoopnagle and Bud—all were familiar features of the WTAM local and net programs.

Bands, too, such as those of Austin Wylie, Emerson Gill, Ben Bernie, Leo Reisman and others were familiar WTAM local and net items. Then there was Rubinoff and his violin, who spent some of his career around the Cleveland theaters.

They didn't have quiz shows in those early WTAM days, but there was the Voice of Experience to provide the thrills. It seems, however, he couldn't take his own advice. He has become the Voice of Non-Experience.

Gene and Glenn proved one of the most successful program features on the WTAM list. Gene Carroll, with his double voice impersonating "Jake" and "Lena," and Glenn Rowell as his stooge and songster, had the town in stitches. And especially when "Jake," after a promise of marriage, left "Lena" waiting at the church.

Shame of a Sham Battle

WTAM has had some ups and downs in a program way, too. Back in the days when present mike controls were unknown, the station arranged to air a three-hour battle spectacle in Public Auditorium. It was to be a sham battle. Just after the station went on the air with the announcements and everything, the battle started. A cannon was fired and the blast, almost directly into one of those old carbon mikes, knocked the station off the air for the rest of the evening.

WTAM has been active in covering Cleveland disasters and other notable incidents, parades, public gatherings, and sport events at the stadium. From the top of its building descriptions were aired of the East Ohio Gas Co. gas explosions which razed part of the city's East End.

In the sports department, WTAM has been outstanding. Tom Manning, the red-headed sportscaster through most of the 25 years, is known wherever sports enthusiasts collect. His coverage of Ohio State football, golf, racing and other events has been notable. His sportscasts have a personal touch that makes them of top value.

Manning has always gotten right into the front of any sports feature he was covering. A few years ago, he and the late Graham McNamee, covering the national soap box derby in Akron, were injured. They got too close to the race course and when a speedster swerved, both were knocked down. Manning finished his broadcast while waiting for the ambulance.

Back in the days when Eddie Peabody was one of the town's chief radio entertainers and often on WTAM, picking away at the Sextet from "Lucia" on his banjo, those single tube Copp sets were in use and radio was gradually emerging from the crystal stage. It was then that in far away places in America and sometimes in South America and the far Western shores of Canada, WTAM would be heard. NBC's general manager McCormick here treasures such long distance exploits now even as did manager Royal and ex-manager Vern Pribble.

In the advertising field WTAM and its TV aide, WNBK, have taken their place in the forefront. Harold Gallagher, the WTAM advertising director who grew up with radio, has won a high place in that division of the industry.

We could recall many more things about WTAM, including Doc Whipple, organist who went to New York; Hal Metzger, former program director whose hobby was violin music and painting, and the late Stubby Gordon, a noted figure among the dance band folks. Walter Logan, musical director and his fine symphony orchestra with Ben Silverberg as concertmaster won a big following in Cleveland's cultural circles. And, of course, all of NBC's great artists came to Cleveland via WTAM, including Edgar Bergen, Jack Benny, Rudy Vallee, Kenny Baker, Burns and Allen, Fred Allen, the Crosbys and all the rest.

NBC
in Hutchinson
KWBW
"The Talk of Kansas"
AM 1450 FM 93.1

KSL's Juve Crusade

Salt Lake City, Sept. 25.

KSL has stepped into the current furor over juvenile delinquency by starting a series of taped interviews with city officials to be included in "Intermountain-West" newscast.

Paul Royall, news chief, is handling the interviews, and keeps them hard hitting without letting officials use sessions as a whitewash outlet.

Gang Up on Reading's WHUM Bid For Experimental UHF TV Station

Washington, Sept. 25.

Plans of radio station WHUM in Reading, Pa., to start an experimental UHF TV operation were strongly opposed last week by a rival applicant, WEEU, a a device for getting "a foot in the door" to a commercial authorization.

Unique situation developed as a result of the FCC proposal to allocate Reading two UHF channels instead of one VHF channel. Both WHUM and WEEU had competed in hearings three years ago for the VHF channel, but the freeze was imposed before the contest was decided.

WHUM has told the Commission it desires "to determine the feasibility of establishing UHF transmitting facilities" and proposes to invest $500,000 to construct the station and $50,000 to $60,000 for operating it the first year. Among other things, it advised the FCC it would study UHF signal strength in the Reading area.

In a petition urging the FCC to deny the experimental application WEEU, through its Washington counsel, Leonard Marks, contends that authorization of an experimental station to WHUM at this time "would in effect be granting it a construction permit for a station which would in all respects be available for UHF commercial operation immediately upon the lifting of the freeze." Thus, WEEU declares, WHUM would have "an unfair competitive advantage."

WEEU also questions the value of the proposed experimental operation to TV development, claims it is not needed at this time and "will afford data for only one particular operating situation and which may have no general applicability."

If the application had been made two or three years ago, when the freeze had not long been in force, WEEU asserts, it might not be subject to challenge. "But now that we are on the very eve of the

(Continued on page 128)

Clear Decks For 108th TV Station

Washington, Sept. 25.

Federal Communications Commission last week cleared the way for the 108th TV station to begin operation soon when it removed its stay order on the sale of WSB-TV in Atlanta and reaffirmed its approval of the transfer of the outlet from Atlanta Newspapers, Inc. (merger of the Atlanta Journal and Atlanta Constitution) to Broadcasting, Inc. Sale price was $325,000.

Legality of the transfer had been challenged by the Georgia Tech station, WGST, in Atlanta, and E.D. Rivers, Jr., applicants for TV, largely on the ground that the Commission allowed the station to be sold after ANI had told the agency it would surrender the license in order to expedite approval of the merger. Later, the Commission stayed the transfer of the station in order to consider new charges by Rivers that several stockholders in Broadcasting Inc., had not reported their holdings in ANI.

The Commission found that the holdings involved a small amount

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Eva Gabor, Boulton Sold For New WJZ-TV Shows

WJZ-TV, N. Y., has sold local shows to Gaylord Co. (bobby pins) and Arnold Bakers.

Gaylord is bringing back Eva Gabor on Thursdays at 7:15 p. m. starting Oct. 4. She'll do a girl-about-town interview stint filmed in N. Y. spots. Hardie Frieberg will produce. Agency is Herschal Z. Deutsch.

Arnold will back "Arnold Short Story Theatre," Wednesdays at 11-11:15 p. m., starting Oct. 3, with Mike Boulton as emcee. He'll introbriefie vidpix lensed in Hollywood on each stanza. Agency for Arnold, which bowed out of ABC-TV's "Life Begins at 80," is Benton & Bowles. "Life," incidentally, moves into the Monday 8:30 p. m. slot on the web as a sustainer effective Monday (3).

3 BEAUS and the PEEP
FEATURED VOCAL GROUP
John Conte's "LITTLE SHOW," sponsored by Blatchley-Van Camp on WNBT and NBC-TV NETWORK, Tuesdays and Thursdays 7:45 P.M., EDST
Mgt.: JIMMY RICH
Dir.: JOHN GIBBS AGENCY
New York, N. Y.

Gargan's New NBC Five-Year Pact; To Rome with Folsom

William Gargan, who until this spring was "Martin Kane, Private Eye," is now "Barrie Crane, Confidential Investigator." Gargan will do Crane in a radio version which kicks off on NBC next Wednesday (3) at 10 p.m., and will also star in an NBC-TV edition of the show, which will get a Tuesday 11 p.m. slot in late fall or this winter.

Star was pacted to a five-year AM-TV deal that will earn him $1,000,000 and gives him the job of producing "Crane." Contract calls for Gargan to do four radio and four video guest shots per year, in addition to his "Crane" stint. Additionally, he'll do a cross-the-board radio series on juvenile delinquency, to start in late fall.

Gargan was a late added starter to Frank M. Folsom's entourage to Italy. It capped his new pact which was further signalized via a "private eye" satire which was suddenly incorporated into the "Big Show" (Tallulah Bankhead & Co.), as taped in Paris this past weekend from the Empire Theatre.

When Charles C. (Bud) Barry, NBC programs veep left with the Bankhead-Fred Allen troupe, Gargan had thrown away a line at him about "have tux, will travel." He phoned Barry last week, before Folsom's group (the third is a banker, Tom Sheehe) took off by plane to the French capital, and told him, "Sit down; you okayed the tux and my new NBC-RCA deal okays the 'will travel'." Holding Gargan on the overseas phone Barry hastily huddled producer Dee Engelbach and the stars in his Hotel George V apartment and over the phone they cooked up the private eye satire.

RCA's head in Italy, G. A. (Joe) Biondo, flew in from Rome to accompany Folsom abroad. After their journey to Spain and Portugal, Biondo will fly back with them to the U. S. He is a U. S. citizen but stationed six months of

(Continued on page 126)

WPIX Names Ames

Lou Ames, formerly assistant program manager, has been named program chief of the N. Y. Daily News' WPIX, succeeding Warren Wade, recently resigned. Jack F. A. Flynn, formerly a staff director, was upped to administrative assistant to Ames.

Tony Azzato, formerly in charge of WPIX's film department, was transferred to Ames' staff, where he'll continue supervision of the buying for films shown over WPIX.

Berle's Backlog of Acts

Milton Berle show is lining up talent far in advance in an effort to get some degree of exclusivity for its programs. Contracts generally carry a clause providing that they'll not play other shows until their date with Berle has been filled.

Ben Griefer of the William Morris Agency, who's servicing the Berle layout, has pacted Yma Sumac, Oct. 2, Boris Karloff, Oct. 9, Rosemary Clooney, Mills Bros., Edward Arnold and songwriter Jimmy McHugh, Oct. 16, Georgie Price and Albert Dekker, Oct. 23, Vivian Blaine, Liberace and Paul Winchell, Oct. 30, with subsequent shows getting Vaughn Monroe, Connie Haines, Louis Jordan and Janis Paige.

RCA Invites Congress For Tint Demonstration; Hail D.C. Closed-Circuit

Washington, Sept. 25.

RCA will demonstrate transmission of its compatible color TV system over both coaxial cable and microwave relay here within a few weeks. A closed circuit test of such transmissions from New York and Kings Point, Long Island, last Thursday (20) was pronounced "excellent" by Brig. Gen. David Sarnoff, RCA board chairman, who came to Washington with company's top engineers for the occasion. It's expected that demonstration will be staged in time to invite members of Congress for a viewing.

Gen. Sarnoff said the reception here was as good as in New York and proved that it could have been seen just as well on the West Coast if the program had been carried over the new east-west relay.

He pointed out that, in addition to seeing a color program from New York, he also saw a remote pickup of an outdoor parade of cadets of the Merchant Marine Academy which was microwaved to NBC studios in New York and then put on the coaxial to Washington.

HIGGINS, DIGNAM EXIT BAB IN POLICY RIFT

Two key execs of Broadcast Advertising Bureau, director Hugh M. P. Higgins and public relations manager William Dignam, have resigned effective Oct. 15. Their bowout is reportedly due to differences with BAB prexy William B. Ryan over the radio-promotion bureau's policies.

Higgins, who was v.p.-general manager of WMOA, Marietta, O., before joining BAB last year and previously was with the National Assn. of Broadcasters, expects to return to radio sales work.

Dignam, who was with Alfred Politz Research outfit and on the editorial staff of Tide mag prior to his BAB connection, expects to leave BAB before the Oct. 15 date to work on a special project in the radio field.

A Champ—As Usual

Sugar Ray Robinson, who recaptured his middleweight crown two weeks ago from Randy Turpin, broke in a new vaude act on Ed Sullivan's "Toast of the Town" Sunday night (23) via CBS-TV and evidenced that he's almost as good an entertainer as he is a boxer. With his marquee lure a certainty wherever he appears, the fighter should garner plenty of coin on his upcoming vaude tour—all of which, incidentally, he plans to turn over to his favorite charities, including the Damon Runyon Cancer Fund.

Robinson opened the show with Sullivan in a display of his rope-skipping technique, but really scored in the second half-hour with his singing and dancing. He evidenced a fine sense of rhythm (natch) and some okay bop technique in a hep version of "You're Just in Love," but then pulled the stops in a hip-swiveling little dance routine. Also impressive were his complete lack of self-consciousness and ease before the video lenses and studio audience. Roger Simon, Negro songwriter, with whom he teamed on the songs, failed to register, but more work should make him an okay partner for the champ. Stol.

WBKB Takes CBS Off Hook On Live Pickups in New Interim Pact

GEORGIE PRICE
One of America's Great Entertainers
BOwling Green 9-8420 60 Beaver St., New York City

Chicago, Sept. 25.

CBS has reached agreement with indie WBKB on a new affiliation pact which will run until the web gets an FCC greenlight to purchase the station as a by-product of the pending United Paramount-ABC merger. As expected, the new contract remains essentially the same as the current one which expires next month.

Again its been a case of WBKB general manager making a few concessions to take CBS off the hook with clients who threatened to yank their shows if they weren't beamed into Chicago. WBKB again has granted Columbia the 6:30 to 9:30 nighttime slot as web controlled time but all other segments will be released to the network only at the station's discretion.

With Ronsom beefing loudly because the Mary Healy-Peter Hayes "Star of the Family" show has been getting the kine treatment on WBKB in a Tuesday-night slot, station has agreed to carry it live in its regular Sunday period. Switch will be made this week. Indie has also consented to beam live the Sarah Churchill show in the Sunday 5:45 to 5 p.m. segment after the baseball season ends this weekend.

Also with the baseball televised windup, the Gerry Moore and Procter & Gamble's "First Hundred Years" daily strips go back on a live basis after a summer kine ride. P&G's "Search For Tomorrow" soaper goes into the 12:15 to 12:30 p.m. spot in kine form immediately preceding the Moore display. Indie is also holding open the 12 noon quarter-hour for CBS.

CBS Marathon In West-to-East Sunday TV 'Sneak'

CBS administered a Sunday TV punch to its rivals (23) when, as the finale of its day-long "Crusade For Freedom" campaign marathon, it staged a surprise 45-minute Hollywood-to-New York micro-relay show.

With Eddie Cantor set to premiere the NBC-TV west-to-east micro relay next Sunday, it thus remained for CBS to fire the opening L.A.-to-N.Y. gun on the TV

As West Sees East

Hollywood, Sept. 25.

First east-to-west television show ever presented the "Crusade to Freedom" marathon, was received here with excellent clarity, the video picture being every bit as good as from a local-origination program.

First reception here via the microwave relay from New York and Washington was from 9 a.m. until 1 p.m. (Pacific Daylight Time).

KTSL, local CBS outlet, and KNBH, NBC channel, carried the full four hours sent across country, but ABC's KECA-TV, didn't pick it up until 10 a.m. (PDT). Reception was equally good on all three channels.

First part of show hit the Coast at a bad viewing time, it being doubtful if there was a large audience when it began at 9 a.m., what with the late sleepers, churchgoers, etc. Lack of top names in show biz in segment received here made for little b.o. draw.

entertainment front (which is quite distinct from the recent San Francisco Jap peace treaty pickup).

Without any previous fanfare, CBS corralled some of its top Coast stars for the "premiere," including Art Linkletter, who emceed the stanza; Alvin Childress, Spencer Williams, Jr., and Tim Moore, who portray the TV characterizations of Amos, Andy and the Kingfish, re-

(Continued on page 128)

Carling Ale Paves Way For Paul Dixon TV Show

Carling's ale has agreed to move out of its 10 p.m. local slot on WCPO-TV, Cincinnati with Paul Dixon, thus freeing the latter to do a half-hour ABC-TV network airer in that time period for Jene home permanents, starting tomorrow (Thurs.). Carling outfit is taking the 8:30 p.m. Friday time on WCPO-TV.

Dixon will also keep his 60-minute sustainer on the web, which has moved into the 9 p.m. Monday slot.

No Takers Yet On Color Gridcasts

With production of color TV sets, adapters and converters taking longer than had been anticipated to get off the ground, CBS has been unable so far to snag a sponsor for its series of nine college football games to be transmitted in color starting Saturday (29). As a result, the web is redoubling its efforts to convince bankrollers that the promotion payoff will make their investment in colorcasting worthwhile and has also decided to okay the sale of a single game to a sponsor, if the clients can be lined up that way.

Web is offering its games as a complete package for $6,325 each, including the 15% agency commission, with the package price including everything from play-by-play announcer Connie Desmond to wire services so viewers can be kept up to date on scores of other games. In addition, bankrollers must pay for two hours of time for each game. For an 11-city network lined up by CBS, the time charges will total $2,636 per game. (Evidence that the time costs represent actually only a token fee, as CBS says, is furnished by the fact that an hour of Class A time on WCBS-TV alone, the web's N. Y. flagship, is now $3,100.)

Web's new pitch to sponsors is based on the fact that it has recently received 200 slave units for color receivers. A few of these are to go to affiliate stations for

(Continued on page 126)

JAEGER NAMED IN PROCKTER EXPANSION

Prockter Syndications International, new distrib outfit for radio, television and theatrical film shows, named Andrew P. Jaeger, former director of DuMont's film operations, as veepee and general manager yesterday (Tues.). New agency, board-chairmanned by indie radio-TV packager Bernard J. Prockter, will specialize in syndicating radio and TV film packages but will also handle a limited number of theatrical features according to prexy Paul White.

In addition to Prockter, White and Jaeger, the officers of PSI include Leonard Lowenthan, veepee and general counsel; Clement J. Wyle, ad-publicity veepee, and Barney Solomon, treasurer.

ONE MAN'S FAMILY
With Bert Lytell, Marjorie Gateson, Russell Thorson, Lillian Schaaf, Eva Marie Saint, James Lee, Robert Wigginton, Walter Brooke, Susann Shaw, Madeline Belgard, Tony Randall, Jim Boles, others; Bob Sheppard, announcer
Writer: Carlton E. Morse
Producer: Richard Clemmer
Director: Edgar C. Kahn
30 Mins.; Sat., 7:30 p.m.
MANHATTAN; MILES
NBC-TV, from New York
(Scheidler, Beck; Wade)

"One Man's Family," which has been on NBC radio for 19 years, returned Saturday (22) for its third season on NBC-TV. This show should continue as a strong entry. It's a warm drama with fairly good emotional values and often delves into problems that are faced by real people. This despite the fact that the well-to-do and socially prominent Barbour family is above the financial and educational status of the average American household.

The season's initialer started slowly, being mainly of an expository nature. It introduced over a dozen characters, bringing the viewer up to date on their relationships and interrelationships. However, the quickie scenes setting the various dramatic conflicts were well done, with fairly natural transitions, and since most of the Barbours are familiar figures to a large number of viewers, the panoply of characters wasn't confusing. Plot line emerged eventually with the child, Teddy, getting a mysterious gift, with future episodes probably to take the direction of a kidnap threat. Stanza ended with a typically soaper cliffhanger note.

Casting is fine, representing a sizable talent expenditure, with Bert Lytell as Father Barbour, Marjorie Gateson as Mrs. Barbour, Russell Thorson as son Paul, Lillian Schaaf as Hazel, Eva Marie Saint as Claudia, James Lee as Clifford and Robert Wigginton as Jack. Walter Brooke is Hazel's husband Bill, Susann Shaw Beth Holly, Madeline Belgard Teddy, Tony Randall, Mac and Jim Boles Joe. They all did a neat job with excellent direction and a multiplicity of good acts. Indicative of the realistic approach is the fact that two of the Barbour women were shown pregnant, an aspect of life that most series are afraid to handle, even though it can add to a show's human values.

Commercials for Sweetheart soap (which alternates sponsorship with Miles Labs) were topflight. Animated plug was cute and the middle item, in which a magazine cover "came to life" with the model touting the product was effective. *Bril.*

NELLY GOLETTE SHOW
Producer: Lyle K. Engle
Director: Roger Bower
15 Mins., Tues., 8:30 p.m.
Sustaining
WOR-TV, New York

Although Nelly Golette a French import, was up against strong Yank competition on rival webs her preem (18) came across with confidence and ease. Program however, only added up to mild TV fare despite neat blending of French and English songs and some top keyboarding. Mlle Golette was informal and charming throughout but lacked the vivacity and stylization of some of the more familiar Parisienne chanteuses to give to the 15 minuter any sock values.

She's a singer, composer and pianist and displayed all her talents on the opening stanza. She showed up best on the 38. Her keyboard interpretation of "Stormy Weather" had drive and originality. Mlle. Golette opened with a vocal of her own composition, "The Dancing Forest." It was a sir-so melodic item which didn't get any help from the French lyric. "Somebody Loves Me" (sung in English) suffered by her overly cute vocal but "Alouette," a bouncy Gallic tune, came across with impact. She closed nicely with a medley of her hometown faves which included "Pigalle" and "Paree."

Program moved along at a clicko pace but camerawork was static. *Gros.*

Dick Fortune to WDTV

Pittsburgh, Sept. 25.

Dick Fortune, veteran Pittsburgh newspaperman, has been named director of publicity for WDTV, city's lone television channel. Appointment was made last week by Harold Lund, manager of the Dumont owned and operated station, and becomes effective Monday (1).

Fortune has been with Scripps-Howard Press here off and on for several years in various capacities, including a stretch in sports and as assistant to Kap Monahan, sheet's drama critic.

ALAN YOUNG SHOW
With Charles Coburn and Polly Bergen, guests; others; Lud Gluskin orch
Producer: Ralph Levy
Director: Alan Dinehart
Writers: Nate Monaster, Stanley Shapiro, Young
30 Mins.; Thurs., 9 p.m.
ESSO-KROGER
CBS-TV, from Hollywood
(Maraschik & Pratt; Ralph H. Jones)

Any comedian who can afford three or more writers should be able to come up with some amusing situations for the preem show of his new season, but Alan Young was not as lucky via CBS-TV last Thursday night (20). Stuff inflicted on the comic (for which he must share the blame, since he's listed as a scripter, too) was just what makes viewers switch to see what's playing on another channel. And, in this lotty competitive era for ratings, Young had better get better writing, or else.

Show followed the same format it's had for almost two years now on CBS—two situation comedy sketches separated by a name vocalist doing a single tune. Young's first skit last week was bogged down in some drawn-out slapstick and an overdone situation, which helped negate an okay punchline. Second skit, with Charles Coburn guesting, should not have happened. It had Young as a near-blind helper in an optometrist shop, trying to fit the equally-blind Coburn with a pair of glasses. It seemed strange that such seasoned performers as both Young and Coburn would participate in such doings.

This show is kinescoped on the Coast and it should be mentioned that the second skit was not the one originally aired in Hollywood. That one had to do with a fruit-market, which was presumably pulled when Kroger, one of the two regional sponsors, objected. But something better should have replaced it. Polly Bergen, who made her video bow on this show last year and later won featured spotting in two Dean Martin-Jerry Lewis films, had the solo spot in the middle. She tried to get too much feeling into "Old Black Magic," which didn't yield best results.

Program was also marred by erratic editing of the kine, which had Young jumping in and out of the curtain without warning. That situation should be eased, though, when the show starts coming in live from the Coast in about a month. *Stal.*

NEWS PREVUES
With Frank Ahlgren
Writer: Ahlgren
Producer-director: Jay Scott
5 Mins.; Sat., 10 p.m.
COMMERCIAL APPEAL
WMCT, Memphis

Here's a novel idea of spotlighting the news columns of the Sunday Commercial Appeal every Saturday night with Frank Ahlgren, editor the Scripps-Howard a.m. daily, handling the "prevue" news beat before the local cameras in topflight fashion. This well-paced, five-minute package presents a capsule digest of highlight news events. Editor Ahlgren is sock in handling the straight news reporting and emceeing the show.

In addition to keeping the show moving along at a brisk pace, Ahlgren also shows a down-to-earth style of handling his own editorial comments. *Matt.*

DAVID CRANDELL
Congratulations to NBC NBC TV Director
Cameo Theatre, Roberta Quinlan, John Conte, The Comedy Hour, Paul Winchell, Bill Goodwin.

THE ARTHUR MURRAY PARTY
With Bil & Cora Baird, Fran Warren, David Street & Mary Beth Hughes, Herkie Styles; Kathryn Murray, emcee; Emil Coleman Orch
Producer: Frederick Heider
Director: Leslie Gorall
30 Mins.; alternate Wed., 8 p.m.
ARTHUR MURRAY, INC.
ABC-TV, from New York
(Ruthrauff & Ryan)

Designed to drum up business for some 230 Arthur Murray dance studios throughout the country, "The Arthur Murray Party" made a slow start from the barrier Wed. (19) despite tuneful guest stints from Fran Warren and the David Streets (Mary Beth Hughes). Studio "party" theme, for one thing, was allowed to become too cumbersome and noisy due to presence of too many couples on the set.

Hostess Kathryn (Mrs. Arthur) Murray showed promise as a conferencier. However, she should exercise more restraint in the future instead of participating in the routines of virtually every guest on the show. The femcee, no doubt, has versatile qualities but there's no need to flaunt them.

Half-hour variety show, which will be aired on alternate Wednesdays rolled with Street and Miss Hughes warbling a pleasant duet. Comic Herkie Styles followed with some rapid-fire gags that weren't as funny as studio laughter would indicate. Puppets of Bil & Cora Baird provided a neat change of pace and Miss Warren socked across "Don't Take Your Love from Me."

As a means of testing viewer response a folk dance was inserted in the format. Set-owners who correctly indentify the country in which the steps originated rate a gift certificate redeemable at any Murray studio. Sponsor identification was further enhanced by the inevitable use of the oldie, "Arthur Murray Taught Me Dancing in a Hurry." In short, the initial stanza represented a misuse of talent which subsequent programs may correct. *Gelb.*

Television Premieres

(Sept. 26-Oct. 6)

Following is a list of shows either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Sept. 26-Oct. 6):

Sept. 29

Jack Carson Show. (All Star Revue.) Comedy. NBC, 8-9 p.m. Participating.

Sept. 30

Red Skelton Show. Comedy. NBC, 10-10:30 p.m. Procter & Gamble, via Benton & Bowles.

Oct. 1

Dennis James Show. Audience participation. ABC, 11:30-noon, cross-the-board. Participating.

Mr. District Attorney. Drama. ABC, 8-8:30 p.m. Bristol-Myers, via Young & Rubicam.

Oct. 2

Cosmopolitan Theatre. Drama. DuMont, 9-10 p.m. Drug Store TV Prod., via Product Advertising Corp.

Oct. 3

Celanese Theatre. Drama. ABC, 10-11 p.m. Celanese Corp., via Ellington.

Oct. 4

Groucho Marx Show. Quiz. NBC, 8-8:30 p.m. DeSoto-Plymouth, via BBD&O.

Oct. 5

Schlitz Playhouse of Stars. Drama. CBS, 9-10 p.m. Schlitz, via Young & Rubicam.

Oct. 6

Jimmy Durante Show. (All Star Revue.) Comedy. NBC, 8-9 p.m. Participating.

Tele Follow-Up Comment

Arthur Godfrey resumed as emcee on the CBS "Talent Scouts" simulcast Monday night (24). He lost no time in re-establishing that warm personality of his with viewers and listeners, in reviving those near-borderline gags, and in pitching his sponsor's product (Lipton's Tea) in a manner which must make the sponsor and agency tear their hair, but which also must do a tremendous selling job for them.

It might be a good thing if Godfrey remembered that he's playing to a mike, as well as to the cameras. He mugged, grimaced and gestured throughout the show, which was fine for the video set-owners and studio audience, but which must have had his radio audience wondering what all the fun was about. And, as he often does, he spent so much time kibitzing with the first couple of "scouts" that he was forced to rush the final act up before the mike. He also missed the final commercial, incidentally, managing to get in only a throwaway line.

On the credit side, Godfrey played up neatly to the "scouts," putting them completely at their ease. His humor sounded ad lib and drew top response via his uniquely easy delivery. Guest talent on the show was well diversified and as usual up to pro standards. (Herb Shriner subbed for him while he was on vacation.)

"Ken Murray Show," via CBS-TV Saturday (22), had a few weak moments but on the whole added up to an hour of palatable entertainment. On hand besides the Murray regulars to buck the rival NBC "All Star Revue" were the Benny Goodman Sextet, film stars Diana Lynn and Robert Sterling, singer Art Lund, channel swimmer Florence Chadwick and Carol Mitchel, a runner-up in the recent "Miss America" contest.

With an eye to the contemporary scene, the session unwrapped a couple of musical sequences themed around the fall football season. Art Lund and songstress Anita Gordon capably crooned some appropriate lyrics in a well staged setting replete with baton twirlers, padded shoulders and the like.

Presence of the Misses Chadwick and Mitchell also struck a newsworthy note. Murray had the swimmer completely at ease in feeding him lines to turn a gag, and the beauty contestant surprised by dashing off a couple of charcoal sketches.

In keeping with the format, Miss Lynn and Sterling emoted briefly in "The Dreamer," a fanciful love story by Jean Holloway. Yarn was a trite one, but the duo carried it off well. Later, Miss Lynn did a hoked-up scene with Murray as her vis-a-vis that was good for laughs and even dashed off a bit of boogie-woogie on the piano.

Goodman and his sextet were spotted in an elaborate sequence labeled "Jazz Night at Carnegie Hall." Clarinetist contributed a fine solo of "Man in Love." In view of the tune's concerty interpretation it was in bad taste when the camera picked up Murray busily munching away on popcorn.

Sextet was only fair on "Waiting For the Sunrise," but displayed its oldtime form on "Stompin' at the Savoy." Throughout the show the ubiquitous Murray moved to milk jests all the way from the Glamourlovelies to Goodman. More often than not the gags didn't remember their lines but Murray neatly ad-libbed his way out of these situations with bon mots which probably were better than the ones in the script.

"Kraft Television Theatre", on NBC-TV, which has been presenting one-hour dramatic shows uninterruptedly for over three years, has evolved a highly polished production gloss. There's nothing fancy, but the settings, camerawork and direction indicate that the technical problems on this stanza have been thoroughly licked. When a good script comes along, this show is capable of making the most of it.

Last Wednesday night (19), however, the good script was the missing element. And no amount of production ingenuity can make up for such a deficiency. Featherweight yarn, adapted from a Booth Tarkington story, was set in a Maine vacation lodge where two women, one of them married to another man, become involved with a visiting artist. Dialog for the local characters was excellent but the plot wasn't worthy of the name. The yarn had a beginning but got lost before the finish in a fog of ineptitude.

Performances were generally excellent with Pat Browning, Janet de Gore, Allan Shayne and Howard Wierum handling the principal roles with a maximum of credibility.

DOWN YOU GO
With Bergen Evans, Toni Gilman, Fran Coughlin, Carmelita Pope, Robert Breen
Director: Barry McKinley
30 Mins.; Fri., 8 p.m. (CST)
OLD GOLDS
DuMont, from Chicago
(Lennen & Mitchell)

"Down You Go," a diverting panel show put together by the Louis G. Cowan package house, should build steadily with those viewers seeking a refuge from the brassier type of productions. Show may never top the rating lists but it looms to develop a highly satisfactory and loyal audience for cuggie company now paying the tab.

Much of the session's distinctiveness can be attributed to Bergen Evans, the quizmaster. Northwestern University prof kept the show seen (22) moving along merrily with a witty erudition that's becoming all too uncommon now that teevee has entered the "fat cat" era. Only once did Evans reveal his just-exited show biz amateur standing; that was near the end of the stanza when he got a bit too carried away in his attempt to throw the panel.

Sharing credit is the smart without being smart-alecky quartet making up the panel. Both male members, Fran Coughlin and Robert Breen impressed with their poise and intelligence. Ditto for the distaff side, Carmelita Pope and Toni Gilman, who added the necessary femme charm.

Actually, it's the people involved rather than the quiz device that makes the show, as is usually the case with successful panel offerings. The quiz gadget is essentially simple. Panelists are asked to identify common phrases such as song titles or expressions. They are given the number of letters involved and then attempt to fill out the word blocks shown on the screen by picking the proper letters. Phrases on this first show under the Old Gold banner (it was previously on sustaining) were apparently too easy as the group failed on only one.

Cigarette blurbs were firstrate throughout. Clever idea had the first phrase to be guessed dealing with the smokes. Naturally, the panel identified it right off. The straight pitches were handled by Ed Cooper in an easy-to-take manner although he put just a little too much enthusiasm in his sigh of enjoyment as he exhaled a puff. *Durg.*

THE LEFT OVER REVIEW
With Wayne Howell, Milton DeLugg, Vera Massey, audience participants
Producer-director: Johnny Stearns
30 Mins.; Mon.-thru-Fri., 2 p.m.
WNBT, N. Y.

What's left over from the folded NBC-TV late evening sustainer, "Broadway Open House," is warmed up in the aptly-named "Left Over Review." Wayne Howell, who formerly announced "BOH," carries the emcee chores in this new half-hour cross-the-board show on WNBT, N. Y. Milton DeLugg, another "BOH" regular, is also on hand.

A strong effort is made to capture a spirit of informality and spontaneity but on Friday's (21) session the performances of Howell and DeLugg came off as entirely too forced and unnatural. Opening scene, for example, had the camera picking up a shot of a sink then faded to the stage where H. & D. were reclining under a blanket.

A lot of trivia followed and things didn't perk up until guestar Vera Massey arrived. Long on the Zeke Manners show, the blonde songstress pertly warbled "Where or When," and piloted the troupe as well as a femme audience participant through one of those sketches where all hands read their lines from a paper held in hand.

Musical portion of the layout was fair. Salvatore Bloom trumpeted a fetching "Carnival in Venice" and DeLugg, Howell & Miss Massey got some okay harmonies out of "Ragtime, Cowboy Joe." It's all very well to create an ad-lib, off-the-cuff atmosphere but a little more thought as to "what - will - we - get - in - the - end" would bring about a better show. This airer needs better preparation and smarter material before a large slice of afternoon viewers can be snared. *Gilb.*

CRIME SYNDICATED
With Rudolph Halley, narrator; Nola Chilton, Dennis Deagate, Edmund Dorsay, Gene Lyons, Remo Pisani, David Leonard, Jack Delmonte, others
Producer: Jerry Danzig
Director: John Peyser
Writer: Whitfield Cook
30 Mins.; Tues., 9 p.m.
SCHICK
CBS-TV, from New York
(Kudner)

"Crime Syndicated," which brings Rudolph Halley, former chief counsel for the Senate crime probe, to a video entertainment venue for the first time, proved disappointing on its preem Tuesday (18). However, the show has potential.

Halley, who exhibited unrelenting interrogatory powers on the Kefauver telecasts, read his narration from off-camera flash cards on this entry. Presumably, this was dictated by the need for clearing his comments, difficulty of memorizing his commentary, etc. Yet Halley's reading was so obvious as to detract from the impact of his remarks. Further, his intro was overlong. Shorter, harder-hitting, ad lib notes by Halley will help the feeling that the program is dealing with actuality and is not just another rehearsed tele adventure.

Vehicles, for reasons of avoiding libel, are fictional, although announced as paralleling material dug up in the Senate investigation. On the initialer the script, based on a story by Henry Kane, dealt with a narcotics ring and how its lower echelon was nabbed with the cooperation of a hatcheck girl. For the most part, it was similar to other crime-busting shows on TV. But the finale, instead of winding with the usual roundup of the mob, portrayed how the key witness was rubbed out by the dope peddlers. That part had a convincing ring, although it might have the negative effect of frightening potential witnesses.

Overall effect was not as gripping as it should have been. While there was some good documentary flavor, Whitfield Cook's script was jumpy and confused. More realistic handling, better acting and greater dramatic values can improve the series. Acting on the opener was uneven, although Nola Chilton did a fine job as the hatcheck girl. Sets were excellent and direction okay. Use of filmed integrations was effective.

Credits included the announcement that Halley is contributing his fee to a worthy cause selected by a committee. Commercials for Schick electric shavers were good, using the approach of a freelance photographer - investigator who lenses Schick users. A more candid and less posed vidpic, however, would register better. *Bril.*

AMAZING MR. MALONE
With Lee Tracy, George Petrie, Roger de Koven, Chester Stratton, Ann Summers, Gordon Mills, Joseph Julian, Audrey Meadows
Producer-director: Edgar Peterson
Writer: Alvin Boretz
30 Mins.; (All.) Mon., 8 p.m.
SEIBERLING
ABC-TV, from New York
(Meldrum & Fewsmith)

"Amazing Mr. Malone," a Bernard L. Schubert package which has been on radio for some years, should wind up among the top half of television's many whodunits. New series, which preemed Monday (24), has a strong bet in Lee Tracy, who has many film and legit fans and who moves easily in the role of a light-hearted criminal lawyer.

Characterization of Malone fits in with current models for private eyes. He has the usual downtown office, kids the coppers, hands the girls a fast line and gets clonked on the head by a murderer. One departure from type is that he doesn't get into rows with the police. He comes through as a likable guy—except where the script had him spout a couple of lines of coy verse.

Story on the initialer dealt with the murder of a tough trucker. Roger de Koven gave an effective, if brief, performance as the victim—a part which had good motivation. For suspense, yarn threw suspicion on several characters—a business rival, a loan shark, the widow and her brother, all of whom did a lot of illogical, hardly believable things. Nevertheless, Malone collared his man (the brother) handily for the quick denouement.

Acting was generally good, except for a cloying Southern belle secretary, seemingly tossed in for the s.a. Edgar Peterson's direction was competent, and the sets, while limited in scope, were adequate.

Commercials for Seiberling, concentrating on a ventilation feature of the tires, made a persuasive sales point. *Bril.*

HUDSON FAUSSETT
NBC-TV Producer
Armstrong's Circle Theatre
Good wishes and good luck on your Silver Jubilee

TEXACO STAR THEATRE
With Milton Berle, Jane Froman, Eddie Cantor, Eddie Fisher, Nicholas Bros., Alan Roth orch, Texaco Men, Florence Chadwick, others
Producer-director: Arthur Knorr
Writers: Coleman Jacoby, Arnie Rosen
60 Mins.; Tues., 8 p.m.
TEXACO
NBC-TV, from New York
(Kudner)

Milton Berle's "Texaco Star Theatre," beginning its fourth year on video, started the year off Tuesday (18) with one of the major problems, that of keeping Berle's No. 1 Nielsen spot. For the first time on his network tenure, there will be a serious attempt to compete with him, when Frank Sinatra show gets rolling in a few weeks.

Berle started this season with one of the strongest talent collections, comprising an important segment of the NBC stock company. In addition to Eddie Cantor and Jane Froman, Berle had Eddie Fisher and the Nicholas Bros., latter one the top terp teams in the business. With such a lineup, most of the show couldn't miss. Unfortunately, it wasn't a top Berle show, mainly because of one sketch that didn't come off. This set a pall on the proceedings, from which it didn't get out of until late in the program.

Berle did a lampoon of the horror family created by Charles Addams in the New Yorker. In addition to the sketch being essentially bad, it showed some bad thinking initially. Berle's hold in the top ratings is in a great measure due to his hold on the juves. That kind of skit with a corpse hidden in the closet, with frequent and unfunny references to slayings, isn't exactly kiddie fodder before the bedtime hour.

The major reason that this sketch hurt so badly, is that it was Berle's major injection of comedies, and since it didn't come off too well, it cast a negative impression on Berle's efforts.

Of course, Eddie Cantor, who's guesting here on a reciprocal basis, performed his own chore in his best manner, and combined with Berle in a bit which gave nods to the sponsor of both, Texaco and Colgate. It was a pleasant song-and-dance bit with minor comedy intrusions. Sid Caesar made a momentary appearance here in connection with a gag. Another brief appearance was by channel swimmer Florence Chadwick, who had too little time to create any sort of impression.

Miss Froman is one of the better singers around. There's charm and class in her offerings. She registered excellently with her medley and worked for a brief bit in the finale.

Pvt. Eddie Fisher occasionally combines military and entertainment duties. His tele guest shots are pegged upon recruiting, band and patriotic pitches which, combined with his excellent singing, provides a potent session. Abetted by Cantor, who protegeed Fisher during his incubation period, and Berle, it was a good finale even if the flag-waving was somewhat overdone.

This season, Berle has lined up a pair of new writers, Coleman Jacoby and Arnie Rosen, in addition to his previous staff, and there's possibility that they'll infuse some new ideas on this program. On this session, with a plenitude of guesters, there wasn't any possibility of too much scripting, but subsequent viewings may find the paragraphers trotting out the choice items in their files. *Jose.*

ED WYNN SHOW
(All Star Revue)
With Joan Blondell, Anne Jeffreys, Valerie Bettis (with D'Arcy & Thompson), Bruce Bros., Tippy & Cobina; Merle Kendrick, music conductor; Andre Baruch, announcer
Producer-director: Earl Stone
TV director: Gray Lockwood
Writers: Leo Solomon, Bud Pearson, Joe Stein, Stan Burns, Herb Sargent
60 Mins.; Sat., 8 p.m.
PET MILK, SNOW CROP, KELLOGG
NBC-TV, from N. Y.
(Maron, Gardner, K&E)

For his stint on the All Star Revue's" series with alternating toppers, Ed Wynn merely re-established his particular position as a knowing, surefire buffoon. One of the Saturday night staples which encompasses Jimmy Durante, Olsen & Johnson, Jack Carson and Danny Thomas, the veteran squares his billing as "The Perfect Fool" with the easygoing manner and the self-effacing style whose timing and visual setups in the gadgetry department are made to order for TV. That he was supported by cheesecake and talent in the persons of filmite Joan Blondell, musicomedy singer Anne Jeffreys and dancer-choreographer Valerie Bettis hardly injured the hourlong stanza. And novelty turns by chimps Tippy & Cobina and the Bruce Bros., trampoline artists, supplied the proper ingredients for balance and relief in addition to chuckles.

Wynn also showed his value as sparkplug of integrated commercials. One of them (for Pet Milk) was hearty entertainment on its own. As Andre Baruch and others were brought on for plugging, their innermost thoughts, contrived via comic-strip-style balloon text, showed them concerned strictly with the opposite sex. Wynn's snapper had him thinking of the product. It was a switch in the solid impact groove.

After some byplay with the head man on a "Come On-A My House" theme, Miss Jeffreys socked over "Hello Young Lovers." She brings smart grooming and looks along with her voice. Miss Bettis' contribution was a pashy modern terp (her own creation), replete with narrative, echo chambers, montages, and giant cutouts among the props. Two males, D'Arcy & Thompson, assisted her. It was only a fair production number, being too busy with inventions that detracted from the dance arrangement.

The Wynn-Blondell tandem was a hokey sketch taking off on a hospital a la Hollywood glamor, with Miss Blondell a sexy nurse. Even the taking of an aspirin called for pomp and circumstance. Strictly DeMille stuff good for laughs along the route—and Miss Blondell displayed elegant gams. Although in for surgery, Wynn wound up the father of twins ("short subjects").

Opening act had the Bruce boys in an unusual bounce stint. One of them warmed up with a back somersault and triple full twist, then the duo went into fancy combinations, including hand-to-hand, leapovers and knockabouts, plus a corking feet to shoulder. Most of the items are rare in trompoline offerings.

The Tippy & Cobina chimps, trained by the Vieras, scored on drums, maracas, a hat-changing bit and banana-eating contest. One of them, prodded by Mrs. Vitra, belted out "People Will Say We're in Love" on an electric organ.

Wynn finaled with a reprise of his off-to-bed trademark. This time he was lulled to sleep via a mechanical contrivance of counting sheep. *Trau.*

LOVE OF LIFE
With Peggy McCay, Jean McBride, Paul Potter, Dennis Parnell, Marie Kenney; John Gart, organist
Producer: Charles Schenck
Director: Larry Auerbach
Writer: John D. Hess
15 Mins., Mon.-Fri., 12:15 p.m.
AMERICAN HOME PRODUCTS
CBS-TV, from New York
(Biow)

Apparently video is likely to keep its daytime hours occupied in very much the same manner as radio, where the soap opera is an important part of the programming. Of course, such presentation will have its drawbacks to the housewife, inasmuch as she'll not get the full flavor of the tele presentation as she would in radio. If the CBS "Love of Life" is an indication, the aural values are paramount.

This stop on the heartbreak circuit should make a certain section of housewives happy, since it's loaded with weltschmerz. The story starts out on a very sad note, but as the plot gets thicker, it's very evident that there will be

(Continued on page 126)

DICK LEIBERT
A Salute to NBC on its Silver Jubilee

KATE SMITH EVENING HOUR
With Ted Collins, Paul Lukas, Susan Douglas, Stuart Morgan Dancers, William Bendix, Ann Thomas, Kay Thompson & Williams Bros., John Butler Dancers, Jack Allison singers; Harry Sosnik orch; Bob Warren, announcer
Producers: Collins, Barry Wood
Director: Greg Garrison
Writers: Dorothy Daye, Ed Brainard, Mel Diamond, Bill Jacobson, others
60 Mins.; Wed., 8 p.m.
Participating
NBC-TV, from N. Y.

Kate Smith, who's now entrenched as the top personality in NBC's daytime video, made her nighttime TV entry Wednesday night (19) with a bigtime, costly-looking and entertainment-full hour variety show, which can project her into the upper bracket post-dinner ratings as well. In her new series, though, Miss Smith is competing directly with "Arthur Godfrey & Friends" on the rival CBS-TV web. Race for viewers should be a hot one but, if Miss Smith can maintain the quality of her preem entry, she may win it.

New series replaces last year's "Four Star Revue," which now airs Saturday nights under the "All Star Revue" tag. It should be noted that the Jimmy Durante-Danny Thomas-Ed Wynn-Jack Carson parlay failed to dent Godfrey's ratings much last season. But Miss Smith's show, particularly because of her longtime radio rep, should snag distaff viewers, as well as the males—and the bulk of Godfrey's audience traditionally has comprised mostly femmes.

This display of course, spotlights the usual type variety acts featured on NBC's big hour revues but, where they concentrate mainly on comedy, Miss Smith has branched out into more serious stuff for a deserving payoff. Web has given her producers, Ted Collins and Barry Wood, a hefty budget to play with, which led to the pacting of such names as Paul Lukas, William Bendix and Kay Thompson and the Williams Bros. on the preem. Lukas scored in a vignette based on Beethoven's life, given a fine assist by actress Susan Douglas and some top-drawer camera work reminiscent of NBC's "Cameo Theatre" series.

Bendix was not so lucky, drawing a comedy sketch that telegraphed practically every line and situation, as he and Ann Thomas blustered their way through a routine as a Brooklyn couple. Miss Thompson and her group, delivering their "Broadway" numbers which has served them so well in niteries, registered solidly, as the lenses moved in to take full advantage of their precision movements.

Stuart Morgan dancers rounded out the guest list with some flashy adagio work, which again was hypoed by the camera placement and lens-switching. As for Miss Smith, herself, she displayed those solid pipes to maximum advantage in three numbers, in two of which she received the full production treatment—complete with lush-looking sets, a ballet and vocal chorus. If possible, some attempt should be made to integrate her into the production jobs, since it looked slightly incongruous to have her just stand in the middle of a group of whirling terpers while she gave out with the vocals. Showbacking by Harry Sosnik's orch was tops.

She and Collins, her longtime personal manager, co-emceed adequately, although they were too prone to term everything on the show "wonderful" — from their guest artists to their sponsors' products. Blurbs for Congoleum-Nairn and Norge appliances were spieled well on the program. The two bankrollers will alternate each week with Reynolds Aluminum and Bab-O. *Stal.*

EZIO PINZA SHOW
(Colgate Comedy Hour)
With Milton Berle, Martha Wright, Paul Winchell, Colette Marchand, others
Writers: Danny Shapiro, Eddie Davis, Sid Reznick, Andy Rice
Producer-director: Charles Friedman
60 Mins.; Sun., 8 p.m.
COLGATE
NBC-TV, from New York
(Biow, Sherman Marquette)

Ezio Pinza's premiere on "Colgate Comedy Hour" Sunday night (23) as the star of his own hour show, demonstrated anew that the best of them are only as good as their material. In this instance the material was considerably under par, with Pinza suffering accordingly. Time and talent-wise, these Colgate Sunday night stanzas come high, which all the more cues bewilderment why NBC, while on the one hand shelling out top coin to bring a Pinza into its fold, permits Sunday 8 to 9—its No. 1 TV showcase—to become bogged down in such mediocrity.

When, a couple weeks back, Pinza made his TV bow as guest emcee on the Saturday night "All Star Revue," his potential as a top video attraction was recognized immediately. His charm, suveness, gracious demeanor and bassoing justly rated the wide critical kudos he received. But last Sunday's attraction only mitigated against the initial impression.

True, there was one operatic interlude ("Barber of Seville") when Pinza was in rare form, with the episode enhanced by some slick makeup. But otherwise "Colgate Comedy Hour" as a vehicle for the ex-Met and "South Pacific" star, was guilty of some serious misdemeanors.

The production as a whole lacked uniformity and suggested an almost careless tossing together of unrelated bits. Even the camera miscues became irritating. Most of the scripting and continuity was bad. Milton Berle was invited to guest star with Pinza and give the show a comedy lift, but the combination of Pinza and Berle was a mistake. Berle's sketches were sadly lacking in humor and at no time did the comic hit his stride. The mismating of the two talents contributed to the incohesive, lacklustre hour.

Aside from the "Seville" aria, and his finale-ing with "September Song," Pinza's selections were out of kilter. For example, there was his opening "White Christmas," backgrounded by a Japanese setting to permit a far-fetched segue from falling orange blossoms to snow flakes. His duetting with Martha Wright, currently starring in "South Pacific," in the show's major production number, failed to capture the intended carnival spirit. Similarly, the attempt at "Nothing Like a Dame" ("South Pacific") as a Pinza-Berle-Wright threesome projected none of the number's brash humor, and vocally they made for an uninspired trio.

Paul Winchell and Jerry Mahoney were on hand to reprise the funny "Men in White" surgery bit from Winchell's own show and, comedy-wise, the program needed the insert. *Rose.*

VERSATILE VARIETIES
With Lady Iris Mountbatten, Bernie Sands Orch
Director: Jay Strong
Producers: Charles Basch, Frances Scott
30 Mins.; Fri., 9.30 p.m.
BONAFIDE MILLS
ABC, from N. Y.
(Gibraltar)

Switching from the CBS network where it was spotted on Sunday afternoons last year, this show is now programmed on ABC at a later hour in what may be a move of doubtful value. This is a show by and for kids and the late hour cut into the potential audience by releasing parents from the pressure of their children to dial in this stanza.

This show, however, is by no means another "amateur night" for kids. It's a cleverly produced variety session showcasing a flock of talented kids from the local dramatic and dancing schools. The kids, ranging from about eight to 13 years old, sing, dance and mugg before the cameras with a savvy which compares favorably with the older professionals. Production-wise, it's a firstrate show, also, with costuming and settings for the song and dance numbers indicating careful attention to detail. On the kickoff stanza (21) the stanza had a United Nations theme in which the kids delivered numbers illustrative of various countries, mostly in South America.

As emcee Lady Iris Mountbatten doesn't have much to do except brief comments about the production numbers. She handles these suavely. *Herm.*

How to get the most for your TV dollar from an advertising agency

"TV or not TV?" is no longer the question, but "What *price* TV?". Today, advertisers are learning that a thoroughly *experienced* TV agency can greatly *reduce* the cost of selling goods through this magic new medium.

You know now — or you soon will — what Television can do for *sales* of a product like yours. The question is — can TV sell your product at a *profit?*

When you hear of a half-hour TV show that costs fifteen thousand—twenty-five thousand—forty thousand dollars a week — you may wonder how it can pay out. Sometimes it doesn't.

In the past year, for example, while many advertisers were using television on a profitable basis, others were not. And more than 150 network shows failed to click.

But, properly handled by an agency *experienced* in the field, TV *can* and *does* pay out. In fact, Television today is selling many types of merchandise at lower unit costs than any advertising medium in *history!*

Whether or not television will sell *your* product at a profit will depend largely on the yardsticks you apply in selecting an advertising agency.

One good rule to remember is this: no agency without a long and successful record of selling goods *before the advent of TV* can be expected to better its performance simply because it has a new outlet for its efforts.

Remember this, too. If your agency does not have considerable experience in TV — and substantial billings in TV — be prepared for expensive delays. For no agency can "convert" to TV overnight. The whole creative and executive staff must be thoroughly indoctrinated . . . large, separate departments must be trained and integrated . . . including specialized media, programming and production people.

Otherwise, you, the advertiser, pay the excessive costs of shows owned by one group, produced by another group, with commercials created by still another outside group.

There are surprisingly few agencies today which began years ago to get ready for TV — which have complete TV departments — and which have *extensive* experience in making Television sell goods at a profit.

Such an agency is William Esty Company, Inc. Today, we place more network television programs than any agency in the business . . . over one-third of our billings are in TV.

With 38 separate programs on the air every week for 10 major brands of packaged goods, Esty experience is broad, Esty network contacts are close-knit at the top level, Esty knowledge of availabilities is up-to-the-minute.

And, perhaps most important of all, Esty techniques for creating commercials that sell merchandise are *tested and proven.* Television was made to order for existing Esty advertising techniques. In all media, we've always relied on action . . . drama . . . human interest . . . real people doing and saying real things . . . newsiness . . . excitement — to tell simple, memorable, *hard-selling* product stories.

If you are wondering whether or not to use Television — or if your present Television is not producing the results you planned on — we'd like you to see a special presentation we've prepared. It contains the fact-and-figure answers to this question of getting the most for your TV dollar. A call to Mr. Wood at MU 5-1900 — or a note — will bring this material to you. Without, of course, any obligation.

William Esty Company, Inc • *Advertising*

100 East 42nd Street, New York 17, N. Y. • MU*rray Hill* 5-1900

Shown below are some of the 38 programs telecast each week for clients of the William Esty Company

FOR COLGATE'S FAB. 5-TIME-A-WEEK, DAYTIME TV . . . the dramatic show "Miss Susan" . . . is making sales—and is reaching viewers at a lower cost per thousand than any other five-time-a-week, daytime dramatic show.

FOR CAMELS. "MAN AGAINST CRIME", starring Ralph Bellamy—consistently one of the top two ranking mystery shows—continues for the third straight year . . . and Camel continues to be America's largest-selling cigarette.

IN TV, EXPERIENCE IS THE ONLY TEACHER!

. . . and among all agencies, William Esty Company, Inc. is currently placing more network television programs—and has had more experience in creating and producing TV commercials—than any other agency in the business.

FOR COCA-COLA. "ROOTIE KAZOOTIE" is one of several programs a week for The Coca-Cola Bottling Company of N. Y., Inc., featuring a steady parade of such youngsters' heroes as Phil Rizzuto, selling the "Coke's A Natural" idea. Judging from initial response, TV's a "natural" for "Coke"!

FOR COLGATE'S VEL AND SUPER SUDS. "STRIKE IT RICH" — the dramatic, human interest quiz show — is proving that *even in the morning* TV can do a great job. Today "Strike It Rich", at 11:30 A.M., has a higher rating than most *afternoon* TV shows.

FOR CAVALIER CIGARETTES. THE "GARRY MOORE SHOW" is doing a real selling job. This show, the first successful daytime variety program, is another example of Esty pioneering in TV.

FOR M&M'S CANDIES. "SUPER CIRCUS", highest rating TV network children's program, has given M&M's Candies such a sales boost in 18 months that M&M's is now the number one seller of all bag-packaged candy.

TV SPOTS FOR PRINCE ALBERT Smoking Tobacco as well as for "Prestone" Anti-Freeze and "Eveready" batteries are currently proving that interesting, memorable TV spots can be a very effective use of the medium.

ARMED FORCES REVIEW
With U. S. Air Force Dance Band, Eddie Fisher, army personnel
Writer-director: Stan Field, Capt. Chester Clark
Narrator-emcee: Lt. Jim Black, Don Thornton
30 Mins., Fri. 9 p.m.
Sustaining
Mutual, from Washington

Department of Defense's latest airer now swinging into high gear after a late summer preem is designed for mass appeal, with accent on its pop aspects. Its military partner on the airwaves, ABC's "Time for Defense," operates more on a class basis, featuring top brass and spot news. Of the two this is faster moving and obviously lighter stuff though it too has its moving moments.

The message is for the potential trainee and his family. Each week highlights a different type of armed forces training, frequently little known and never-before-touted branches of the service. The Sept. 14 show spotlighted the work of the medical lab technician, at the same time plugging current blood donor campaign. Documentary portion of program is authentic and well handled, with emcee Lt. Jim Black (who alternates shows with Don Thornton) deftly leading his subjects. Drama is supplied via the donor, a Korean casualty who is "returning" the blood which saved his life on the field of battle. This portion, following practice of producers, is taped on the spot, with hospital sounds and voices.

Other shows heard have featured such training as the Crash Boat Rescue Squadron, jet plane mechanic, and even basic training. Standard device is to segue into documentary portion via a "soldier's letter home."

The service bands rotate in supplying musical background and entertainment music. Show reviewed featured U. S. Air Force Dance Band batoned by Warrant Officer Fred Kepner. This is a slick musical troupe, comparing with the best of the show biz world in its knowledge of the tricks of the trade, arrangements and smoothness. Orch lees off with some martial tunes, then gives Pvt. Eddie Fisher, currently assigned to Army Band, Ft. Meyer, Va., back to his public with a special arrangement of "Lover Come Back to Me." The juke box fave now in uniform does well both in the interview and the singing section. Dialog is light and wry with such lines as "I changed sponsors last April." Fisher, too before going into his second number, "If," plugs the blood campaign.

Show, naturally, has struck an audience jackpot with Fisher and knows it, using him again on its next show. However, opportunity it gives to lesser known performers—semi-pros, show biz aspirants etc.—is not only a sock feature of show but an excellent part of its training message.

Documentary follows the Fisher stint, though singer returns for a final number, "Moon Love." Show segues into serious portion via busing of "tattoo" which sets the stage for the army barracks background and the soldier "actors."

Final orch number, "Take a Train," follows the Fisher solo.

Scripter-producer Stan Field, ex-freelance radio writer and an award winner for his radio documentaries, has conceived a good show with plenty of punch where needed. Mutual donates time as a public service. *Lowe.*

WIN, LOSE OR DRAW
With Stan Lomax
15 Mins.; Sat., 2:30 p.m.
Sustaining
WOR, N. Y.

WOR kicked off the grid season Saturday (22) by resuming "Win, Lose or Draw" with sportscaster Stan Lomax at the helm. On the 15-minute stanza, which will precede the station's gridcasts, Lomax will give a brief review of the collegiate clashes slated to take place that afternoon. His commentary will be sparked by waxings of the collegiate marching songs.

Preem offered Lomax little to talk about since the football season doesn't fully get under way until next Saturday (29). However, his accounts of the major games of the day were handled with authority and his background info gave the airer added appeal. The rah-rah songs played after each game rundown brought a necessary change of pace.

His knowledge of the teams around the country came across in his spiels and enhanced program's value to grid fans. It was a good debut and shapes up as fine listening for the pigskin patrons. Program will aired at 1:30 p.m. beginning Saturday (29). *Gene Rayburn.*

MR. DISTRICT ATTORNEY
With Jay Jostyn, others
Producer-director: Ed Byron
Writer: Robert A. Shaw
25 Mins., Fri., 9:30 p.m.
BRISTOL-MYERS
ABC, from N. Y.
(Young & Rubicam)

Those bluenoses who've been concentrating on television whodunits recently for unnecessary blood and gore should give a listen to "Mr. District Attorney," which resumed Friday night (21) via ABC. For pure unadulterated brutality, this was it—the story of a gang chief who had his face so severely cut up in a fight that he was convinced that his moll would love him only if she were blind — and then set out to gouge out her eyes with his thumbs. Even though the cops arrived in the nick, the buildup was such that it's to be hoped not only the kids but the squeamish adults were tuned to some other station.

Otherwise, "Mr. D. A." is back at his old post, not much worse and certainly no better than a number of other cops 'n' robbers shows on the air. Jay Jostyn is back in the title role and sounded as law-enforcing as ever on the preem show, even though scripter Robert A. Shaw concentrated on the disfigured gangster to the extent that the cast regulars were almost written out of the story. Shaw's idea was okay, as such yarns go, and he built neatly to the final warping of the gang chief's brain, but the payoff shouldn't have happened.

Ed Byron, as producer-director, paced the cast solidly through the action and (Johnny Sylvester) as the big-shot thief, turned in a nicely-shaded characterization, even though he was unbilled. Bristol-Myers plugs, for Ipana and Bufferin, were par, although that pitch for the headache-easing medication, coming a second after the gal almost lost her eyes, was sadly misplaced. Or was it? *Stel.*

CHEZ SHOW
With Jack Eigen
Director: John Keown
105 Mins.; Tues.-thru-Sun., 11:15 p.m.
Participating
WMAQ, Chicago

With Gotham pitchman Jack Eigen on the podium, this local remote is getting a needed blood-transfusion and the vitality to outdistance most of its competitors. Eigen, who was imported as a replacement for Ernie Simon who held down the show for a few days prior to leaving for WOR, N. Y., is the fourth and most radical of the gabbers installed at the Cher's Sapphire Bar.

Aside from Simon's quickie spin, previous gabbers were lad-lass combos, who brought an air of polite refinements to this boite where ordinarily only the maitre d' "sirs" the customers. Chez management evidently decided the tea-and-saucer set doesn't replenish the cash registers, and further conceded that Chi's midnight dial-turners

(Continued on page 128)

BREAK THE BANK
With Bud Collyer, emcee; Win Elliot, announcer, guests
Writer: Joseph Kane
Producer: Ed Wolf
30 Mins.; Mon.-thru-Fri., 11:30 a.m.
BRISTOL - MYERS, PHILLIP MORRIS
ABC from New York
(Doherty, Clifford, Cecil & Presbrey)

"Break the Bank," audience participation quiz familiar to most listeners, returned to the ABC net Monday (24) with the same format that has featured the half-hour cross-the-board show in the past. Win Elliot was the glib host and announcer while Bud Collyer plied the questions to assorted studio guests.

Starting with a kitty of $2,330, the program saw three different couples and two Barnard College students tangle with the quizmaster with varying financial success. Session was marked with much prompting by Elliot and Collyer. Per usual, they also leavened the airer with some tired ad lib gags.

While "Break the Bank's" makeup doesn't cut dialers in on prizes, nevertheless the home audience no doubt experiences the participants' thrills and anxiety vicariously. Show adds up to little culturally, but there's enough laughs and suspense in the stanza to hold the average housewife's interest.

Bristol-Myers picks up the tab on Monday-Wednesday-Friday in behalf of its Ipana toothpaste, Trushay lotion and Bufferin tablets. Philip Morris will bankroll Tuesday and Thursday starting Oct. 2. B-M plugs showed little originality on Monday's preem. *Gilb.*

WEATHER NEWS
With Henry Wheat
5 Mins.; Mon.-thru-Fri.; 7:25 a.m.
NUTRENA MILLS
KMBC-KFRM, Kansas City

This one might be an answer to Mark Twain's historic quip in that Henry Wheat is doing something about weather news. Reports on the atmosphere are in themselves news enough to interest listeners, as witness the many broadcasts and announcements daily devoted to this subject. But at the KMBC-KFRM team, Wheat gives the weather a little lift by his unusual treatment.

The Wheat formula is to take the morning weather report, deliver most of it straight—and then veer off into a tall tale about the weather man, or old Jack Frost, or some such mythical character. The yarn is Wheat's own fiction, usually involved with a standard pun or quip as the punch line, an injecting some fun into the weather news.

It was something over a year ago that Wheat was given this five minutes and asked to do something about the weather news. His humorous anecdotes seem to fill the bill, as his imaginative versions are not only standard on the station schedules, but they are now repeated at 8:25 (sustaining for the time being). Evidently the weather is here to stay and so are the serio-comic reports by announcer Wheat. *Quin.*

GREATEST STORY EVER TOLD
Writer-director: Henry Denker
30 Mins., Sun., 5:30 p.m.
GOODYEAR
ABC, from N. Y.
(Kudner)

Dramatized Biblical story series was back on the air Sunday (23) for its sixth year, to continue its unique high position in Sabbath-day airing. Return of the program is being marked by a special eight-week series dramatizing stories based on the Sermon on the Mount. In writing and performance, and in general overall treatment, Sunday's opener had the dignity, warmth and humility expected of this airer. There was simplicity in story construction and in telling, and plain colloquial dialog to bring these stories into modern-day ken.

Sunday's sequence was set at a time before the Master preached his Sermon on the Mount, and concerned a selfish rich old man, embittered because his son had married against his will. Meeting his grandson for the first time, he is willing to pay for the boy's education only if the impoverished parents give the boy up to him. Thus they refuse. The boy dies in a plague, and the old man is distraught. Through one of the Master's disciples, he is brought to realize his errors, and to mourn for the troubles of others instead of his own selfish mourning. Story pointed out the message from the Gospel of St. Matthew that "blessed are they that mourn, for they shall be comforted." Possible flaw in the story might be the surprise of a man, seeing his grandson just once, going into such despair over the lad's death.

Performance was convincing as well as moving, and Goodyear's commercial, as usual, was only the bare mention at opening and close of the program, as required by the FCC. *Bros.*

MAN WHO WAS EXALTED
With Edward G. Robinson, Ralph Bell, Santos Ortega, others
Producer-director: Himan Brown
Writer: Millard Lampell
Music: Elliot Jacoby
30 Mins.: Mon. (24), 10:30 p.m.
MBS, from New York

United Jewish Appeal teed off its fall drive on the Mutual network Monday (24) with a sock drama that came across with impact. "The Man Who Was Exalted," first of the four half-hour dramatic shows which UJA has lined up for the season, was a top job of scripting and thesping. Producer-director Himan Brown rates kudos for the neat blending.

Story, penned by Millard Lampell, told of the transfer to Israel of the Jews of Yemen and how they reacted to their newly acquired freedom at the recent national elections held there. Script was tersely written and had a fine lyric quality that made for good listening. By avoiding sentimentality, its message hit home.

Edward G. Robinson handled the role of narrator-player with care and understanding. Script load was on his shoulders and he carried it in top form. Robinson segued through moments of despair, bitterness and hope in a style that was at all times moving and never maudlin. Other cast members in lesser roles met the script's demands excellently. Mood was hyped by Elliot Jacoby's score which was capably delivered by the orch under Sylvan Levin's direction.

Last five minutes of the airer was devoted to a brief address by Edward M. M. Warburg, UJA general chairman. Warburg made his pitch in vivid terms and the preceding drama gave it added effect.

Other UJA dramas are skedded for ABC, Oct. 11, CBS, Oct. 25, and NBC, sometime in November. *Gros.*

1340 CLUB
With Leslie Scott
2 Hrs.; Mon.-Sat., 3 p.m.
Participating
WHHM, Memphis

Leslie Scott, who bills himself as "The Great Scott," is the zaniest d.j. to hit this market in some time. But he is winning raves with his style and delivery. He's smart in his style of selling a gag and then segueing into a commercial or a platter. He knows his way around the turntable.

In addition to his well-polished comic and gag routines, which are at times on the corn side but gain him listeners, Scott can also get folksy with the rural audience here. He has a neat western delivery that has already earned him a varied type of listening audience. *Matt.*

SAINTS AND SINNERS
With George Jessel, Dorothy Shay, Ted Lewis, others
Producer: Hugh Smith
Director: Dave Kees
5 hours, 45 mins., Fri. (21)
KPIX-KSFO, San Francisco

The alpha and omega of this public service marathon to raise funds for the Saints and Sinners Annual Milk Fund Drive was George Jessel who contributed his time and talents, sparked and held the performance together, entertained, gagged and adlibbed his way from 9 p.m. to 1:30 a.m. (to the point of exhaustion) and made a superior event of an assemblage—sometimes top-drawer, sometimes quondam, which turned out to lend a hand in the worthy cause.

There was no point in the proceedings when Jessel did not evidence the impact of his stage wisdom to again emphasize his stature as one of the truly great show business personalities and an outstanding citizen, revered, respected and competent to the hilt.

Acting as emcee, fund-raiser, onstage producer, comedian, story teller and general host, Jessel captivated the affections of the theatre audience with his stage wizardry and pouring over through radio and television for Smash effect.

At 1:30 a.m. the exhausted Jessel turned over his chore to Guy Cherney who scored up a warm, effective job for the remainder of the night.

Among the stars who participated were Dorothy Shay, Ted Lewis and Herta Glaz, the latter representing the opera contingent. Yeoman service was also contributed by local nightspot notables including Toy & Wing, Ladd Sisters, Jimmy Reardon among others and bandsmen Jack Fina, Benny Strong and Ray Hackett. A contingent of musicians sponsored by the Musician's Union was one of the features of the event.

The sum total ran smoothly, sustained interest in the main throughout, was well produced and intelligently directed and wound up a considerable compliment to the time, talent and effort invested in the event.

A sum in excess of $10,000 in contribs ranging from $1 to $1,000 resulted from the direct appeal with the impact of the good-will created sure to carry the drive beyond its minimum objectives.

Show was aided in content by enforced cutting of time allotted to politicos, bow-takers, gate-crashers and other off-the-arm timewasters to a minimum. A snappy bow and off. *Ted.*

HOLLYWOOD THEATRE
With Barbara Stanwyck, Don Wilson; Jeff Alexander, music
Producer-director: Jack Johnstone
Writers: Stewart Jerome, Milton Geiger
30 Mins.; Tues., 8:30 p.m.
TUMS
NBC, from Hollywood
(Dancer, Fitzgerald & Sample)

"Hollywood Theatre," unfurled last week (18) on NBC, came off as a suspense-laden thriller which, if it maintains the teeoff pace, looks to have no trouble mopping up an appreciable audience. Yarn, although cut to the pattern, was unzipped with lots of excitement thanks to a high calibre emoting job by Barbara Stanwyck.

Actress played the role of a mother who, with her young son, spent a night alone with a berserk stranger in a supposedly snowbound lodge. With Miss Stanwyck's pliable voice clothing the role with scary dramatics and some excellent effects adding to the overall impact, the situation played off on a good level of excitement.

Scripting, of course, contributed considerably in building up the suspense and the only letdown was at the finale, which was pretty flat compared to the buildup. The police arrived just as the mad guest was about to throttle the hysterical mother. Copper explained that his earlier phone conversation with the frightened mom, in which he said no help was forthcoming because the roads were blocked, was just a ruse to fool the stranger, who was listening in on another extension.

Don Wilson was on hand to tongue Tum's blurbs with his usual topdrawer treatment. *Dave.*

Radio Premieres

(Sept. 26-Oct. 6)

Following is a list of shows either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Sept. 26-Oct. 6):

Sept. 28

Ozzie and Harriet. Situation Comedy. ABC, 9:30-10 p.m. H. J. Heinz, via Maxon.

Grantland Rice Show. Sports. CBS, 8-8:15 p.m. Sylvania, via Roy S. Durstine.

Sept. 29

Grand Central Station. Drama. CBS, 1-1:30 p.m. Prom Cosmetics, through Foote, Cone & Belding.

Ted Husing Show. Sports. CBS, 6:30-6:45 p.m. (Not heard in N.Y.) Dr. Pepper, through Ruthrauff & Ryan.

Sept. 30

Big Show. Variety. NBC, 6-7:30 p.m. Participating.

Oct. 1

Lone Journey. Soap opera. ABC, 11-11:15 a.m., cross-the-board. Lever Bros., via Ayer.

Oct. 2

People Are Funny. Audience participation. ABC, 8-8:30 p.m. Mars Candy (alternate weeks only), via Leo Burnett.

Oct. 3

Halls of Ivy. Situation comedy. NBC, 8-8:30 p.m. Schlitz, via Young & Rubicam.

Casebook of Gregory Hood. Mystery. ABC, 8:30-9 p.m. Sustaining.

Groucho Marx Show. Quiz. NBC, 9-9:30 p.m. DeSoto-Plymouth, via BBD&O.

Red Skelton Show. Comedy. CBS, 9:9:30 p.m. (Sold on special one-shot basis.)

Barrie Crane, Confidential Investigator. Mystery. NBC, 10-10:30 p.m. Sustaining.

Oct. 5

Richard Diamond, Private Detective. Mystery. ABC, 8-8:30 p.m. Camels, through Esty.

Oct. 6

City Hospital. Drama. CBS, 1:30-2 p.m. Carter Products, via SSC&B.

Vaughn Monroe Show. Music. CBS, 7:30-8 p.m. Camels, via Esty.

Andree Exits WWSW

Pittsburgh, Sept. 25.

Jan Andree, one of the town's best-known disk jockeys and a longtime favorite with the late stayer-uppers when he was spinning an all-night record show on WWSW, has resigned from the staff of that indie station after seven years.

Andree's going to freelance in both radio and TV and also devote more time to his promotional activities around town.

Radio's Comeback

Continued from page 33

such evidence of a "united front" designed to "sell radio" and reawaken the advertiser and the consumer to its amazing impact.

The enthusiasm around NBC, backed by its dominant position in television today, has spilled over into the AM operational facets. Result is that morale at the web is probably higher today than at any time since the desertions of Jack Benny, Amos 'n' Andy, Edgar Bergen, et al., to the CBS camp forced NBC to hoist the distress flag and actually fostered a rebellion among the affiliates.

Since the talent raids, however, NBC has undergone a complete administrative upheaval, and with the ascendancy of Joseph H. McConnell as prexy also came the long arduous job of a network reasserting itself. At the moment, eyes of the industry are focused on the upcoming NBC convention at Boca Raton, Fla., for out of it is expected to come a brand new modus operandi which will set a pattern for network-affiliate relationship and transaction in preserving radio's major league status.

At CBS the "split-down-the-middle" and designation of Howard Meighan to rule the AM roost has already showed beneficial results toward the solidifying of the Columbia AM structure. Meighan has demonstrated an awareness of the need to re-pattern for the future, and his formula on the Red Skelton multiple-sponsorship sales is a unique forerunner of what may emerge as a permanent AM program selling pattern.

ABC's merger with United Paramount Theatres, still awaiting an okay from the Federal Communications Commission, has already stimulated agency-sponsor interest, with the recent pacting of $24,000,000 in new AM-TV business and renewals attributed in large measure to an awareness of the operation's future potential, both in radio and television.

Perhaps of all the networks, Mutual today finds itself in the most enviable position in combating the TV inroads. Here in essence is the tailor-made network with its far-flung grass-roots affiliations, for advertisers seeking blanket coverage in the non-TV areas. The programming hypo stemming from the pact with Metro and its MGM Radio Attractions, it's conceded, should elevate Mutual to a new sphere of influence and affluence.

It's recognized that, despite the healthy signs, radio is due for new and perhaps increasing turbulence, with continued pressure from advertisers for additional rate slashes. But the industry today is mobilized; armed to the hilt with facts and figures and a fighting stance it won't yield so easily next time.

Liberty Pacts Hunt

Frazier Hunt has been inked by Liberty Broadcasting System to alternate with Joseph C. Harsch on its nightly news commentaries. Hunt replaces William L. Shirer whose contract with the chain was up. Harsch, who is under contract with Peoples Broadcasting Corp. (WOL, Washington) and WRFD, Cincinnati on behalf of Liberty through the end of year, continues as a gabber for the chain. Hunt started broadcasting Sunday (24) night.

LBS recently launched John T. Flynn on a nightly show. Commenting on a report that Flynn had been hired at the suggestion of H. R. Cullen, who recently bought into the network, executive v.p. James Foster said that the commentator had been signed many weeks before Liberty entered into negotiations with Cullen.

CBS-TV's D-Day

D-Day (for daytime television) has been set as Oct. 15 by CBS for it's on that day the simulcast of Arthur Godfrey's morning radio show will preem, and the web will expand the number of daytime hours currently devoted to color programming. Result will be a wholesale shift in the CBS daytime programming, which may lead to WCBS-TV, the N. Y. flagship station, taking the air at 8 a.m. Monday through Friday.

Godfrey simulcast will absorb part of the 10 to 11:30 a.m. period cross-the-board, since that's the time filled by his show on radio. Web currently has the "Mike and Buff" color show in from 10:30 to 11, which will be moved to a new time. In addition, the "Steve Allen Show," currently aired from 12:45 to 1:30 p.m. cross-the-board, is to be shifted to a later afternoon period.

Specifics of the WCBS-TV local programming will depend on network requirements, which have not yet been fully worked out. Station execs hope to tee off each day with a feature film at 8 a.m., which will be open to spot participations based on the success of the three feature films now carried daily by the station.

'Big Show' In Paris

Continued from page 34

also, but it was found that a local group, headed by Edith Constantine, who played opposite Edith Piaf at the ABC, was okay. Several changes are to be made in the tape recording of the program for the scheduled playback as part of the regular NBC series in the U. S. Oct. 7.

Miss Fields sang some tunes from "King and I" here but since they could not be cleared for the U. S., she'll tape other tunes for the playback. In addition Georges Guetary, originally scheduled for the show, could not get a release from manager Maurice Lehmann, for whom he is currently starring in "Don Carlos" at the Chatelet. As a result, he'll also tape some material for insertion in the program when it airs in America.

Radio Warsaw Steams

Washington, Sept. 25.

Radio Warsaw in Communist Poland has leaped mostly upon the recent NBC-BBC Tallulah Bankhead "Big Show" broadcast out of London as another failure of U. S. propaganda . . . sponsored by the notorious 'Voice of America.'

In a Warsaw broadcast beamed to London and picked up by official U. S. monitors a Polish government commentator shouted that the program was "an attempt to put over the U. S. way of life on the British people in what the Americans thought was a more palatable form. But, in the same way that the British people protested at the referee's decision in the championship fight between Sugar Ray Robinson and Randolph Turpin, they recognized the utter lack of taste shown by the American stars led by Tallulah Bankhead in 'The Big Show.'

"Before the show began about half-dozen leading British performers refused to take part in this attempt to put over the U. S. way of life on the people of Britain.

Eileen BARTON

THE BILL GOODWIN SHOW

NBC-TV

Direction: M. C. A.

HOWLS! BOFFS! YOKS!

for TV, Stage, Radio, etc. Send for our latest free price list of new ORIGINAL gagglics, monologs, dialogs, bits, skits, and pantomime sketches. . . . Or send $10 and get 10 different scripts, plus 10 parodies. Ask any comic about us.

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736 Seventh Avenue

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FIRST FIRST FIRST FIRST

AN OLD CINCINNATI CUSTOM . . .

WCPO AND WCPO-TV

TAKE FIRST RATINGS AGAIN!

• • •

WCPO-TV is first — 7 days a week — day and night!

—with 6 of the top 10 once-a-week shows!

—with 7 of the top 10 multi-weekly shows!

MORE TOP SHOWS than the *combined Total* of the other Cincinnati TV stations

AUG. 1951, PULSE TELEREPORT	WCPO-TV	STATION "A"	STATION "B"
average rating	47.1	24.6	28.3

WCPO-AM is first — says Hooper, June-July, 1951!

	WCPO	NETWORK STATION "A"	NETWORK STATION "B"	NETWORK STATION "C"	STATION "D"
Total Rated Time Periods	26.1	25.2	21.7	8.7	12.2
Mon.-Fri. 8 AM-12 N	24.1	24.1	17.9	14.3	10.7
Sunday 12 N-6 PM	62.7	6.7	11.2	3.0	9.0
Sun.-Sat. Eve 6 PM-10:30 PM	24.1	25.9	23.2	9.8	13.4
Mon.-Fri. 12 N-6 PM	21.3	29.5	24.6	5.7	12.3

Affiliated with THE CINCINNATI POST

123 ON YOUR RADIO DIAL

WCPO-TV & AM

CHANNEL 7

Cincinnati 1, Ohio

REPRESENTED BY THE BRANHAM CO.

THE BRITISH ARE WONDERFUL PEOPLE!

—London News Chronicle—

They are bursting with vital-
ity and charm — and I love
them all.

—Weekly Sporting Review—

THREE of the jollies gals in
town tonight—and today ...
the Andrews Sisters—Laverne, Patty
and Maxene, now repeating their
1948 triumph at the Palladium.
They're jolly on stage, they're jolly
off. They fairly bubble with fun
games. For starts, there's a re-
—and welcome—absence of
temperament. They're
all-comers, and it's
—ed when asked
— "Why!
— to all

—The London Graphic—

Sisters made party of it

For an hour they sang solos, duets and trios in the style that has sold 40,000,000 recordings. They are so unspoiled and determined to please that it is impossible not to like them. It was almost a party, and the applause they received was among the biggest handed out ...ny U.S. stars.

—Manchester Daily Mail—

55 Minutes of Non-stop Fun

THE Andrews Sisters had the audience of 3,000 holding their sides at the King's Hall, Belle Vue, Manchester, last night. Climax of the evening's show was the revival of the song that helped to make them famous in Britain—"I'll be with you in Apple Blossom Time."

Their 18-piece orchestra travelling from Blackpool, where they appeared last Sunday. The conductor and the pianist on whom they relied for the illustration of nearly all their songs came with them from America.

For 55 minutes they worked under arc lights non-stop, and the time passed like 55 seconds.

—Glasgow Bulletin—

HE HAS A PHOTOGRAPH AND SO HE ...

Fan Waited 5 Hours As Singers Slept

WHILE the Andrews ... hours' sleep ... yesterday their ...

VAL PARNELL, Palladium

"Thanks to the Andrews Sisters, for another wonderful two weeks at the London Palladium."

—Yorkshire Post—

Sisters again

It seems, can upset the ... of the music-hall public. ... temperature tonight ... a steamy tropical ... Behind, I found the ... for the reappearance of the Andrews ... harmony trio from ... the exhausted artists ...

—Birmingham ...

Andrews Sisters a... the Hippodrome

Gifted American Trio

To announce the Andrews Sisters as queens of rhythm does them considerably less than justice in that it fails to take account of the brightest gift that this trio from America has to offer. That most demonstrably is their sense and enaction of comedy. Seeing, hearing and savouring it at Birmingham Hippodrome last night, the rhythmic aura which, musically, was all about it seemed no more than background to a series of stories not capable rich in these themselves, but touched to the heights of buffoonery and, not infrequently, comedy.

These girls, alive, pugnant and elegant, would, one felt, have found fun in anything. They have found it in fullest measure fro ma ...ng about Hawaii; they dared ...n the most captivating fashion to guy Sonny Boy, a song once sacred to sentiment. ...tally, as ... individuals, they spared not one another, especially when two of them sang plaintively of the worst material they represented.

—Lond...

The Andre... audience at the ... tained for nearly an ... such unflagging generosi... one loses count of the endless ... that give joy to lovers of close harmony. Their energy and spirit are something to marvel at. They have a whirlwind attack and a flow of good-natured fooling that adds to their attraction. Their colouring may differ but sisterly unity in harmony and humour is triumphantly achieved.

—London Daily Mirror—

ANDREWS DON'T DISAPPOINT

America's amazing Andrews Sisters — Platinum Patty, Red-head Laverne and Brunette Maxene — crammed 19 numbers into their opening show at the London Palladium last night — and left the audience shouting for more. The world's star sister act sang, clowned and gagged for an hour in triplicate, — trying out T.V. routines for their first American ...

—London Daily ...

If audience reaction ... thing to go by, their reputa... in T.V. is as good as made. Their act of 19 routines, varying from the sentimental "Apple Blossom Time" to the soph... cated "There's No... In Have..." ...

PAT HILLYARD,
Deputy Head of Variety, BBC

"I thought the Andrews Sisters were really terrific at the Palladium. After being on stage for nearly an hour and singing 20 numbers it must have been a thrill to hear the audience still yelling for more."

—Birmingham Evening Despatch—

AT THE THEATRE

Pep, poise and personality plus...

AT long last the Andrews Sisters have descended upon Birmingham. The impact, judging by the reaction of last night's **Hippodrome** audience, is considerable. They obviously come as old friends. Which, remembering their mountainous accumulation of recordings and the string of films ...

For years now they have been in the top layer. They give you an idea how long by singing snatches of some of the songs on which they bestowed the accolade of success. Remember, for instance, "Apple Blossom Time"? And others going even further back?

After their hour-long act it is easy to see how they have played the hectic pace in the rarefied atmosphere of the top flight.

Good looks have nothing to do with it. None of the three would claim to be a beauty. But the things that really matter are there abundantly.

Sentiment, the comic touch, the song with the gay twinkle ... all have their place. And, to put them over, the poise, personality and fine technique which make an act memorable ... beautifully matched ... Bill is pretty ...

—Glasgow Evening Times—

SISTERS QUICK TO IMPRESS

With the whole of the second half of the programme to themselves, the Andrews Sisters were ... to impress Glasgow last ... them

BEN LYON, 20th Century-Fox

"We are indebted to the Andrews Sisters for a style WHICH HAS BEEN COPIED BY MANY — EQUALLED BY NONE. Long may they sing!"

harmonise with such ... efficiency couldn't bore. Per... their greatest asset is a ... sense of humour and a ...lly breezy approach to ...ment that doesn't come

—Glasgow Evening News—

ANDREWS TRIO GIV... EMPIRE PATRONS FULL VALUE

Sixty minutes of musical entertainment from those queens of harmony, the Andrews Sisters, give Empire patrons full value for their extra cash this week. The merry andrews trio cram 16 songs and snatches from past hits into their slick, timed-to-perfection act, wiggle their hips to the rhythm of a 20-piece band which provides their backdrop and even change their cos... half way through in this pot-pourri of top-grade harmony and top-grade humour. Blond centerpiece Patty dispenses with her sisters for several solos including the popular "Too Young," and in retaliation Maxene and LaVerne engage in a clever piece of fooling in which they ask "Why Do They Give The Solos to Patty, When There's So Much of Us Going to Waste?"

...has a passion for ... LaVerne's hobby is designing ... It is said that a quarter of the fan-mail that reaches them has a British stamp in the corner. Tastes in music may change; but ...g the devotees of rhythm one can be sure ...tty, Maxene, and Laverne will remain, ...own line, 'the tops.'

—Radio Times—

—Blackpool Evening Gazette—

Famous song sisters at Blackpool

FROM out of the groove of the gramophone record, at the Opera House, Blackpool, last night, stepped those slick close harmony queens of the turntable, the Andrews Sisters—vivacious blonde Patty, titian-haired La Verne and brunette Maxene—an attractively costumed trio in black diamante corsage and white tulle skirts.

From "Down In the Valley"

WORLD'S BEST

Their new act shows them to be the world's best close-harmony team, and they have progressed enormously in their comedy numbers.

LATIN CASINO, Philadelphia—September 27th-October 3rd • LATIN QUARTER, Boston—October 14th-20th
"FRANK SINATRA SHOW", (WCBS-TV)—October 9th

Pleasant Touch of Comedy

"Merry Andrew", used to be ...name, given to buffoons, zanies, ...comedians, and the merry Andrews Sisters (Palladium) season their sentimental crooning with a very pleasant ...touch.

—London Sunday Times—

WITTY PERFORMA...

At the Palladium the Andrews Sisters gaily demonstrate their euphonious expertise in a witty per...

—Scottish Daily Mail—

Few turns have won the audience as quickly as the Andrews Sisters at the Empire, Glasgow, last night. They have rhythm, perfect harmony, humour and, above all, enchanting personalities. *Only the National Anthem stopped the audience cheering* ...

—London Daily Telegraph—

That combination of artistry and ...ficiency which is music hall at its ...t, they completely justified attention. Their act has gained in variety ... emphasis is now ...

—Melody Maker—

SINGING AT TOP FORM

The world's finest vocal trio sing ...ing at the top of their form in a presentation which never sags for one moment. When their sense of comedy is given full reign ...

SAMBA

Musical Express

FRIDAY, AUGUST 3, 1951 No. 239 PRICE SIXPENCE

BELONG TO MY HEART

ANDREWS SISTERS GREATER THAN EVER

A show on their own

BARRY STORRI, Palladium!
"The Andrews Sisters have given us the fastest piece of ticket bookings ever seen in this theatre. Their bill brought in more money in a shorter space of time than any bill we ever played. Despite unusually hot weather they aroused a demand for seats that overwhelmed our box office."

New American Comedy Trio

Introducing a new American comedy trio—the Andrews Sisters. Singing isn't the only role in which blond Patty, brunette Maxene, and redhead LaVerne are three smart girls. They received a wild welcome last night as America's queens of rhythm, but their tumultuous applause was earned as much by their flair for fun as the harmonizing for which they're famous. Song skits on Hawaii—and the Andrews Sisters—brought a merry hurrah last night to a scene of —Variety.

—Glasgow Herald—

"... Sisters were slick ... satisfying, so much so that ev... were not enough.

—Melody Maker—

Effervescent Andrews!

AT the Palladium on Monday night the Andrews Sisters opened a two-week season—already for the purpose of trying out material for a U.S. television series.

Trying it on the dog—they call that on the professional. And the dog—in the shape of British Variety audiences—a without question a lucky one.

Equally lucky, for that matter, are any "cats" who may drop in.

For here we have the world's finest vocal trio singing at the top of their form in a presentation which never sags for one moment.

... is in Patty's evening, her very soft vibrato ... well-remembered and con-

FRANK LEE, Brunswick-Decca
"Our sales reports are a clear indication of their amazing success in the music halls. Orders for Dimples and Cherry Cheeks made a quick readjustment of our pressing schedule imperative."

A Welcome Retu...

LONDON PALLADIUM.

Reviewed 6.15 p.m. house July 3

SINCE their last visit to this house on 1948, the famed American harmony The Andrew Sisters have almost completely framed their style of presentation and to extent now delude all the phases they grea glossed with sophistication, from Hawaii to young dream, and in the course of a mini um an hour's duration and featuring nou numbers showed that there is a ... particularly now that the comedy element ... a greater share of the comedy time. Patty has several ... Maxene and ... brunette ... LaVerne ... and abetted in each case by the ...

—Strathearn Herald—

...drews Sisters "Top t... Crieff Festival Celebr...

Crowds Throng Streets in Rousing Reception

...nister Welcomes Film Trio with Gaelic Song

Andrews Sisters ... Patty, Laverne and Maxine ... American film stage and radio ... Tuesday afternoon ...

—Dundee People's Journal—

In their two-hours-ten-minutes visit the personality girls gave the town of Crieff its biggest thrill since the King and Queen minored through two years ago.

—Glasgow Record—

"ON TIME with Gordon Irving

Andrews Sisters get the laughs

It's the comedy of their act that gets you. Patty, Maxene and LaVerne Andrews, who made a very successful Glasgow show last night, introduce plenty of fun. They bring an infectious variety to a well-rehearsed harmony act, and are not content to rely on vocals alone. A first night Glasgow Empire audience who paid one guinea for the best seats — warmed to their singing and comedy, particularly the work of blond, vivacious Patty. Patty is the life and soul of the act, brunette Maxene and threat LaVerne, the one dead-pan and serious, the other ready to laugh at every joke, are the proper contrast for her clowning.

—London Morning Advertiser—

Andrews Sist... welcomed bac... the London stag...

BY GEOFFREY TARRAN

NONE of the visitors from America contributing to variety at the Palladium during the past year or two have given me enjoyment than the Andrews Sisters.

Until I met them I was never very enthusiastic about close ha... but within a few seconds of their first appearance on this famous ... in 1948 they had swept away all prejudices and added to their hi...

...Evening News—

...eat Fun

...are the girls, "in person," ... the most glamorous ... for 18 minutes they sang ... their song and they gave us ... Patty is comic number ... Maxene and LaV... ... her while the ... they sing "In Eve... ... Must Be A Little ... Great fun, this sh...

Variety—

ANDREWS SIS CLICK

Dour Scots variety-goers loved Danny Kaye. They fell equally hard for the natural good fun and top harmony of the Andrews gals whose unquestioned success on their Glasgow debut ranks them as the best ambassadors yet from U.S. show biz. Act's comedy slant made 25,000 Scots laugh in week's stint deputising upped price.

The Andrews Sisters, who have beguiled us through many changes of mood—... but du schon' to ... are hard-working ... the prelude ... No sooner ha... programme that ...

ANDREWS HAVE ADDED CLOWNING

THE ... harmon... ing of ... fact, ad...

...But we have enjoyed ... back ... Maxene Patty

DECCA RECORDS

Personal Management—LOU LEVY
Direction—WM. MORRIS AGENCY, Inc.

...don Evening News—

...NG AFTER SONG

...y Andrews Sisters

...er, but the Andrews ... don't look a bit like the ...

HIPPODROME, BIRMINGHAM

Variety

That captivating American trio, the Andrews Sisters, bring their ... rhythm to ... chuck full ...

—London Sunday Pictorial—

...ner of songs given. ...y stepped confidently ... Skyrockets Orchestra ...es of black and pink, ...d almost, but not ... it was before. ...ent, their mastery of rhythm, and ...c perfection of their timing of ...d audes, but also ...

...listened gladly to the ... Roll Out the Barrel ... Pennsylv... Patty, the fair and flighty member of the trio, now takes an even more dominating part in the proceedings, and reveals that she can be more versatile than is generally guessed.

A glorious burlesque on vocal fashions written round a prony ... in the more hilarious through her ... den lapses, suggestive of ... rather than ...

From the Production Centres

IN NEW YORK CITY . . .

WNJR has won the 1951 "Best All-Around Public Service Award" of the N. J. Broadcasters Assn at N. J. State Fair . . . **Murray Jordan** doing "Movietime Quiz" on WLIB cross-the-board at 2:45 p.m. . . . WCBS' "This Is N. Y." scripter **Al Morgan** and missus flew to Europe for a month's junket with tape recorder . . . WINS' **Jack Lacy** picked as disk jock king at CCNY . . . Cast for ABC's "Against the Storm" will include **Roger de Koven, Joan Tompkins, Anne Seymour** and **Grant Richards** . . . **Robert Carroll** and **Douglas Chandler** will have leads in ABC's "Mystery Theatre" on radio . . . **Michael Stern**, who scored a scoop with True mag's article on Major Holohan's murder, guests on **Dwight Cooke's** WCBS piece tonight (Wed.) . . . Overseas Press Club honors him at lunch today . . . **William F. Johnston** appointed a sales rep for Kentucky by Frederic W. Ziv Co. . . . **John Loveton**, producer of "Mr. and Mrs. North," to tape the series starting Oct. 2, to have more time for filming the televersion . . . **Jim Boles** and **Roger de Koven** added to "Strange Romance Of Evelyn Winters" . . . **Bill Zuckert** new to "Romance Of Helen Trent" . . . **Court Benson** and **Alan Bunce** added to "Our Gal Sunday" . . . **Peter Capell** and **Charles Carroll** are "Young Widder Brown" additions . . . **Isobel Elsom** new to "Just Plain Bill" . . . "Lorenzo Jones" additions include **Sylvia Leigh, Billy Lipton, Vera Allen, Charles Dingle** and **Tom Collins**.

G. W. (Johnny) Johnstone, National Assn. of Manufacturers AM-TV director, left Friday (21) for a month's contact tour of the Coast, including L. A., Frisco, and Portland. He returns via Minneapolis-St. Paul to Gotham on Oct. 22 . . . **Vince Williams** starts a disk jockey strip over WJZ, 11 p.m. to midnight, on Monday (1) . . . WWRL presents its eighth annual football scoreboard with **Jacko Maxwell**, starting Saturday (29) at 10:15 p.m. . . . WOR's **Jack Poppele** on advisory council of Upsala College . . . WLIB to air Jewish New Year services from Brooklyn's Union Temple on Monday (1) . . . **Ed Gruskin** in from Paris following his resignation as chief of radio in Europe for Economic Cooperation Administration . . . **Ernest E. Stern** has been upped to trade news editor of ABC, with **Tom Fitzsimmons** of Radio Daily moving into his copy chief spot . . . **Ed Reynolds**, CBS flack, lectures at School of Radio & TV Monday (1) . . . WOR's veteran early-bird, **John B. Gambling**, unfolds another strip show, "Second Breakfast," next week . . . Dugan bakers will sponsor . . . WMCA early morning disk jocks **Roger Gallagher** and **Joe O'Brien** have been extended to a three-hour daily stint . . . **Ed Leiben**, former Macfadden ad director, joins CBS radio net sales this week . . . ABC brings back "Casebook of Gregory Hood," with **George Petrie** starred, as a Wednesday evening feature starting Oct. 3 . . . **Edward Whitley**, ex-SSC&B timebuyer, new account exec at John Blair, station rep outfit . . . **Ed Scovill**, new CBS AM station relations rep, visiting New England affiliates this week.

IN HOLLYWOOD . . .

The **Spade Cooley** experiment didn't come off and CBS will call it quits after nine weeks. Net reasoned that a top tele star might repeat that success in radio but it didn't work out that way . . . **Earl Ebi** is back at the Thompson agency as director of Lux Radio Theatre, succeeding the resigned **Fred MacKaye**. He recently pulled out of Warwick & Legler after a spell of program packaging with **Mannie Manheim** . . . NBC is seeing to it that **Don Sharpe** doesn't have any idle time on his hands. Network is continuing three of his shows into season and gave him an order for a new adventure series starring **Doug Fairbanks**. For good measure, ABC optioned **Mercedes McCambridge's** "Defense Attorney" for another stretch . . . **Sheilah Graham** will see ABC's **Robert Kintner** while she's in N. Y. signing a new contract with her syndicate and out of which may come a new series with the Hollywood columnist on both radio and TV . . . NBC's western division sales chief, **Frank "Bud" Berend**, has been moved into the N. Y. office for a special assignment that will keep him east for three months. **Oscar Turner** will act as coordinator in his absence . . . **Dave Lasley**, onetime NBC promotion manager in Hollywood, will cover all the territory west of Chicago for C. E. Hooper's new rating service . . . The **Ken Carsons** made the rounds of all their former radio pals and then hustled back to N. Y. for the singer's heavy TV schedule . . . **Howard Blake's** "Fan Mail" emceed by **Jay Stewart** is now getting a full network ride on ABC . . . **Gordon Minter**, late of TV, joined **Wendy Williams** at the Leo Burnett agency . . . Revamp of Young & Rubicam forces has not affected the Hollywood office. **Walter Bunker** continues as v.p. in charge of radio and TV, with **Bob Hussey** his trusty right arm . . . **Mannie Manheim** has given up radio for the nonce to yock up the **Jerry Lester** TV'er back east . . . **Artie Stander**, who used to write the "Baby Snooks" show, is also shifting east for teevee and will work the **Herb Shriner** show every week, and **Garry Moore's** night-timer every other show.

IN CHICAGO . . .

Burr Lee, Chi ABC production manager, has also been named manager of producers and announcers . . . **Al Parker** and **Martha Deane** have taken over WJJD's 8 to 10 morning disk and gab block left vacant by **Ernie Simon's** departure for a Balaban & Katz part . . . **Jim Johnson**, formerly with WOC-TV, Davenport, added to the WLS payroll as a staff spieler . . . Hotel North Park bankrolling **Irv Kupcinet's** Friday night "Kup's Column of the Air" on WBBM . . . **Joan Hammer** new addition to Mutual's Chi sales service staff . . . **Bud Campbell** will gab WIND's nightly sports roundup which kicks off Monday (1) for Berghoff Beer . . . Singer **Buddy Mareno** has been inked to a term pact by WBBM . . . Femme gabber **Del Ward** working in with **Bob McKee** for eventual takeover of WGN's post-midnight record show . . . Tidy House now bankrolling the 10 to 10:30 segment of WLS's Saturday night National Barn Dance.

National School Broadcast Conference set for Dec. 4-6 at the Sherman Hotel . . . **Hugh Downs** subbing for **Norman Ross** while he vacations from his "400 Hour" on WMAQ . . . Mutual ad-promotion chief **Hal Coulter** and **Fred Schneier** checked in last week for huddles with Chi execs . . . **Eleanor Engle** is filling in for a couple of weeks for **Beulah Karney** on latter's WENR homemakers spread . . . Although Chesterfields has bowed out as sponsor on WIND's **Eddie Hubbard** nightly disk show, station is keeping jock on tap on a freelance basis . . . **Bob Shaffer** joins WLS's roster of folk singers . . . Board of Education's FM'er, WBEZ, back on the air Oct. 8 for its 14th year. WJJD and WIND will again carry portions of the educational broadcasts . . . WBBM gabber **Norm Palmer** recuping from an appendectomy.

Gargan

Continued from page 117

the year in Rome. Incidentally, the trip to Israel may be back in Folsom's itinerary.

Preem of "Crane" was taped in advance so Gargan could make the junket.

Role of "Martin Kane," on Mutual radio and NBC-TV for U. S. Tobacco, has been taken over by Lloyd Nolan. Gargan's exit from "Kane" reportedly was over a difference on how much of an increase the star would get this season.

Color Gridcasts

Continued from page 117

monitoring purposes, but the rest are to be used for dealer and merchandise tieins on the football pickups. If 50 people can watch a single set in a dealer's display room, and if there are 10 sets in each city, CBS points out, a sponsor will be playing to 500 people in each city, for a total of 5,500 in the 11-city network. With time and talent charges for each game totaling less than $9,000, the sponsor's cost to "entertain" each guest is less than $1.70. "In short," according to the CBS pitch, "this minimum setup means publicity, goodwill, prestige and bigtime promotion."

Santa Barbara—Fred M. Hall has left KVEN, Ventura, to join KDB as assistant manager and production supervisor.

Webs Chip at Berle

Continued from page 23

It's expected that the magazine outfit will plug its Saturday Evening Post. DuMont's award-winning but low-rating "Johns Hopkins Science Review," currently occupying the Tuesday at 8:30 spot, is to be moved to another time, probably Sunday afternoons.

CBS, meanwhile, claimed that sponsor interest is high in its upcoming Sinatra show and said it hopes to have at least one bankroller pacted before the program takes the air. Web has put an asking price of $41,500 on the package (exclusive of time), but is willing to sell it to participating sponsors in quarter-hour or half-hour segments.

Minneapolis—Lionel Wittenberg and Henry Sheppard, members of the radio and TV staffs of WTCN for several years, have been appointed assistant television studio supervisors by John M. Sherman, the station's technical director. They'll help supervise the overall technical operation of TV studios and remote equipment and personnel.

Television Reviews

Continued from page 119

more trouble ahead. Here's a yarn about a selfish wife, an upstanding husband and a kid who's in the middle. The central character of the tale is the wife's sister, who seems to be a very fine citizen, and it looks like her efforts to do a Miss Fixit job will hit some snags.

The portrayals are standard, with Peggy McCay enacting the lead role and Jean McBride as the heartless wife. The juve role is by Dennis Powell, who qualifies as the unhappy kid because of his ability to make with the tears.

The show is given a good production with workable sets and evenly paced direction. *Jose.*

HAIL THE CHAMP
With Herb Allen, Jim Andelin
Producer: Allen
Director: Ivor McLaren
30 Mins.; Sat., 5:30 p.m.
CHUCKLES CANDY
ABC-TV, from Chicago
(Henri, Hurst & McDonald)

A boisterous kiddie participation clambake, "Hail The Champ," which entered Saturday (22) on a three-station ABC-TV hookup, likely will make a moderate dent with the grade schoolers. There's lots of action and lots of noise and a bagful of gimmicks designed to capture the moppets.

Format has three pairs of youngsters competing in various contests for the final "Champ of the Week" prizes. On the teeoff session there was a hectic needle-in-the-haystack hunt, a cup balancing race and a roller skate race. Final contest was an indoor obstacle race. The competitions all unwound with good visual values for the home dialers as commendable lensing helped capture the excitement through some nice shots of the kiddies. Enthusiasm of the studio audience had a shrill note of artificiality, however. It sounded as if the floor director, or somebody, was stirring up the young seatholders with a buggy whip.

Affair was hosted by Herb Allen who seems equipped with the proper knack of getting the most out of the contenders and keeping them fairly well at ease. He was assisted by Jim Andelin who also worked the candy pitches. Latter were pretty broad and exhortative but okay as pre-adolescent motivators. *Dave.*

Salt Lake City—Intermountain Network announced that starting Oct. 1, it would add three new stations in Idaho, to replace three previous affiliates to Columbia. According to George C. Hatch, Intermountain proxy, regional web will tie up with KIFI, Idaho Falls, KWIK, Pocatello, and KLIX, Twin Falls. Stations leaving the net are KID, KEYY, and KVMV.

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Henry Greenfield, Mgr. Dir.
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New York 19

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BMB says two-thirds of all radio-equipped homes listen regularly to WFIL. 5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in *all* 147 "home markets" outside city limits where a majority of the area's population lives and shops.

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WFIL 560 kc
The Philadelphia Inquirer Station

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—At an Understudy's Price

In New Canaan's country club area an hour from Manhattan, a gracious house occupied at different times in the past by Mary Martin, Stanton Griffis, Thomas J. Watson is available for immediate sale.

Includes 8 easily cared for acres, large swimming pool, seven bedrooms, 4 baths, plus servant's quarters now occupied by caretaker who will stay on at reasonable wage.

For entertaining in star fashion there's a 50-foot living room and two-story dining room. Fireplaces galore.

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Phone: New Canaan 9-1815, or write Box V-1888, Variety, 154 W. 46th St., New York.

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YOUR GOODS... WITH SALES PUNCH

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Represented Nationally by THE KATZ AGENCY, INC.

From—VARIETY issue SEPTEMBER 19, 1951

Barry Gray's SRO; 84 Participations

Barry Gray's chatter stanza on WMCA, N. Y. has inked nine sponsors to start this month, which makes the airer 100% sold out effective Oct. 1. It's a success story for Gray, who following some early difficulties with WOR, N. Y., and despite his later successes in Miami, had to do some heavy convincing to get WMCA to take the airer.

The new bankrollers include Best Foods, Continental American Life Insurance Co., Dexter Motors, Master Yogurt, Spain & Spain furriers, Mars TV and "Show-of-the-Month" Club. With these Gray now has 84 participations weekly on the 12 midnight-to-3 a.m. show which originates from Chandler's restaurant.

It also points up that controversy, and Gray's open-mike discussion of current issues, is a saleable commodity. WMCA's rates for the show are the highest post-midnight time costs in the area. Program's payoff is seen in the results Gray got for Leland Hayward's legiter, "Remains to be Seen." Using one spot nightly between Aug. 27-Sept. 5, Broadway producer got $3,500 in ticket sales from 1,175 requests pulled by Gray's 10 one-minute announcements.

CBS Marathon

Continued from page 117

spectively; Marie Wilson, J. Carroll Naish, Roger Price, Ginny Simms (who was integrated into a "remote" from outside the studio, permitting for a panoramic view of Hollywood and Vine), Jack Smith, Chinese actress Anna Chow, the Wiere Bros. and Vincent Price.

Program, produced and directed by Dick Linkroum, was almost of an ad lib nature, suggesting the probable last-minute planning, but it all came through with a clarity that instantly established TV's coast-to-coast "arrival" and technical perfection.

In the CBS spotlighting to viewers throughout the country of the opening of the new micro-relay to the Coast, with its 12-hour marathon drive, pledges rolled in to emcee Steve Allen and his helpers via phone calls from all parts of the nation, including Hollywood and a number of California towns, which were seeing a N. Y.-originated show for the first time in history.

With a number of celebs from all branches of show biz, as well as execs of the "Crusade" and Government and civic dignitaries on hand to join in the pitch, the combined pledges must have exceeded those for any other TV drive of its kind. Since most viewers were requested to send their contributions to their local postmasters, the total amount won't be known for another week or 10 days. Pledges phoned into N. Y. alone during the 12-hour stretch, however, totaled $202,643.80. (Nobody explained where the 80c. came from.)

Sullivan's Minor Op

Show was to have been emceed originally by Ed Sullivan, but the columnist-emcee underwent a minor operation last Tuesday (18) and was still confined to his bed Sunday by his doctors, although he appeared later on the show with Allen about 3:30 p.m.—and then handled his own "Toast of the Town" Sunday night. Allen capitalized on the usual "understudy" basis. While the serious nature of the show didn't give him much chance to display his ad lib humor, he still tossed in a number of good gags. In general, he worked the stint well and must have established a new rep with viewers who might never have seen his cross-the-board CBS daytimer or his "Songs For Sale."

Teeoff at noon in N. Y. means the show reached the Coast at 9 a.m. It was evidently well-publicized in advance there, though because most of the phone calls during the first hour or two came from California—and most of these were from friends of Allen who broke into show biz on the Coast. It seemed that these early callers must have spent double or triple on the cost of their calls over the amount of their pledges.

With Robert Merrill, Sam Levenson and Morey Amsterdam holding the fort with Allen on the phone calls, the parade of guest talent during the show parred the usual style for marathons of this sort. After Gen. Lucius D. Clay, national chairman of the "Crusade," appeared at about 4 p.m. to further the pitch, CBS signed off the show at 4:30. From that point until 11:15 p.m., when Art Linkletter emceed the first nationwide show from Hollywood as part of the drive, the plea for funds was carried by emcees on most of the web's regularly-scheduled commercial programs, including "This Is Show Business," "Toast," "Fred Waring Show" and "What's My Line."

Sullivan, meanwhile, presented former President Herbert Hoover to sparkplug the "Crusade" drive on "Toast." Rest of Sullivan's show, probably because the emcee was in the hosp until Sunday, was sub-par, sparked only by the surprisingly good work of middleweight champ Sugar Ray Robinson. Tony Bennett, making his video bow, scored with a rendition of his top-selling disk click, "Because of You," and displayed a neat rhythmic sense in a second tune. Wally Cox was good with his comedics but Elsa Lanchester, who's branched out into a nitery act, failed to register with her songalog, mostly because the routine was strictly non-visual.

Merrill was brought on to reprise "You'll Never Walk Alone," from Rodgers & Hammerstein's "Carousel," which he did on the second part of Sullivan's "Tribute to Oscar Hammerstein 2d" the preceding week. Winners of the N. Y. Daily News' Harvest Moon Ball failed to impress with their terping. Sullivan also presented awards to ballplayers Roy Campanella, Gil Hodges, Don Newcombe and Sal Maglie, named to Look magazine's "All-American Baseball Team."

Marlo Lewis served as overall producer of the day-long stint, with Danny Dare and Al Span handling the cameras on the Allen segments. Parts of the show, incidentally, were also aired by other nets from N. Y.

Amer. Research

Continued from page 74

broadcast rating picture but lacked funds to make a comprehensive analysis.

Question likely to emerge from the revised ARF setup is whether broadcasters will get behind it. It's pointed out that the industry's experience with tripartite bodies (such as the demised Broadcast Measurement Bureau) wasn't good. While it's agreed that a tripartite arrangement is the "ideal" format, the diverse interests of the bankrollers, agencies and the competitive media may prove a stumbling block.

On the other hand, there's the possibility that if ARF got coin from the broadcasters, and conducted a survey of radio on a basis which was agreeable to the medium and the ANA and AAAA reps, it might turn up results that refute the bearish reports on radio which ANA's radio steering committee has released. Cost of supervising and validating media studies will be paid for, as at present, by the medium requesting the study.

Individual agencies, bankrollers, publications and broadcasters can join ARF on a sliding dues scale of $150-$2,000 annually, depending on their volume of ad business. ANA and AAAA, as founder-subscribers, have already paid their first annual subscriptions, $7,500 apiece.

WHUM's Bid

Continued from page 117

'freeze lifting' ceremonies," it adds "it is an insult to one's intelligence to believe that WHUM intends to 'experiment' for the good of the industry at this late date."

Finally, the petition observes, "it does seem somewhat unusual that a 250-watt AM station in a town of 110,000 would be willing to spend $500,000 on experimentation for the good of the industry. This apparent philanthropy defies human experience. A more likely conclusion from this 'proposal to experiment' is the belief that WHUM wants to gain a head start in the race to establish commercial TV facilities . . ."

An analysis by Everett L. Dillard and Edward F. Lorentz, Washington consulting engineers, of WHUM's experimental proposals concluded that the objectives outlined in the application "will be obtained in the normal course of UHF TV development, first in the laboratories of the manufacturers and, second, by the regular operation of numerous commercial UHF stations which will shortly be granted by the Commission."

CANADA'S 'STAGE 52' TO GET ABC RIDE

ABC has grabbed off rights to air "Stage 52," top hour-long dramatic program of the Canadian Broadcasting Corp. Show, which is called "Canada's 'Lux Radio Theatre'," will go into prime evening time, Sundays at 6:30-7:30, starting Oct. 14.

American web got "Stage 52," which has been aired since 1948, on the basis of the job it did for "Q.E.D.," another leading CBC feature. "Stage" uses a minimum of 20 actors per performance and has a 40-piece orch. ABC will give the exchange sustainer heavy promotion.

Radio Reviews

Continued from page 122

are more Broadway than Bobbitt anyway.

Previous to Eigen's installation, Louis Quinn, saloon spieler on WGN, had been siphoning off listeners by the carload. With Eigen in the sweepstakes, Quinn's present status as No 1 boy may be short-lived, since his saloon larks both the snob appeal and the lure for visiting celebs.

Per custom, Eigen is running a showbiz sewing circle. Session heard (16) was devoted entirely to this end. Most pleasing of the guests was comic Myron Cohen, current at the Chez, who teased 'em with a few samplers and wisely didn't unload the whole cargo. Also on the roster were comedian Romo Vincent, singer Betty Reilly, Pam Cavan (of the Blackburns), Dirk Courtenay, a Chi deejay, and bistro emcee Johnny Martin. Additionally, Eigen filled in with telegrams from well-wishers, standard telephone conversations and a showbiz quiz, winner of which is treated to a free-load at the nitery.

Eigen's word merchandising will not loll the weary into slumber. If anything, he may be a bit too brash, even for the mob. For this town, a little sugar goes a long way.

Spot commercials on the session are all intoned with brass knuckles, most ill-fitting for this NBC flagship. Arch.

TIME BOMB
With Joseph Julian, Joseph de Santis, Peter Capell, Raymond Edward Johnson, Adelaide Klein, James McCallion, Les Damon, Daniel Ocko, Robert Lang; Florence Stanley, narrator
Writer: Morton Wishengrad
Director: Scott Farnsworth
30 Mins.; Wed. (19), 10 p.m.
Sustaining
ABC, from N. Y.

Crusade For Freedom's current drive for funds to help the privately-financed Radio Free Europe continue its invasion of the Iron Curtain, was dramatized last Wednesday (19) with this ABC documentary. Show was another exposition of RFE's aims and accomplishments, of its efforts to keep hope alive in the harassed, unfortunate peoples behind the Curtain. There was a good deal of excellent material in the program, but in overall effect it showed more goodwill than force.

Airer was sketchy and choppy, scattering its effect by trying to dramatize too many subjects—problems of deportations, sale of children, informers, internees, etc. More than that, the scripting was at fault. When the facts were being stated (and they were dramatic and pointed enough by themselves), the documentary had punch. When its message was dramatized, it was too theatrical.

The truth, the fact instead of the lie, is democracy's weapon, its "time bomb." It's RFE's feeling that if the captive peoples behind the Curtain hear the news going on about them, even unpleasant news, it has merit. Material is not only revelatory to these people; it may also prove as deterrent to similar actions by their oppressors. So the Munich transmitter warns the Czechs against certain spies and informers, mentioning them by name. And the Frankfurt transmitter tells Hungarians of mass deportations there, and of certain people forced to sell their children into slavery.

When the program let the characters tell the story, the airer had force. Performers were especially good, sounding for all the world like the oppressed peoples themselves instead of actors. Brom.

108th TV Station

Continued from page 117

of non-voting stock and that the failure to report was based on "an inadvertence and a lack of understanding." Allegations that these holdings represent possible violation of multiple ownership rules, the Commission said, were "particularly vague and indefinite."

Agency pointed out that, although it proposes to reduce VHF allocations in Atlanta to three channels, sale of WSB-TV does not necessarily leave WGST and Rivers out of the running. Commission said "there has been no final order" removing a fourth VHF channel from Atlanta to Athens, Ga., and that in any event a fourth channel in the UHF band is included in proposed allocations.

The 108th TV station in the country, and the last to take the air under pre-freeze authorizations, will actually occupy the facilities of WCON-TV, now nearing completion, which will be given the WSB-TV call letters. ANI prefers to keep the facilities of WCON-TV, which operates on channel 2, to those of WSB, which FCC proposes to shift from channel 8 to channel 11. Broadcasting, Inc., plans to use the call WYES.

OFFICIAL FILMS, INC.

The outstanding success of Columbia Broadcasting System has been attributed to Isaac D. Levy of Philadelphia. Now he has embarked on a new venture to which he is devoting full time . . . OFFICIAL FILMS, INC.

If interested in these shares as a speculation in the future of television, we have an analysis to send on request. Ask for circular C-17

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3rd YEAR—"MAMA"—CBS-TV

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RADIO REGISTRY

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GREAT NEW DISCOVERY FOR
MOTION PICTURES — TV — THEATRES — CAFES
ON
THIS IS SHOW BUSINESS — TV
This Sunday, September 30, CBS Channel 2, 7:30 to 8:00
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MATTY ROSEN
165 West 46th Street, New York 19, N. Y.

KLIX
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
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HELP WANTED
Young man, experienced in television operation, to supervise applications, planning, installation, and operation of two or more television stations. Program, sales, and general experience more important than technical experience. To guarantee fullest consideration give details, including salary expected. In first letter. Box V-412, c/o Variety, 154 W. 46th St., New York 19.

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PEPSI SALUTES FAYE ON FIRST ANNIVERSARY

One year ago today, Faye Emerson made her first telecast for Pepsi-Cola. So today Pepsi-Cola takes off its hat to thank and congratulate Miss Emerson . . .

Best wishes, Faye, at the start of our second year in what we hope will long continue to be what it has proved so far —a highly successful sales partnership!

MORE BOUNCE TO THE OUNCE

AFM's N.Y. Jobless Problem Worse Than Ever; Social Functions' Big Drop

Despite the general high level of business activity, the unemployment problem among the 20,000 members of N. Y. Local 802, American Federation of Musicians, is currently worse than ever. While the union has no statistics due to the transient nature of windjammer work, members of the union exec board declare that there are fewer job opportunities now than at any time in the past.

The decline in the number of niteries in New York, for instance, is one small facet of the situation facing Local 802. Conversion of several Broadway presentation houses into straight flimers represents another closing door for musicians.

Most important for the bulk of the union members has been the sharp fall-off in calls for musicians at weddings, parties and other social engagements. Where these functions used to give a substantial number of weekend jobs to musicians, they have now dried up to a relative trickle. One Local 802 exec blamed it on the inflationary situation.

"They still hold the same functions," he said, "but now they are saving by cutting the number of musicians hired for the job."

The disk industry, one of the more important users of music, has also cut down on windjammer jobs by improved technique. Most effective for the disk companies has been the introduction of tape machines for the making of master versions. Where before a mistake meant a full repeat of a performance in the recording studio, the use of tape today makes possible the replaying of only a bar of music, with the correction taking the place of the deleted piece of tape. Use of similar techniques in radio transcriptions has shrunk job opportunities in this field also.

The major networks' accent on recording music, even to transcribed cues for dramatic shows, has cut sharply into Local 802 also. This problem was a key issue in the last union negotiations with the webs, but the AFM did not win its point.

T.D. GETTING 7½G IN CHI ONE-NITER FOR GM

Tommy Dorsey interrupts his two-week engagement at the Totem Pole, Boston, to plane out to Chicago Oct. 23 for a club date at the Stevens Hotel. He'll get $7,500 for the one-nighter.

General Motors, the date's sponsors, are also footing the orch's transportation costs. Dorsey, who is currently at the Rustic Cabin, N. J., opens at the Totem Pole, Oct. 17.

Tony Bavaar Due For Victor Signing

RCA Victor is expected to wrap up an exclusive deal this week with Tony Bavaar, featured vocalist in the legit musical, "Paint Your Wagon," which is currently playing in Philadelphia prior to a Broadway run.

Bavaar, described as a "Latin baritone," has been gandered several times by Victor execs, who have been making repeated trips to Philly to see the show, which the diskery will cut in an original-cast album. Bavaar is personal-managed by Johnny Greene, ex-fighter, referee and song plugger for Barton Music.

Flanagan Pulls Top Biz In K.C. Pla-Mor 1-Niter

Chicago, Sept. 25.

Ralph Flanagan, currently on a one-night trek through the midwest, broke a three-year attendance mark at Will Witting's Pla-Mor Ballroom in Kansas City. Orchster, who was in at $1,250 against percentage, pocketed $2,600 in a recent one-niter, most coin any orchester has extracted from the terpery since 1948.

Week previous, Stan Kenton, playing at $1,500, tilted percentage to $2,200.

Guy Lombardo in Oct, 1 Return to N.Y. Roosevelt

Guy Lombardo orch returns to its regular fall-winter ballwick at the Hotel Roosevelt Grill Room N. Y., Oct. 1. During the summer, he played at the Hotel Waldorf-Astoria Starlight Roof, N. Y.

Dick Mullner orch will be the supporting crew at the Roosevelt.

Mellin Stirs Stew By 'Most Songs Need Pub Fixing'

Recent comment by publisher Bobby Mellin on the CBS-TV "Songs for Sale" show, to the effect that most songs need touching up by pubs, has touched off a widespread controversy in Tin Pan Alley.

While some songwriters are burning over the incident, many publisher execs are in general agreement with Mellin and can't understand what the shouting's about. A group of younger songwriters also concede that Mellin was correct in his observation that songs receive valuable editorial suggestions, and sometimes direct revision from publishers.

One publisher said that such collaboration with writers is among their chief functions. "One of the troubles with the business today," he said, "is that songs are frequently accepted and rushed into print without prior corrections by the publishers. Maybe some of the new publishers aren't qualified to make suggestions but, in the old days, that's how young songwriters were developed by such publishing execs as Jack Robbins and Louis Bernstein."

Mellin said that his comment on the show was aimed at encouraging the amateur songsmiths by informing them that many professional writers usually need revision of their works before publication.

Henri Rene, RCA Victor Coast recording chief, planed back to Hollywood last week after two weeks of policy confabs with Charles Green, Victor's pop artists and repertory head, in New York.

Best British Sheet Sellers

(Week ending Sept. 15)
London, Sept. 18.

Too Young	Sun
My Truly Truly Fair	Dash
Tulips and Heather	Fields
Too Late Now	New World
My Resistance Is Low	Morris
With These Hands	Kassner
Ivory Rag	Macmelodies
Chr'st'ph'r Col'mb's	Connelly
Sweet Violets	Morris
Loveliest Night	F.D.&H.
Unless	F.D.&H.
Be My Love	F.D.&H.

Second 12

I Apologize	Victoria
Beggar In Love	Cinephonic
Jezebel	Connelly
God Bless You	Carolin
On Top of Old Smoky	Leeds
Kentucky Waltz	Southern
Our Very Own	Wood
No Boat Like Rowboat	Bourne
Mockin' Bird Hill	Southern
Shanghai	Harms-Connelly
Little White Duck	Southern
Black Note Serenade	Maurice

Beneke Shares Gravy Of Midwest Upbeat For Touring Bands

Midwest and southwest area is steadily shaping up as the most lucrative one-nighter belt in the country for touring orchs. Bands are getting solid bookings through the territory at top guarantee and percentage deals. Additional evidence of the upbeat is in the Tex Beneke orch which has been swinging through the Chicago to Texas belt during the past month.

The Beneke crew worked 29 one-nighter dates during September and is booked solid in October. Band is getting between $1,200 and $1,500 guarantees, with as much as 60% average deals. Band has been regularly going into percentage and at recent dates in Ft. Worth and Tulsa, Beneke took out $2,300 and $1,800, respectively. Beneke's skedded to play the Rose Festival in Tyler, Texas, Oct. 5-6 at $4,500 for the two-day date. He winds up his midwestern trek at the end of November.

Some of the other bands which have racked up solid bookings and top b.o. in the same area during the past few months have been Ralph Flanagan, Harry James, Russ Morgan and Tiny Hill.

Coleman Hawkins orch inked to a three-year pact by Gale Associates. Hawkins was formerly represented by Shaw Artists.

Jocks, Jukes and Disks

By MIKE GROSS

Dinah Shore-Tony Martin: "Be Mine Tonight"-"The Old Soft Shoe" (Victor). Dinah Shore-Tony Martin parlay on "Be Mine Tonight" adds up to top wax. Tune, previously known as "Noce De Ronda," is a mellow tempoed ballad with a sock romantic lyric. Duet blends easily and projects plenty of warmth. It should break out for solid jock and juke spins. Reverse is a neat change of pace which Miss Shore and Martin deliver with an old vaude flavor.

Carol Channing: "Meany Meany"-"Did I Hurtcha, Burnya Cutcha Much" (Columbia). Carol Channing, the big girl with the little voice in the legit musical "Gentlemen Prefer Blondes," uses the same incongruous styling on these sides for less effective results. Comic qualities of her pipes lose impact away from the stage and is limited in appeal to those who have seen Miss Channing in action. "Meany," a mild novelty item, benefits by her treatment but she is overly cute on "Cutcha Much." Mitch Miller's backing is tops.

Ronnie Gilbert: "Calla Calla"-"Bella Bimba" (Decca). "Calla," an updated Israeli folk number, gets a spirited workover by Ronnie Gilbert that makes it solid jock and juke material. Miss Gilbert, who stepped out of the Weavers for this solo assignment, gives the tune's familiar qualities a lift by belting across the lyric with zest and authenticity. **Vic Schoen's** orch backs solidly. Reverse is another rouser that could break away.

Margaret Whiting: "More! More! More!"-"Bill" (Capitol). "More" is an uninspired number that gets nowhere despite Margaret Whiting's neat lyric handling. She's hampered, however, by poor quality of the current crop of pops. She's much more effective, however, on the oldie, "Bill," which she renders with warmth and understanding.

Vaughn Monroe: "They Call The Wind Maria"-"Meanderin'" (Victor). Monroe's robust vocal styling comes across excellently on this standout coupling. "Maria," from the forthcoming Broadway legit musical, "Paint Your Wagon," is a rhythmic item with a good lyric. Monroe belts it out with zest. Bottom deck is a catchy number which gets a typical Monroe workover.

Gene Autry: "Thirty-two Feet-Eight Little Tails"-"The Three Little Dwarfs," "Coming Down the Chimney"-"Poppy the Puppy" (Columbia). Gene Autry opens Tin Pan Alley's Christmas season with a flock of tunes aimed at the Yuletide market. "Eight Little Tails" is okay fare while "Dwarfs," on the reverse, never gets off the ground. "Chimney" has an ingratiating lilt that should get it some spins during the pre-holiday season. Autry is at his best on "Puppy." Tune's simple ingratiating story and catchy melodic line should make it a solid jock and juke bet.

Sonny Burke Orch: "Cocoanuts"-"Happiness Is This" (Decca). "Cocoanuts" is a good novelty item which Sonny Burke's orch dishes out with proper emphasis on the comic qualities. Clever lyric is excellently bounced out by **Hub & Hubbie** and the **Cheerleaders**. Should rate plenty of spins. Bottom deck offers nice change of pace with an okay melodic beat.

Champ Butler: "When?"-"Reaching for the Moon" (Columbia). Champ Butler just holds his own on two mi'd sides. "When?" is given a loud and pretentious interpretation that's not in keeping with the lyric or melody values. Butler's voice comes across clear and strong but he's obviously working too hard at it which dissipates overall effect. "Moon," an **Irving Berlin** oldie, gets a less enthusiastic but more effective workover. **Paul Weston's** orch backs neatly and Butler gets an okay assist from the **Norman Luboff Choir**.

Ruth Casey: "Hold Me Just a Little Longer Daddy"-"Cry" (Cadillac). Ruth Casey's whispery and suggestive handling of "Daddy" should get it lots of juke and possible jock spins if it can get by the station censors. Miss Casey, whose delivery is in the same vein as RCA Victor's April Stevens, sells the lyric with intimacy and warmth. On the reverse, Miss Casey gets across a smooth version of a melodic ballad.

Dean Martin: "Bela Bimba"-"Meanderin'" (Capitol). This Dean Martin coupling of a pair of rousing melodies is solid juke and jock fare. They're Martin's best etchings in a long while. He gets across some neat baritoning on "Bimba," a strong melodic item that's getting a wide diskery spread. "Meanderin'" gets a bright, bouncy treatment with a vocal group and orch conducted by **Dick Stabile** giving Martin an excellent assist.

Cliff Steward: "Don't Put a Tax on the Beautiful Girls"-"Wooden Shoe Waltz" (Coral). "Beautiful Girls" is a catchy item, circa 1919, that gets a top rhythmic interpretation by Cliff Steward. Tune's arranged in the orch styling of the post-World War I era but its hokey beat should appeal to juves and oldsters alike. Good for jocks and jukes. Flipover, another novelty tune, has a nice lilt and some cute lyrics.

Charlie Spivak: "Stay As Sweet As You Are"-"Walking My Baby Back Home" (London). "Sweet As You Are" is a sentimental oldie which Spivak's orch frames in a mellow, danceable beat. Arrangement is tops and Spivak's trumpet licks are solid. On the London reverse Spivak's crew handles another vintage tune with care and musicianship. **Tommy Lynn** hells out the lyric.

Evelyn Knight: "Aw C'Mon"-"I'd Rather Be . . ." (Decca). "Aw C'Mon" is an okay novelty number which Evelyn Knight builds by her adept lyric handling. Miss Knight's expert piping can make the most innocuous item seem attractive. She needs better material, however, before she hits another disk-click. "I'd Rather Be . . ." never gets beyond the just cute stage.

Tennessee Ernie-Helen O'Connell: "Hey, Good Lookin'"-"Cool, Cool Kisses" (Capitol). "Good Lookin'" is a rowdy number which this duet delivers with spirit and drive. With concentrated jockey backing side should break away. Ernie and Miss O'Connell handle the lyric with good humor. Flipover is similarly styled and should run its partner a merry chase for top plays.

Platter Pointers

Kay Starr gets off a neat version of "Angry" for Capitol . . . **Ethel Smith's** organ solo on "Summertime Is Summertime" on the Decca label again displays top musicianship . . . **Jan Garber** has a fair side in "Never" (Capitol) . . . **Ralph Marterie** has two top danceable and listenable sides in "Once In a While" and "Alice Blue Gown" (Mercury) . . . **Louis Jordan** whips across a solid rendition of "Cock-A-Doodle Doo" (Decca) . . . **Ray Anthony** has an okay side in "With All My Heart and Soul" (Capitol) . . . **Emil De-Wan Quintones** do a cute workover of "Where D'Ya Work-A John" (Mercury) . . . **Bob Crosby** gets across a solid version of "The Memphis Blues" (Coral) . . . **Burt Taylor** impresses on "Long Ago" (Columbia).

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 22

1. BECAUSE OF YOU (8) (Broadcast)	Tony Bennett Les Baxter	Columbia Capitol
2. COME ON-A MY HOUSE (12) (Duchess)	Rosemary Clooney	Columbia
3. I GET IDEAS (7) (Hill-B)	Tony Martin	Victor
4. TOO YOUNG (23) (Jefferson)	Nat "King" Cole Richard Hayes	Capitol Mercury
5. LOVELIEST NIGHT OF THE YEAR (13) (Robbins)	Mario Lanza	Victor
6. WORLD IS WAITING FOR THE SUNRISE (2) (Crawford)	Les Paul-Mary Ford	Capitol
7. COLD, COLD HEART (1) (Acuff-R)	Tony Bennett	Columbia
8. SWEET VIOLETS (9) (Morris)	Dinah Shore	Victor
9. WHISPERING (1) (Fisher)	Les Paul	Capitol
10. LONGING FOR YOU (1) (Ludlow)	Vic Damone	Mercury

Second Group

BELLE, BELLE, MY LIBERTY BELL (4) (Oxford)	Guy Mitchell-Mitch Miller	Col.
JEZEBEL (22) (BMI)	Frankie Laine	Columbia
MY TRULY, TRULY FAIR (12) (Santly-J)	Guy Mitchell-Mitch Miller Vic Damone	Col. Mercury
SHANGHAI (3) (Advanced)	Doris Day Billy Williams Quartet	Columbia MGM
BECAUSE OF RAIN (Maypole)	Nat "King" Cole	Capitol
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards Paul Weston	MGM Columbia
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan Patti Page	Columbia Mercury
DETOUR (Hill-B)	Patti Page	Mercury
MR. AND MISSISSIPPI (12) (Shapiro-B)	Patti Page Dennis Day	Mercury Victor
I'M WAITING JUST FOR YOU (Jay-Cee)	Lucky Millinder	King
I'M IN LOVE AGAIN (4) (Harms)	April Stevens-Henri Rene	Victor
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford	Capitol
ROSE, ROSE I LOVE YOU (8) (Chappell)	Frankie Laine	Columbia
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio	Decca
JOSEPHINE (Feist)	Les Paul-Mary Ford	Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

STANDARD TUNES CONTINUE RISE

Eddy Arnold's Unique Disk B.O.

RCA Victor general sales manager Larry W. Kanaga discloses that its No. 1 "country song" seller, Eddy Arnold, is also the No. 1 "standing order" seller. Arnold starts off any number with 130,000 loyal orderers regardless, and his average tops 200,000.

This is in sharp contrast to the other pop artists whose standing orders are considerably less but whose sales range is mercurial. Vaughn Monroe is illustrative of either-he-sells-a-million-or-under-100,000 (sometimes considerably under), but Arnold is never spectacular, but averaging out big.

Without disclosing the standing orders of such artists as Perry Como, Freddy Martin, Dinah Shore, Tony Martin, Ralph Flanagan, Sammy Kaye and the like, they too fall within the Monroe orbit—feast or famine. This is virtually true of artists in every other company—if the tune hits, so does the artist, or more often it's a case of an unique interpretation making the tune, viz., Nat (King) Cole's "Too Young."

In the case of Pinza or Lanza, RCA makes individual pitches on each set of songs, depending on the show, picture or whatever the origin.

Larry Kanaga (Victor) Mulls Plan for Greater Disk Saturation

RCA Victor's general sales manager Larry Kanaga and artists and repertoire chief George Marek are wrestling with a merchandising and artistic problem on joint fronts to insure greater disk saturation results. On the sales end, Kanaga recognizes a possible necessity to "give the gun" to tunes in which the company has faith even if, perhaps, the immediate reaction isn't there. Marek reflects company attitude that RCA owes it to the industry and the nation to "do something about getting back to the melody" type of songs and also to "do something about minimizing the 'gimmick' recordings."

Fundamentally, as the most played standards on the lists attest, the melody or "solid" songs maintain broad popularity over the years. The recent crop of gimmick recordings, or the undistinguished "country" (hillbilly or folk) songs among the pops, are not likely to build the impact that yesteryear's ballads and other quality songs achieved.

It is unfortunate, however, that, (1) unless a song asserts itself in three weeks, which is a pretty good barometer by and large, but not necessarily conclusive, the company is inclined to jump to some other tune for exploitation; and (2), there is the now familiar intra-trade complaint about "too many recordings." When a hit tune seems likely to show up, the trade goes about "giving it full coverage," meaning multi-versions of the same tune, a practice that is policy with one major diskery in particular. This tends to further glut the market.

Kanaga illustrates the necessity sometimes to be a little more patient with Tony Martin's "I Get Ideas" which, after a somewhat retarded start, has emerged solidly. Meantime Martin's "Tell Me You Love Me" had been released, and the company merely guessed wrong by deciding to concentrate on "Tell Me" which was soon eclipsed by "Ideas," despite its slower start.

Marek, who is due back from a London and Paris quickie next week, is flirting with the idea of calling the major publishers together, along with any others, in an endeavor to go about a more intelligent recording approach to the solid ballad or melody song. Admittedly, by the nature of the music business there is no such thing as stylizing taste. All the wishful-thinking about encouraging quality will never regulate the upsurge of the constantly unpredictable pops, novelties, hillbillies, rhythmic or any other tune for which the public manifests its own strong preferences.

Teddy Powell Injury Forces N. Y.-er Drop-Out

Bandleader Teddy Powell has been forced to cancel his stand at the Hotel New Yorker, N. Y., opening Oct. 4 due to a back injury. Powell was released from the hospital last week after being bedded six weeks.

Tommy Reynolds orch is going into the New Yorker in Powell's place.

Decca's Big Bally In—Sadler's Wells Tie

In line with the opening of the Sadler's Wells ballet string of U. S. dates Oct. 22, Decca Records is mapping an extensive promotion for its series of longhair disks cut by the Royal Opera House orch of Covent Garden, London. Latter group, under Robert Rignold's baton, accomps the ballet troupe in England but will not play in the upcoming tour of 65 U. S. cities.

Royal Opera House orch has cut four major ballet works for Decca which is tying in with the Sadler's Wells troupe in a city-by-city ad campaign.

Major Diskeries, Pubs OK ¼c Hike Royalty on L.P.'s

Major diskeries and publishers reached agreement last week on a ¼c royalty hike to be paid on tunes used on long-play popular disks. New rate will be 1½c per side, representing a compromise from the 2c deal originally asked by the publishers via their agent Harry Fox.

Royalty boost followed a price hike by the major wax companies on their long-play platters from $2.85 to $3. Under the original agreement, pubs were required to pay 1½c on all L.P's selling under $2.85 and 2c on tunes used on disks selling over $2.85. Diskers, however, received a break because their price hike was due to increased labor and packaging costs. At the current time, the 1½c rate is now being paid only on pop platters selling for 49c or less.

Brewer, Last Name Vocalist With London, In Switch to Coral

London Records' roster of American artists was slashed again last week with the moveover of Teresa Brewer to Coral Records. Miss Brewer, who clicked early last year on the London label with "Music, Music, Music," was, in fact, the last name vocalist still with the diskery until her switch to the Decca subsid. London's other name vocalist, Al Morgan, was inked by Decca a couple of weeks ago.

Move of the U. S. artists away from London is in line with the diskery's policy of stressing the distribution of disks made in England by its British parent company, British Decca. In recent months, London has been doing little recording in this country, although the company's execs deny reports that they are completely folding their American waxing operations.

NEW OUTLETS AID IN COPY SELLING

While the decline of pop sheet sales has been the chief headache of the music business for the past 10 years, copy sales on standards are growing steadily to become the bread-and-butter basis of the industry. Continual upbeat in standard sales this year is all the more unusual in light of the phenomenal mushrooming of country music.

As far as the pop music field is concerned, feeling among the major publishers is that "without a country tune, you can't be in business these days." Copy sales on conventional ballads have dropped way off and even the biggest hits such as "Too Young," find that the 1,000,000-sales mark is almost impossible to reach.

Key to the success of the standard business, however, is ascribed to the aggressive search by publishers for new outlets. It's estimated that the Warner Bros., Chappell, Big Three and Paramount music combines gross over $2,500,000 annually among them on standard sales alone. The Warner group, leading the field with its vast catalog, does nearly $1,000,000 yearly by itself in standard business.

Moving into a field formerly monopolized by the longhair firms, the major pop publishers have established profitable links with the public school systems, which are using music on an extensive scale. Instead, however, of only using the classical and semi-classical numbers as they did years ago, the schools are now giving equal prominence to the great pop standards in their instruction.

The major publishers, moreover, are doing an extensive advertising job on their catalogs in the music magazines which were formerly the exclusive territory for the longhairs. Displays of symphonic, band and choral arrangements on pop standards, alongside of the older Bach, Beethoven and Brahms material advertised by such firms as Schirmer and Fischer, are symptomatic of the new place that standard catalogs now enjoy in educational and musical circles.

New Disking Co. To Aid TV Upbeat

New recording company, which will be put at the disposal of networks, agencies, film companies and the major diskeries, has been set up in New York, with a $200,000 investment going into sound equipment, studios, Ampex tape recorders, transcription equipment, etc. Outfit is called the Fulton Recording Co., with Rene Oulmann as general manager. He formerly conducted the Broadcasting Recording Co., which was recently dissolved.

Establishment of the new operation is cued to the upbeat in activity, particularly around the agencies, with their increasing need for studio facilities for TV recordings and transcriptions. Company's facilities, including its major sound stage, which is 50 by 35 feet, will also be put at the disposal of the networks for transcribing shows.

WARREN EXITS VICTOR FOR M-G-M COMBO DEAL

Fran Warren has signed a disking deal with M-G-M Records to take effect Oct. 13 when her present deal with RCA Victor expires. Miss Warren has a combination deal with M-G-M which calls for services in films as well. Another factor in the switch is that Miss Warren will be given a choice of tunes.

Deal was negotiated by Barbara Belle, Miss Warren's personal manager.

ASCAP Effort to Get Alternative To 60-20-20 Plan Sliding Aimlessly

Effort of some writer-members of the American Society of Composers, Authors and Publishers to find a workable alternative to the current 60-20-20 distribution system is running off into all directions. Latest attempt to reach some sort of rank-and-file agreement failed last week at a membership meeting called to discuss a plan proposed by H. J. Lengsfelder, ASCAP writer who has been active recently in the payoff discussions.

Lengsfelder, a French playwright and composer before coming to the U. S. about 10 years ago, met a sympathetic response from the ranks towards his general ideas of creating a more equitable distribution system. His specific proposals, which would re-establish such subjective categories as availability as a prominent factor in the classification system, met with a cooler reaction. Unusual interest in the ASCAP payoff problem by writers, many of whom frankly admit that they don't understand the mathematics of the present or proposed plans, is indicated by the fact that some 750 cleffers turned out for the N. Y. meeting last Thursday (20).

Major objection to the Lengsfelder plan was based upon the contention that the Department of Justice would not okay it. Under the provisions of the antitrust consent decree, ASCAP must accept performances as the primary principle of any distribution scheme. Many writers believed that Lengsfelder's proposals did not lay enough stress upon this principle.

For a change from the usual proceedings at ASCAP membership meetings, the Society's exec board was warmly defended on the floor. Countering claims from some quarters that the exec board revised the payoff plan for "selfish reasons," Mack David pointed out that every member of the ASCAP board, with the exception of prexy Otto A. Harbach and Oscar Hammerstein 2d, was demoted when the new system went into effect last October. Harbach was promoted from AA to 1,100 points and Hammerstein went from AA to 1,200 points under the new classification system.

Many writers opined that the meeting resulted in a "healthy" airing of opinions, with the upshot that Lengsfelder will probably be added to the ASCAP committee studying various proposals to modify the current plan. No plan thus far, however, has met with general approval, and it's believed more strongly now that the 60-20-20 system will remain in operation permanently.

'Music in Air' to Be Albumed by Victor

RCA Victor has lined up rights on another original-cast album version of an upcoming Broadway legit revival of "Music in the Air," the Jerome Kern-Oscar Hammerstein, 2d, musical. Victor already has the rights to the "Paint Your Wagon" musical, which opens in New York at the Winter Garden Oct. 15.

"Music in the Air," a Reginald Hammerstein production, opens in N. Y. at the Ziegfeld Theatre with a cast headed by Dennis King, Jane Pickens, Charles Winninger and Conrad Nagel.

RCA Cracks Down On Disk-Legging In Policy Switch

Reversing its former policy of non-retaliation against disk bootleggers, RCA Victor execs are now determined to crack down on outfits that have been baldly pirating their product.

Up until recently the bootleggers more or less confined themselves to the jazz field, where they sold dubs of the out-of-print Victor collector items. In recent months however several bootleg firms have been distributing straight copies of current Victor hits under a variety of labels.

Expense of tracking down the bootleggers was previously felt to be more than was warranted by the scattered instances of pirating. Victor now intends to police the field closely and prosecute the pirates to set an example.

In the past, uncovering of the bootleggers has not met with much success. These outfits operate on a hit-and-run basis, changing names and addresses so fast that it's been virtually impossible to track down the bootlegged disks' source. Offers by the bootleggers of substantial discounts to the retailers have tempted some stores to handle the "hot" merchandise.

New Disk Retailer Nabs 300G in 1st 2 Months, $8,000 in Pub Royalties

Operating under an unusual distribution setup, a new disk retail outfit, National Mail Order Network, has racked up $300,000 in sales in its first two months in business and has paid over $8,000 in publisher royalties over that time. Company has been advertising its pop tune product exclusively via airtime plugs on local stations around the country.

Company is selling a package of four 78 rpm disks, containing the top 16 tunes, at a price of $2.98. Since launching its campaign it has sold 60,000 sets on a mail order basis. It's understood that the company has made deals with some of the indie stations for air fees on a per inquiry basis. Richard Davirmos is running the outfit from a New York office.

Some of the major diskers are burning over the advertising technique used in behalf of the National Mail Order Network. Disk jocks, who handle the plugs, play the hits on the major labels and then give a spiel about the "top 16" being available at a bargain price. The disks which the customer receives are not the same heard on the air, since the Network company makes its own versions. Major diskers are exploring possibilities of making clear the distinction on the air.

DECCA EXPANDING ITS ARTIST ROSTER

Decca Records expanded its lineup last week with several new deals on artists formerly associated with other diskeries. Among the new pactees are Dave Barbour, singer-pianist formerly with Capitol Records, and Jeri Southern, Chi vocalist who had been waxing for Mercury.

Decca has also inked pianist Cy Coleman to an exclusive deal and pacted Bonnie Gilbert, femme member of the Weavers, folk group also on the same label, as a soloist. Decca has also renewed pacts of vocalist June Hutton, pianist Frankie Froba and The Madcaps vocal combo.

Clyde McCoy to Capitol

Clyde McCoy, orch leader, was pacted by Capitol Records last week.

McCoy formerly made sides for Mercury Records.

Dinah Shore arrives in N. Y. this week for a series of RCA Victor recording sessions.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 22

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 position, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N. Y. Ted Steele—WMCA	Boston Bill Stewart—WHEE	D. C. Jerry Strong—WMAL	Utica Don Foore—WRUN	Johnstown Harry Light—WARD	Albany Paul Flanagan—WTRY	Pittsburgh John Wrisley—WFGM	Rochester Mort Neuhaus—WHAM	Schenectady Earle Pudney—WGY	Lawrence Bob Perry—WLAW	SOUTH: Miami Bob Lynn—WWPB	Norfolk Roger Clark—WNOR	Dallas Jimmy Lane—WBR	St. L. Frank Brown—KXOK	Memphis Hal Benson—WMPS	Atlanta Bill Lowery—WGST	Birmingham Bill Wright—WSGN	New Orl. Bob Jenkins—KONO	MIDWEST: Chi. Dick Courtenay—WMAQ	Cin. Bud Wendell—WSKO	Pitt. Phil Zinkand—WWSW	Wash. Merle Edwards—WMIN	Ind. Gary Gyan—WIBC	Denver Robin Seymour—WEMB	Det. Bill Gilbert—WWJ	FAR WEST: L. A. Era Cook—KECA	Salt Lake Wayne Cody—KALL	S. F. Lee Malley—KYA	Denver Ray Perkins—KVEL	Phoenix Dick Gilbert—KTYL	TOTAL POINTS
1	1	13	Tony Bennett	Columbia	Because of You		5	1	5	1	1	1		1	2		1		2		1	2		4	5	3		1	1			1	1	1		180
2	3	6	Les Paul-Mary Ford	Capitol	World Waiting for Sunrise	10	4	2			9	2			1	3			6	1	4	4	3		7	10	8	9	3			2		5	7	122
3	2	13	Rosemary Clooney	Columbia	Come-on-A My House			4	10					8		10				3	6	1	2			1	3	8			3		3	2	8	105
4	8	8	Tony Bennett	Columbia	Cold, Cold Heart					2	2	3			4	8	4	2	9		3				4	8	8			1			3			93
5	5	15	Tony Martin	Victor	I Get Ideas			5			3		3	3	6			8						2		7		7				6	4	10	4	75
6	6	13	Dinah Shore	Victor	Sweet Violets			8	2						10	5		10		6						2		6			9	4	8	4	8	69
7	9	13	Les Baxter	Capitol	Because of You													5					1				1				1				1	48
8A	11	24	Mario Lanza	Victor	Loveliest Night of Year		6	3			10					1				7			10		8								8	3		45
8B	10	14	Don Cherry	Decca	Vanity		7	7	7		3	4			9			7						5						7						45
10	4	25	Nat "King" Cole	Capitol	Too Young		9	10					5			6				4			8					3				8	7	8		45
11A	36	3	Patti Page	Mercury	And So to Sleep Again		3				7	7	2	2						10		9							10	4						41
11B	14	4	Del Wood	Tennessee	Down Yonder														1	2		5			2			4								41
13	25	15	Rosemary Clooney	Columbia	Mixed Emotions		8		4									2				3		7				10								32
14	7	6	Guy Mitchell-M. Miller	Columbia	Belle, Belle, My Liberty Bell			6						9		9					7					9					8	5				24
15A	14	5	Les Paul	Capitol	Whispering	9													8	9				1	9			8								22
15B	12	8	Vic Damone	Mercury	Longing for You							5	1																							22
17	45	11	Billy Williams Quartet	M-G-M	Shanghai										3												4				7					21
18A		3	Vaughn Monroe	Victor	Laura Lee	3			6					4																			9			20
18B	36	8	B. Crosby-J. Wyman	Decca	Cool, Cool, Cool Evening				1															3												20
18C	14	14	Patti Page	Mercury	Detour														3						10		4							7		20
21A	22	6	Frank Sinatra-H. James	Columbia	Castle Rock		1																				9		4							19
21B	17	19	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair											2																	6	6		19
21C		1	Four Aces	Victoria	Sin												10								1				3							16
21D		1	Rosemary Clooney	Columbia	I'm Waiting Just for You														5			7	6					7								18
25	20	3	Tommy Edwards	M-G-M	It's All in the Game		2																					2								18
26A	18	21	Frankie Laine	Columbia	Jezebel								6									8												3	17
26B		2	Champ Butler	Columbia	Down Yonder												3						4	9												17
28A		1	Eddy Fisher	Victor	Turn Back Hands of Time	1						6							10																	16
28B		2	Champ Butler	Columbia	Them There Eyes													1									5									16
30		12	Frank Sinatra	Columbia	I'm a Fool to Want You								9		5		5																			14
31A		2	Norman Kaye	Capitol	The Gypsy Didn't Tell Me	2								7																						13
31B	25	2	Champ Butler	Columbia	Way Up in North Carolina					4													5													13
31C		1	Perry Como	Victor	Rollin' Stone						4																								5	13
34		1	Ames Bros	Coral	Hawaiian War Chant												6		4																	12
35A		2	Margaret Whiting	Capitol	The End of a Love Affair		10						7											6												10
35B		2	Tony Martin	Victor	Over a Bottle of Wine												7												5							10
37A	36	2	Eddy Howard	Mercury	Sin	7					8									9																9
37B		1	Bill Farrell	M-G-M	Blue Velvet																									2						9
37C		1	Gordon Jenkins	Decca	While You Danced Danced																										2					9
40A	13	12	Doris Day	Columbia	Shanghai			9	8			10									10												10			8
40B		1	D. Martin-H. O'Connell	Capitol	How Do You Like Your Eggs				3																											8
40C	45	4	Sammy Kaye	Columbia	Longing for You					3																										8
40D		1	Don Cherry	Decca	While We're Young													3																		8
40E		2	Johnny Ray	Okeh	Whiskey and Gin																				3											8
40F		2	Kay Starr	Capitol	Come-on-A My House																											3				8
46A	30	5	Bobby Wayne	Mercury	Sweetheart of Yesterday	4																														7
46B		1	Les Baxter	Capitol	Vanity								4																							7
46C	36	10	Mario Lanza	Victor	Because											4																				7
46D	25	2	Russ Morgan	Decca	Longing for You													4																		7
46E		11	Toni Arden	Columbia	Too Young																					4										7
46F	25	4	Dennis Day	Victor	Mary Rose																										4					7

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 22

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Drexel Street)	Chicago—(Hudson Bear)	Los Angeles—(Desoff's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Philadelphia—(Wanamaker)	Minneapolis—(Don Lamy)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	TOTAL POINTS
1	1	TONY BENNETT (Columbia) "Because of You"—39362	1	1		3	4	1		1	2	1	2	1	93
2	2	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	5	4	10	4	1	2			3	5		3	62
3A	3	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	2	2		2	8	9	3		4	6			52
3B	10	LES PAUL (Capitol) "Whispering"—1592	9		5		7		4	2		7	1		52
4	6	LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748	6	5		1	2	4						2	46
5	4	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	7	6	1	10		3	10			9	3		39
6A	11	PATTI PAGE (Mercury) "Detour"—5682	4				5			8		3			24
6B	5	MARIO LANZA (Victor) "Loveliest Night of Year—10-3300	10	9			9	8		7		2	8		24
7	7	DORIS DAY (Columbia) "Shanghai"—39423	3		7			6		6					22
8	8	NAT "KING" COLE (Capitol) "Too Young"—1449			9			7		5	9	4			21
9	10	LES BAXTER (Capitol) "Because of You"—1760			2				1						19
10	15	G. MITCHELL-M. MILLER (Col) "Belle, Belle, Liberty Bell"—39512			4				5	9	8				18
11	19	FRANKIE LAINE (Columbia) "Jezebel"—39367			3				9				5		16
12	17	BILLY WILLIAMS (M-G-M) "Shanghai"—10808		7							7		4		15
13	9	B. CROSBY-J. WYMAN (Decca) "Cool, Cool, Cool Evening"—27678	8		6			5							14
14	12	DINAH SHORE (Victor) "Sweet Violets"—20-4174A						10		4			6		13
15		JOE "FINGERS" CARR (Capitol) "Down Yonder"—1777									1				10
16A		MARIO LANZA (Victor) "Because"—10-3207A			8									5	8
16B		LOUIE ARMSTRONG (Decca) "I Get Ideas"—27720							2						9
17		LES BAXTER (Capitol) "Longing For You"—1731					3								8

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	240	Mercury	1	24
Capitol	6	156	Decca	2	23
Victor	4	168	MGM	1	15

FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT	GREAT CARUSO	KING AND I	GUYS AND DOLLS	VOICE OF KIARAY
Hollywood Cast	Mario Lanza	Broadway Cast	Broadway Cast	Tex Ritter
M-G-M	Victor	Decca	Decca	Capitol
M-G-M84	DM-1506	DL-9008	DA-828	CD-244
K 84	LM-1127	9-260	9-202	
E 559	WDM-1506	DA-876	DLP-8036	CC244

On the Upbeat

Chicago

Henry Busse's first date under the McConkey Artists Corp. banner set for Orpheum Theatre, Omaha, Oct. 26. **Busse** has also been set for a Thanksgiving eve shot at the Aragon . . . **Duke Ellington** repeats at the Blue Note, Chi, Dec. 21 for two weeks . . . **Hugo Malan** plays Berghoff's, Fort Wayne, Oct. 15 for one month . . . Chi plugger **Phil Miller** takes over as local rep for Johnstone-Montel . . . **Marian McPartland Trio** inked into Blue Note, Chi, Oct. 5 for two weeks . . . **Burl Ives** inked into Nicollet Hotel, Oct. 1 for two weeks, with singer **Al Morgan** set Nov. 28 for two weeks . . . **Milt Fergatch**, ex-GAC publicist, joined MCA . . . Plugger **Ned Miller** ankles Chi for the Coast . . . **Leo Pieper** set for repeat at Trianon, Chi, Nov. 13 for six weeks.

Hollywood

Bernie Woods in from N. Y. to arrange midwinter dates for the **Ralph Flanagan** and **Buddy Morrow** bands at the Palladium . . . **Howie Richmond**, N. Y. publisher, in Hollywood for buddies with his west Coast contact, **Lucky Wilbur** . . . **Gene Becker** shifted from Seattle to Hollywood to assume duties as Capitol Records' sales promotion manager in the pop division . . . Overture mag, published by musicians Local 47, drew three awards from the International Labor Press Assn . . . **Martin Skiles'** musical score for Monogram's "Aladdin and His Lamp" will run 54 minutes, out of the film's 72-minutes' running time . . . **Heinz Roenbeld** wrote five tunes, for the **Abbott & Costello** picture, "Jack and the Beanstalk."

Hugo Friedhofer assigned to score "Lydia Bailey" at 20th-Fox . . . **Charles Fredericks** opened a two-week song stand at Charley Foy's Supper Club . . . **Ray Gilbert** writing four original tunes for Lisa Kirk's forthcoming theatre and nitery engagements . . . **Sammy Cahn** and **Vernon Duke** writing three song numbers for "She's Working Her Way Through College" at Warners . . . **Abe Olman** in from N. Y. to set a plugger for Lion Music.

Pittsburgh

King Cole-Sarah Vaughan-Duke Ellington package booked into The Gardens for a one-nighter Oct. 19 . . . **Pat McCauley's** trio opened remodeled Seventh Avenue Lounge for an indefinite stay . . . **George Wells** band into Colonial Manor, Oct. 8, when that spot resumes floor shows . . . **Nick Nigro** stays there on the organ for intermission music . . . **Buddy Morrow** orch checks in at the Vogue Terrace for a week on Monday (1) . . . **Allen Shine**, ex-**Blue Barron** trumpet man, and **Jimmy Emert**, trombonist formerly with Larry Faith, have joined **Luke Riley's** house crew at Casino Theatre . . . **Buddy Murphy**, former Pittsburgh musician, who moved to Florida last year, now on University of Miami music faculty and also playing first flute in that city's Symphony Orchestra . . . **The Delmonico** combo opened at Blue Moon tavern on Lincoln Highway . . . **Howdy Baum** band option picked up at Bill Green's . . . **Babe Vechiolla**, with **Baron Elliott** at Carlton Hotel in Washington, D. C., underwent surgery at Johns Hopkins Hospital and is being replaced by **Lou Blumer**, local drummer . . . **Ralph Flanagan** has one-nighter at William Penn Tavern Nov. 10 . . . **Bill Bickel's Starliters** into Hotel Roosevelt's Sylvan Room Oct. 8, replacing **Dom Trimarkie Trio** . . . **Johnny Russell** joined **Bobby Dale** band and will share the vocals with **Donna Lee**.

DECCA data

THE ANDREWS SISTERS'

Current Hit!

Both with Orchestra Directed by VIC SCHOEN

LOVE IS SUCH A CHEAT

and

LYING IN THE HAY

(Couches Dans Le Foin)

Decca 27760 (78 RPM) and 9-27760 (45 RPM)

The Exciting Sound of

PERRY BOTKIN

THE WORLD IS WAITING FOR THE SUNRISE

and

BOTKIN'S BANJO BAND

Decca 27730 (78 RPM) and 9-27730 (45 RPM)

SONNY BURKE

and His

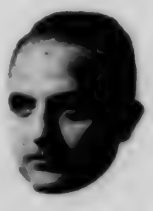
Exciting New Band—Opening Oct. 2 at Hollywood's Palladium

COCOANUTS

and

HAPPINESS IS THIS

(Esto Es Felicidad)



Decca 27785 (78 RPM) and 9-27785 (45 RPM)

Single Records 85c each (plus tax)

DECCA RECORDS America's Fastest Selling Records!

Inside Orchestras—Music

RCA to date has realized a $70,000 profit on its $225,000 investment for "Call Me Madam," which was 100% of the angel money, with the exception of an additional $30,000 which Leland Hayward, the presenter, advanced.

Paradoxically, RCA Victor didn't realize on the "Madam" album because Decca wouldn't release Ethel Merman, whom it has under contract, and both companies recorded hybrid albums. Decca had the star but not the rest of the cast; Victor had the entire original company and score but not the star. Both sold around 100,000 sets.

Charles Green, RCA Victor pop artists and repertory chief, has clicked another tune, "Meanderin'," which is based on an old college song in public domain. The p.d. college tune, however, was used as the basis for another tune, "Travellin'," written several decades ago by the late George Bottsford and published by Remick, one of the Warner Bros. music combine. Green received an okay from Herman Starr, WB music head, to go ahead with "Meanderin'" after giving Bottsford credit as one of the writers. C. J. Cohen, who collaborated with Green on "Sweet Violets," is listed as the third writer.

Smaller Chi Spots Staggered by $700 Bite Under Old Law

Chicago, Sept. 25.

Latest bone-crusher for small spots using cocktail units here is the sudden enforcement by City Hall of a bewhiskered statute requiring pub-owners to pay a $700 license fee if they use units with more than three instruments.

Ordinance has been in effect for larger niteries and hotel locations, but not until recently have the tax agents made demands on the saloons. City is giving the small operators a cut-rate of $468 to square up for the balance of the year, or else remove music from the premises.

Sudden enforcement of the edict is not expected to put a crimp in the larger saloons, but will undoubtedly eliminate music from the smaller spots.

It's expected that the covey of small lounges around town, which use Dixieland units likewise will fork over without serious protestations. Joints such as the Beehive, Pupnecks, Copa Lounge, Silhouette, Apex Club and 1111 Club have revitalized their whiskey sales considerably with the installation of small jazz combos, and won't risk tampering with their policy to beat the new levy.

METRO MUSIC DEPT. HITS PEAK ACTIVITY

Hollywood, Sept. 25.

Johnny Green's music department at Metro is at its highest peak of activity for 1951, scoring 15 pictures, including seven musicals. Tunefilms are "Too Young to Kiss," "Skirts Ahoy," "Singin' in the Rain," "Huckleberry Finn," "Love Is to Look At," "The Belle of New York" and "The Merry Widow."

Other films in the scoring rooms are "The Wild North," "The Sellout," "Quo Vadis," "Ivanhoe," "The Light Touch," "The Man With a Cloak," "Callaway Went Thataway" and "Just This Once."

Members of Exec Board Of L.A. AGMA Elected

Hollywood, Sept. 25.

Members of local exec committee of American Guild of Musical Artists have been elected at annual membership session, with membership on board being upped from 9 to 11.

Newly elected were Val Rosing, Leonard Pennario, Katherine Hilgenberg, Robert Kiber, Smith Russell, Jr., Serge Oukrainsky, Francis Barnes, Ralph Isbell, Joe McClure and Violet Kaufman were re-elected.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 22

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morve M. Preesman	Boston, H. N. Hemeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Rochester, Neimer Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	1	1	1	1	1	1	1	3	1	1	1	1	118
2	4	"I Get Ideas" (Hill-R)	5	2	3	6	5	10	4	1		2		2	70
3	2	"Loveliest Night Year" (Robbins)	4	5	2	8	10	8	2		2	8	3	8	66
4	3	"Too Young" (Jefferson)	6	3	5	2	7	6	10		4	7	2		58
5	5	"Sweet Violets" (Morris)	9	7	4		4		5		7	6	6		40
6	6	"Shanghai" (Advanced)		6		3	6	8	7				4	7	34
7	9	"Cold Cold Heart" (Acuff-R.)	2	4		7	9				3				30
8	8	"Come-on-A My House" (Duchess)		9		9		2				5	5		25
9	10	"Vanity" (Jefferson)						7		8	5			5	19
10A	12	"I'll Hold You in My Heart" (AVA)				3	2								17
10B	7	"Morningside of M'tain" (Remick)				4				4			10	9	17
10C		"Mr. and Mississippi" (Shapiro-B)							3	5		10	9		17
11		"Down Yonder" (Southern)	8							2			7		16
12A		"Sin" (Algonquin)	7	8			3								13
12B		"My Truly, Truly Fair" (Santly-J)			6			3				9			13

LP Pop Click Cues Problem On Prod., Rep

Click of long-play albums of pop music has generated a new production and repertory problem for the major diskers in giving customers their money's worth on a 10-inch platter.

Such platters usually need eight three-minute tunes to cover the usable surface. Problem stems from the fact that the 78 rpm and 45 rpm albums rarely take more than three disks in the pop field. The diskers have discovered that a four-disk set creates a price hurdle which cuts back retailer turnover. As a result, the wax companies have to make extra sides, at more expense for the long-play disks even though the latter sell at about the same price as sets in the other speeds.

Situation was faced last week at RCA Victor when two extra sides had to be cut for an upcoming Beatrice Kay album. Whether Victor will issue a four-disk album in the other speeds has not been decided. Some companies have been deleting two sides from the L-P sets in packaging their 45 and 78 rpm albums.

Bill Simon to CRG As Sales Promotion Head

In a move to hypo its sales organization, the Children's Record Guild reorganized its record-toy trade department last week. Bill Simon, recently with London Records, moved in as sales promotion and publicity chief assisting Irving Katz, sales manager.

Katz also added Irwin Trautfield and Stanley Pressman to the sales staff. They'll cover the New York territory. Marion Mandel, formerly with the Children's Press, Chicago, was named to direct promotional activities among schools, libraries, civic and church groups. She'll headquarter in New York.

DECCA UPS KISSACK

Eddie Kissack, member of Decca's engineering staff, has been moved up as recording director in the company's blues-and-rhythm department.

He'll work under Paul Cohen, chief of Decca's country and b&r operation.

Herman Littlestone, former operator of the indie Brushton Theatre now closed, appointed manager of WB Belmar in Homewood district.

German Music Industry Accents Export Market At 3d Dusseldorf Fair

Dusseldorf, Sept. 18.

Dusseldorf's annual Music Fair this year included not only German music publishers but also manufacturers of gramophone records and musical instruments. It was the third time for this fair. There were 300 standowners in the 7,000-square-meter hall, with all types of instruments on display or being tested by prospective buyers.

One of the fair's organizers announced that Germany had exported music and musical instruments valued at $6,250,000 to various countries in 1950. Manufacturers of musical instruments hope to double this amount soon.

Originally the German fair was only intended for music publishers. This year, however, makers of musical instruments were allowed to participate. Music publishers have not been as successful as hoped for, but quite a lot of German music has been sold to foreign countries, particularly publishers from Holland. The Dutch had hoped to sell their music to German publishers but could not compete with the piles of German manuscripts.

Several concerts were given during the fair at Schumann-Saal. One was by the Dusseldorf Bach-Verein orchestra conducted by Dr. Neyses in collaboration with the Chamber Choir of Aachen. Another concert was presented by the Municipal Orchestra of Dusseldorf, with Heinrich Hollreiser as conductor. Later two choral concerts were given as well as a so-called Kunstler Ball at the borders of the Rhine. This can be compared to the annual London Tin-Pan-Alley Ball. Another night concert was given by the Dutch orchestra of Klaas van Beeck from the K. R. O. radio station in Hilversum, Holland.

Schuman Resigns Schirmer Exec Job

William Schuman, president of the Juilliard School of Music, N.Y., has resigned his post as director of publications for G. Schirmer Music. Schuman intends to devote more time to his longhair compositional work, which Schirmer will continue to publish.

Gustave Schirmer, head of the publishing firm, is taking over the post vacated by Schuman.

Exito Records, chartered to conduct business in New York, Max Lieberman of N. Y., was filing attorney.

BILLY WILLIAMS
QUARTET
SINGS
(IT'S NO)
SIN
BACKED WITH
IT'S OVER
MGM 11066 78 RPM
K 11066 45 RPM
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AN ALL TIME FAVORITE FEATURE
In the 20th Century-Fox Release
"A MILLIONAIRE FOR CHRISTY"
I DON'T STAND
A GHOST OF A CHANCE
WITH YOU
WIDELY RECORDED
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Sensational Hit!
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VERSAILLES, NEW YORK
MANAGEMENT
Charles V. Yates Agency, Inc.
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Songs With Largest Radio Audience

Week of Sept. 14-20.

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Ghost Of A Chance	Mills
Be Mine Tonight	Peer
Because Of You—†"I Was An American Spy"	Broadcast
Belle Belle My Liberty Belle	Oxford
Cara Cara Bella Bella	Sanson
Come On-a My House	Duchess
Dark Is the Night—†"Rich, Young and Pretty"	Feist
Dimples and Cherry Cheeks	Leeds
Got Her Off My Hands	Remick
Hello Young Lovers—*"The King and I"	Williamson
How Like Eggs In Morning—†"Rich, Young Pretty"	Feist
How High The Moon	Chappell
I Get Ideas	H & R
I Love The Sunshine Of Your Smile	Johnstone-M
I Wish You the Best	Life
I'm In Love Again	Crawford
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
It's All In the Game	Witmark
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Mad About Love	Life
Mary Rose	Shapiro-B
Maybe It's Because I Love You Too Much	Berlin
Morningside Of the Mountain	Remick
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Out O' Breath	Valando
Shanghai	Advanced
Surprising	Roncom
Too Young	Jefferson
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Waiting For the Sunrise	Crawford
You're Just In Love—*"Call Me Madam"	Berlin

Second Group

And So To Sleep Again	Paxton
Bela Bimba	Goday
Bonne Nuit—†"Here Comes the Groom"	Burke-V
Deep Night	Advanced
Don't Cry Little Girl	Beacon
Everything Have Is Yours—†"Strictly Dishonorable"	Mills
Getting To Know You—*"The King and I"	Williamson
Hold Me Hold Me Hold Me	Morris
I Want To Be Near You	H & R
I'll Hold You In My Heart	Adams-V&A
It Never Entered My Mind	Chappell
Lonesome and Sorry	Mills
Make Believe Land	BVC
Mixed Emotions	Roger
Oh Beauty	Duchess
Over A Bottle Of Wine	Leeds
Painting Clouds With Sunshine—†"Painting Clouds"	Witmark
Pretty Eyed Baby	Pickwick
There's No Boat Like A Rowboat	Bourne
While You Danced Danced Danced	Spitzer
World Is Mine Tonight	Sam Fox
You'll Know—†"His Kind of Woman"	Chappell

† *Filmusical.* **Legit musical.*

R H Tele-Log

Week of Sept. 13-19.
(Numerically Listed)

			Pts.
1.	Because of You	BMI	140
2.	Loveliest Night of Year	Robbins	115
3.	I Get Ideas	H&R	90
4.	Shanghai	Advanced	80
5.	Wonder Why	Robbins	70
6.	Too Young	Jefferson	65
7.	I Whistle a Happy Tune	Williamson	60
8.	Don't Put Tax on Beautiful Gals	Feist	55
9.	There's No Boat Like a Rowboat	Bourne	50
10.	World Is Waiting Sunrise	Crawford	50

Lott Resigns K.C. AFM Prexy Post After 25 Yrs.

Kansas City, Sept. 25.

Frank K. Lott has resigned as president of Local 34 of the American Federation of Musicians effective October 1. Charles Dickert, vice-president, will head up the union until its annual election is held in January.

Move is in the nature of a semi-retirement for Lott, who has been at the helm of the local for 25 years between 1906 and the present. His present term is his 14th consecutive one. He first was elected president in 1908, and first became a member of the local in 1899. Then there were 150 members; today there are 1,800.

On The Way!

THIRTY-TWO FEET and EIGHT LITTLE TAILS

PROGRAM

MEMPHIS IN JUNE

THE DIXIE STANDARD

Paul Francis Webster

Utah Symph Advance Sale Up 20% Over Last Year

Salt Lake City, Sept. 25.

Utah Symphony is headed for its best season since it went all-professional in 1946, with advance season sales up 20% over last year. Jan Peerce, Metropolitan tenor, originally slated to appear on kick-off concert Oct. 27, will be here on Nov. 3 instead. Season will start with all-orchestra concert on Oct. 24, instead of the 27th, with Maurice Abravanel waving the baton.

This year's regular season has been extended to 10 concerts, and will have as soloists, in addition to Peerce, Grant Johannesen, Kenneth Wolf, Oscar Levant, Andor Foldes, Ricardo Odnoposoff, and Jascha Heifetz.

Band Reviews

TED WEEMS ORCH (12)
With Bonnie Shaw, Russ Carter
Hotel Muehlebach, Kansas City

Ted Weems and his musical aggregation are pretty much established visitors in the Terrace Grill of the Muehlebach. First time was back in 1925 and Weems has been making it almost every year since then. Current stand proves them to be as popular as ever, as biz in the hotel's fancy dinner room is hitting a sturdy pace.

Outfit which Weems offers is essentially the same as he has had in recent years. The instrumentation is conventional, with a basic brass setup of three trumpets and a trombone, and with the electric guitar for added effects in the four-man rhythm section. The Weems plan also calls for a good deal of versatility in the brass section with the three trumpets doubling trombone and giving the leader a wide variety of combinations.

Musical output is geared for the patrons, but with a good deal of embellishment especially on the vocal side. Weems is called on for large assortment of standard pops offering the current pops and heavy sprinkling of novelty and rhythm tunes as well. There's also a Dixieland combo in the band.

In the way of vocals, Weems crew offers Bonnie Shaw and Russ Carter. Both are youngsters and are capable singers, adding to the proceedings with personality as well as with lyrics. Blonde songstress adds whistling to her ballad singing, and works in duo with Carter. From the ranks of the sidemen Weems calls on Jim Belk, of the trumpet section, for a ballad now and then, and leaves the scat and rhythm singing to Lee Howe, also a trumpet man. — Quin.

ART DEVANEY ORCH (3)
Bellerive Hotel, Kansas City, Mo.

It's only occasionally that the Hotel Bellerive makes a change in the music in its El Casbah dinner room, and a new orch is an event there.

Devaney's lineup includes trumpet, reed man, drums, string bass with himself at the piano, much the same set up as the orch he replaces. Basically it is a piano band but a well-knit and hard-working crew. Around Devaney's piano crew wraps a lot of Latin rhythms as well as the usual assortment of pops, musical comedy tunes and standards. Leader's keyboard work shows a lilting, individualized style, and flavors output of the entire crew. Orch also has a vocal trio, including George Stuyvesant, sax man, Jack Bruske, bass player, and Bob Ballard, trumpet. Quin.

Rift Between Ballrooms & Agencies Cues New Booking Pattern for Bands

The growing rift between ballroom operators and band agencies is developing a new booking pattern in which the promoters are working out future engagements with the bandleaders directly. During the past few years, the promoters claim, the agencies have played one dancehall or ballroom operator against the other without considering possible detrimental effect in band biz. The orch men, on the other hand, have always listened to their problems and cooperated in every respect even going so far as to accept bookings at lower guarantees.

In the past the dancehall operators were able to line up band talent a year in advance, but today, they claim, they can't be sure of getting a band two months ahead. The agencies won't promise anything since they're all waiting to see what the rest of the market offers. Agencies are loaded with red tape and promoters say they have to go through three to five staff men before getting a definite commitment. Some promoters have discovered that one call to the bandleader or manager will wind up the deal and price haggling is a secondary feature.

Promoters are also squawking that the agencies are giving out too many exclusives on the top name bands. "They'll pressure us to take a new name, whom they're trying to build," one promoter added, but they can't reciprocate with a top b.o. name if they've got him tied up with some other spot. "We don't lose money on the non-names," he said, "since they come practically at scale, but we need big names to build a rep as a top dance emporium."

The agencies, they claim, need men with vision whose interests are in reestablishing the band business and who are not just salesmen.

Cole's 62G Suit Vs. Peoria Hotel K.O.d by Hung Jury

Peoria, Ill., Sept. 25.

Jury on Nat (King) Cole's $62,000 damage suit against a Rock Island, Ill., hostelry was dismissed by Federal Judge J. Leroy Adair after the jury reported it couldn't reach a verdict. It had deliberated more than six hours before making its report.

Cole claimed in the suit that he had wired the hotel for reservations, which the management confirmed. But when he arrived in Rock Island to appear at a nitery in June of 1950 he was told there were no rooms available. Management claimed, however, that Cole and his entourage arrived before check out time for the previous occupants and that as a result the accommodations couldn't be completed.

Shaw Masterwork Series Set for Carnegie Hall

Robert Shaw and his Chorale have been set for an unusual series of seven Sunday evening concerts of choral masterworks at Carnegie Hall, N. Y., this season, in performances of such full-evening works as the Bach B Minor Mass, Beethoven's Missa Solemnis, Mozart's Requiem, Haydn's "Creation," etc. Concerts will not be consecutive, first one being given Jan. 6, final one on May 11.

Although Shaw and Chorale are handled by the James A. Davidson Mgt., the N. Y. concert series is being set up for Davidson by David Libidins, indie concert manager and booker. Shaw will utilize the Collegiate Chorale, RCA Victor orch, his Shaw Chorale and other groups for the series.

Laine Detroussered

Buffalo, Sept. 23.

Frankie Laine, current at Shea's Buffalo, reported to police that his blue gabardine trousers containing his driver's license, personal cards and four unsigned checks for $200 each disappeared from his dressing room.

Dutch Publisher to U.S.

Amsterdam, Sept. 18.

Music publisher A. J. G. Strengholt, of the Basart Co., will leave Holland shortly on a three-month trip to America. He is going over to study the possibilities of exporting Dutch music.

Strengholt is the manager of five important Netherlands publishing companies.

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SOME TERRITORIES STILL OPEN

Night Club Reviews

Cotillion Room, N. Y.
(HOTEL PIERRE)

Yma Sumac, Artini & Consuelo, Stanley Melba, Melba and Chico Relli orchs; $3 minimum; $2 cover; Fri., Sat., holiday eves.

Maestro-entrepreneur Stanley Melba has been influencing the Hotel Pierre management to stretch the rubberbands on the bankroll the past couple of seasons and the idea is paying off. The Cotillion Room is no different than any other hostelry—attractions do business. The bandleader, who supervises all of the hotel's entertainment, projects, thus has been booking an occasional DeMarcos, now Yma Sumac, has his eye on Hildegarde, with result that this always attractive but never overly populated room may catch fire this season into real big league takings.

The Inca singer's advent is an exciting tieoff booking for the hotel's winter season, and her Tuesday night premiere attested to that.

When Ray Josephs reviewed Imma Sumack (spelled that way then) at the Ta-Ba-Ris, the No. 1 nitery in Buenos Aires, in June 16, 1943 (it's the height of the winter season, of course, in the southern hemisphere) she had a troupe of 14 with her, including Moises Vivanco, her composer-conductor-husband. VARIETY's then pampas mugg spoke of such strange instrumentation as the chak'cha and the waccra puko; the Inca native tongue which is known as Quichera, authentic Inca native garb called chullo (a kind of knitted helmet) and usuta (native sandal). The Moises Vivanco instrumentation ran to rare drums, single-strand violins, and the like.

Here she only has two special rhythmists, working on conventional bongos, and while they wear their chullos (knitted helmets) and usutas (native sandals), and while all this inca-dinka spelling reads like Jimmy Durante gone "shrudla," there's nothing Braille about Miss Sumac.

Her amazing top registers and her ability to hit the deep registers makes her the unique contralto novelty that she is. She is an impressive looking woman of prepossessing brunet stature, thoroughly s.a., and in the best Dagmar tradition. The number about the birds in flight is a virtuoso item of rare value, as is her Peruvian love song, to the degree that when she essays "Too Young" it is almost a broughtdown. Not that she doesn't endow that pop with unusual distinction, because she does, but somehow she might maintain the aura a shade better by remaining in Peruvian character.

Artini & Consuelo are returners. They're showmanly ballroomologists whose cavalcade of stepping in all idioms and all periods is a highly effective, class cafe item. They clicked as before. Consuelo has trained down to real ingenue weight—although she was never over 130—but somehow is overdoing the open-mouth expression just a bit.

Maestro Melba emcees with ease and charm as befits the atmosphere. His band is now batoned by his concertmaster in the main, since he does so much mixing in the room. Chico-Relli is another returner with the Latin stuff, and Pasquale is the new maitre d', vice Francois. Biz big at the preem. *Abel.*

Colony & Astor, London
London, Sept. 20

Sue Carson, Felix King Orch, Sid Phillips' Band, Santiago Lopez & Latin American Rhythm. Colony, $5 minimum; Astor, $3 minimum before 11 p.m., $3 cover thereafter.

For her London debut, Sue Carson has brought over a batch of lighthearted original lyrics which garner hefty applause from the customers of these two Berkeley Square spots. Entire act is geared on comedy lines and the entertainment is conducive to establishing a convivial atmosphere. Opening engagement is limited to two weeks, but after a break of a fortnight she will play these spots for a further two weeks.

In her own cute, pert style, Miss Carson socks with her saucy lyrics and a fine bunch of impressions. "The Smartest Peope in the World" is a strong opener, and from that she goes into the "Private Life of a Movie Star," a vehicle for neat takeoffs on Ingrid Bergman, Judy Garland, Marjorie Main, Judy Holliday, Walter Brennan and Lena Horne. Each cameo has a punch script and registers heavily.

As a hillbilly offering chantoosey does nicely with "Growing Tood Old Fer M' Age" but her standout number is a spicy song dedicated to the ladies entitled "Seven Lively Arts." It was on the strength of this lyric that she was booked for this date by the cafes operator, Harry Morris. Another lyric in the same vein which also goes over big is "Never Trust a Man, Period."

Included in her range of impressions are Rose Murphy, Nellie Lutcher and Frankie Laine as they might be featured in a late-night lullaby radio program. This, too, is a comedy winner. *Myro.*

Gilded Cage, N. Y.

Lou Walters' presentation of "The Gilded Cage," with Ben Blue, Roberta Lee, Sid Slate, Edith Fellows, Ernestine Mercer, Jean Bartel, Ernest Saracino, Clara Cedrone, Calvin Holt, Ron Rogers, Ben Yost Quartet, Anthony, Allyn & Hodges, Line, Ernest Kobric Orch. Staged by Lee Sherman; costumes, Elizabeth Adlon. $3.50, $4.50 minimums.

Lou Walters, operator of the Latin Quarter, has his second nitery on the Stem with the preem of the Gilded Cage. It's the second time he's been associated with that spot, having held an interest in it for a short time when Nat Harris operated it as the Harem.

Both economically and artistically the spot stands a chance of achieving permanency—as far as it's possible for a cafe to be a fixture. It's lushly decorated, with Franklyn Hughes having supplied a rococo atmosphere that fairly breathes the Victorian era. There's a restrained gaudiness that's in good taste. Hughes has recaptured the baroque and overstuffed decor of the period.

The Gilded Cage occupies the site that at various times was known as Monte Proser's Cafe Theatre, Paradise, Bop City, Vanity Fair, Zanzibar, Hurricane, Midnight Sun, etc. In fact, Ben Blue, headlining comic, opened his act by stating that there's been so many folderoos on this spot, he's afraid to unpack. He needn't have any qualms at this time. Nitery conditions are fortuitous for another Stem operation. The LQ is the sole major spot in the area and it's selling out nightly. Cafe business is big at the moment and there's every chance it will remain that way for a few months.

On the LQ overflow alone a new cafe would stand a chance. On another count, there's little possibility of an overseating problem in Stem niteries. The new State Liquor Authority legislation forbidding issuing of a liquor license to any establishment that hasn't operated for 90 days as a straight eatery is going to turn a lot of former cabarets into warehouses.

The preem Thursday (20) shows influences of the LQ, naturally, plus the Diamond Horseshoe (defunct) and the east side's Old Knick Music Hall. The show needs a bit of pruning and some refurbishing in some act spots, but otherwise it's loaded with production and entertainment values. It's a display that doesn't carry a heavy nut outside of the lavish dressing. Costuming is highly attractive and in good taste. The gay '90s motif is amusing and contributes to a picturesque atmosphere.

Ben Blue does an excellent job in various stages of the show. Aided by Roberta Lee and Sid Slate, latter straighting for him, Blue trots out a familiar but funny catalog and rocks up the place. The yogi bit, dancehall sketch, and a few other stints get the mob's measure effectively. The only weak spot is in the Blue-Slate aides during unreeling of the meller. Script isn't hearty enough to constitute effective interruptions during that bit.

Other major act, Anthony, Allyn & Hodges, spotted early in the show, failed to hit on opening night. Their comedy ballroom turn will probably register better when the transient trade congregates.

There are a couple of rough spots in the surrounding acts. Jean Bartel, a former "Miss America," looks elegant in the fetching costumes supplied by the cafe, but her vocalistics don't fill the room's requirements. Ernestine Mercer, who does excellently in the production work, similarly fails to hit the mark with her overdramatized version of "Love For Sale." Latter is performed mechanically and doesn't have her usual impact.

One of the brighter production spots is the meller, done handsomely, with Edith Fellows the heroine and Clara Cedrone and Ernest Saracino who were mainstays of the Old Knick draymas, extracting all the laughs inherent in this type of hoke. Miss Fellows shows an excellent flair for comedy, reads lines well and surprisingly does a bit of toe terping that comes off nicely.

Some production numbers have been taken intact from the LQ shows. The "Love For Sale" sequence and "Casey at the Bat" were previously viewed at Walters' other spot. It's similarly effective here.

For both native and peasant trade, the Gilded Cage is an excellent entertainment buy. Economics being an important consideration at all times, this cafe should get along nicely. *Jose.*

Hotel Nicollet, Mpls.
(MINN. TERRACE)
Minneapolis, Sept. 23.

Hildegarde, Hildegarde Orch (10), with Robert Norris and William Denny; $1.50 cover, $1.50-$3.50 minimum.

The second engagement in this smart room of the sparkling and talented Hildegarde is as to be expected, a repetition of her initial local triumph. It's the supper club's paramount event and another occasion for the carriage and fur trade to turn out enmasse to jampack the bistro to capacity and extend a tumultuous welcome.

Stirring up the usual amazing amount of newspaper, radio and TV attention, and with a promotion assist from the not too much hidden Anna Sosenko hand, the gal demonstrates again that she's among the comparatively few big names capable of luring this city's population in sufficient numbers to necessitate dusting off of the SRO sign.

Letter-perfect showmanship enables her one-woman show to take on the illusion of a big production and to assume an air of impressive importance. Guided by the expert Sosenko manipulation, the Hildegarde talents as diseuse and pianist and the projection of a gracious, friendly and magnetic personality once more call for the employment of superlatives to acclaim the resultant topdrawer entertainment. At the bottom of it all, in addition to the performer's artistry, is the aura of greatness that has been built up for her and which sets the stage perfectly for her performance. That and the aforesaid showmanship comprising excellent tailor-made material; the skillfully paced routines with their changes of mood; the adept musical arrangements, the witty sallies; the big-league lighting and the superb dressing, along with the employment of the star's own orch with its conductor and pianist soloist of distinguished appearance and exceptional capability in the persons of Robert Norris and William Denny.

Fast moving dinner show had Hildegarde offering mostly new numbers as well as some old favorites. Affording free rein for the display of her dramatic and comedic abilities, the vocal numbers are larded with amusing commentaries and patter, a bit of kidding of herself and customers and an occasional fling at French and German lyrics. These included "Play, Orchestra, Play," "All Will Come Right," "Be Good to Yourself," "I'm Going to See You Today," "You're What's the Matter With Me" and "I'm in Love With You," all well suited to her style. At the piano alone, or duetting with Denny, her keyboard proficiency is attested by performances of variations of "All the Things You Are" and the Grieg concerto. She even indulges in a bit of dancing.

Earl Carroll's, H'wood
Hollywood, Sept. 19.

Showmasters Present "Holiday for Love," musical revue in two acts, produced and directed by Francis Bunny Weldon; music and lyrics, Carter Wright; orchestral arrangements and musical direction, Gerald Dolin, assisted by Richard Anderson; with Julie Mitchum, Don De Leo, Tony Craig, Evelyn Lovequist, Don Corey, Ralph Michels & Larry Hickey, Zarco & D'Lores, Geraldine Wright, Buck Young, Sy Milano, Pony Sherrell, Hollywood Studio Dancers (3), Pierre Andre, Wilson Morelli, Alberta Marks, Russell Peak, Donald Kerr, Johnny Mitchell, James Linn, John Wood, Vicky Van Zandt, Pattie Joy, Sheree North, Pat Thorne, Pattie Jolley, Diane Robinson, Lynn Berney, Carol Russer, Billie Nelson, Kay Scott, Reggie Drew, Karen Norris, Gloria Pall, Pierce Andre, Joyce Widoff, Dolores Brown, Bette Bruton, Shirlee Marlow, Nina Abbott, Nora Dale, Doc Elliott's Majestic Four; cover $2.

The late Earl Carroll's Theatre-Restaurant has been shuttered since Frank Hofues' abortive attempt of last March to revive the nitery. Quartet composed of Francis Bunny Weldon, Harley Hardman, Carter Wright and Gerald Dolin have dug up some coin from a roster of backers, including Dr. Margaret Chung of San Francisco, for another try, but it's fuldo again—and soon—unless the deadwood is cleared away.

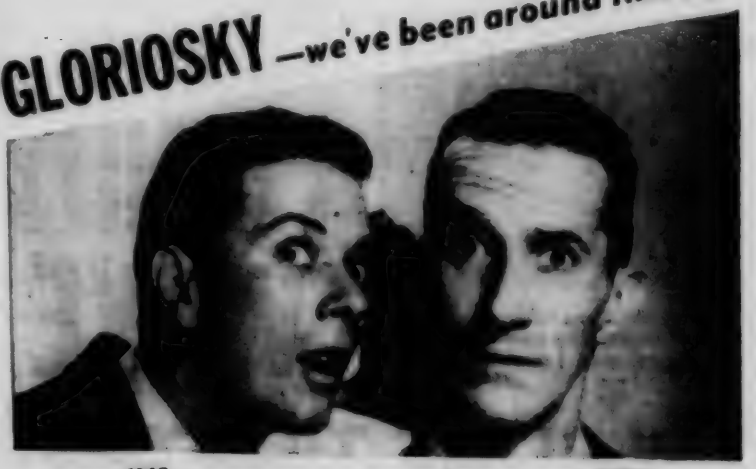
"Holiday for Love" cost $68,000 before the curtain went up. Production-wise, it's a closer approximation to the old Carroll ideal of feathers-furs-&-drippery than that attempted by Hofues. Latter has rented the spot to the new producers on a two-month lease with options renewable every two months.

Deadwood in "Holiday" consists of verbose introductions to each production number and painful comedies by Julie Mitchum (Bob Mitchum's sister), Don De Leo, Don Corey, Ralph Michels and Larry Hickey. Each goes overboard. So do the revue's two acts, both two hours long.

While interim acts are for the most part boring, production layouts are fast and elaborate. Decidedly on the credit side are Zarco & D'Lores, classy ballroom duo; tenor Tony Craig and soprano Geraldine Wright, and a ballet

(Continued on page 138)

"GLORIOSKY—we've been around this year!"



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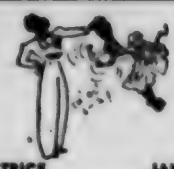

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TOP NAMES' NEW FRONTIER

AGVA Claiming 100G for Acts From LeBlanc's Folded Hadacol

Chicago, Sept. 25.

The American Guild of Variety Artists has started processing claims against Louisiana State Senator Dudley J. LeBlanc, head of the Hadacol firm, whose gigantic medicine show folded last week in Texas. Close to $100,000 in performer salaries is being claimed.

While some acts hadn't been paid for one or two weeks, major portion of the name turns are owed some pay plus money for the face value of the contract. AGVA will claim coin for the unplayed portion of the contracts as well.

It's reported that among the names, Carmen Miranda is owed $21,000 for two weeks plus two weeks unplayed. She's said to be the top creditor in the troupe. Hadacol also owes Jimmy Durante $10,000 and Milton Berle $9,000 on one-day contracts.

Union had a $9,000 bond to cover minor performers' salaries. Some talent has been paid off from the bond. The supporting acts already have been given return fare to the spot from which they were booked.

One of the major headaches will be payment to a clown troupe, many members of which held 42-week contracts. It had been planned to use small shows on a

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'Sugar Chile' Sells 'Em At London's Palladium

London, Sept. 25.

"Sugar Chile" Robinson at the Palladium here yesterday (Mon.) clicked via a half-dozen numbers which underscored his keen rhythmics, Moppet's smart showmanship and appealing personality are plus factors in his act which should register excellently for the next three weeks. He had been touring the provinces for several weeks prior to his Palladium opening.

Appearing on the bill with the kid pianist are Max Bygraves, who's due to open at the Palace, N. Y., preem two-a-day show headlined by Judy Garland on Oct. 16; Jewel & Warriss, a top British comedy team; character comedian Billy Russell, Renee Strange Marionettes, Bentley Sisters (3) an acro dance turn; the Seven Volants, a tumbling act, and Billy Cotton orch.

Vanderbilt's 121 Spiel Dates; Lost Film Found

Some 17,000 feet of Anscolor film turned up suddenly at N. Y. Customs which should about make Cornelius Vanderbilt, Jr.'s 60,000 color footage, that he shot this summer on "The New Europe," complete. This film is for his Redpath Chautauqua-booked lecture tour which opens Oct. 30 in Trenton. Some 121 dates are set so far but Redpath expects to equal Vanderbilt's 217 dates of last year. These usually fill up as the fall advances.

U. S. Customs forwarded the film in bond to Binghamton, N. Y., for processing, then it returns to New York for official approval. However, after the fortuitous discovery of the seemingly lost footage in the Idlewild (N. Y.) International Airport customs shed, and its shipment to the upstate N. Y. Ansco Film plant, a strike situation there necessitated the film being reshipped in bond to Chicago for processing.

Oberlander to Fialkoff

George Oberlander, former booker for USO-Camp Shows, has joined the Harman Fialkoff Agency to work on department store talent troups.

It's his first show biz assignment since leaving Camp Shows shortly after World War II.

Annette Marantz, for 18 years with the WOR, N. Y., booking bureau, has opened her own booking office in New York.

Star-Studded 23d Anni For Fox, Detroit, This Wk.

Detroit, Sept. 25.

The 5,000-seat Fox Theatre's 23d anniversary will be celebrated for a week beginning Friday (28) with a stageshow featuring Dagmar, Jan Murray, the Vagabonds, Juanita Hall, and Condos & Brandon.

Screen fare will be 'Sunny Side of Street' (Col), and Pep-Sadler fight pictures.

How Names Scored (Or Didn't) at Mich. State Fair, 1950-51

Detroit, Sept. 25.

One of the major reasons the 1951 Michigan State Fair got mired in red ink was that big names, notably Bob Hope, failed to lure, general manager James Friel admitted. He added, however, that a strike the first day and picketing for the next three days contributed to the sharp attendance drop.

Friel also declared that Detroiters apparently had had a surfeit of entertainment as a result of its 250th Birthday Festival which featured star entertainment nightly.

The fair attracted 710,000 persons in its 10-day run. This was 94,000 fewer than last year.

Hope drew only $11,913 in three shows at the Coliseum. He was paid $20,000. In 1949, he grossed $36,000 in three days (six shows) at the Coliseum. His pay then was $7,500 a day.

A year ago, when Betty Hutton was the headliner at $7,500 per day, she grossed $27,446 in three days.

Marilyn Maxwell attracted $16,428 in four days this year. She was paid $5,000. Carmen Miranda, her counterpart last year, grossed $21,247 in three days.

The Ink Spots grossed $8,704 in four days this year and were paid $6,000. Last year, Jerry Colonna drew a $9,778 b.o. in three days. Dick Contino, who rounded out last year's bill, grossed $4,496 in one day.

The total 6,400-seat Coliseum take this year was $37,045, compared to $62,967 in 1950. Admission was $1.20 with about 200 seats selling for $1.80.

"Wild" Bill Elliott and his rodeo grossed $50,355 in nine days in the grandstand, compared to $61,175 by Johnny Mack Brown in nine days a year ago.

$115,000 'HOLIDAY' SPURS UTAH FAIR

Salt Lake City, Sept. 25.

Utah State Fair wound up its nine-day run Sunday (23) with a new attendance record of about 170,000, to top the 1949 figure by about 38,000. Big factor in the up curve was "Holiday On Ice," which also set a record with a whopping 115G. Icer got off to a hot advance, pulling in 52G via mail, 60% of it from out of the city, and half of that from out of state. Thirteen performances instead of the usual 11 helped hypo the gate.

According to manager J. A. Theobald heavy attendance was also helped by clear weather through the run. Displays by armed forces aided the draw, as did the return of Colleen Hutchins, newly-crowned Miss America, who showed up last Thursday (20).

Jack Carter to MCA

Jack Carter has switched from the William Morris Agency to Music Corp. of America.

Carter, who headed the NBC-TV "Saturday Night Revue" last season, has been working cafes lately. He'll return to NBC as part of the Saturday night Chesterfield series.

BRING BROADWAY TO GRASSROOTS

Minneapolis, Sept. 25.

The grassroots beckon stellar supper club and nitery performers like Joe E. Lewis, Sophie Tucker and Hildegarde, for example, awaiting them with a hearty welcome, stimulating response and complete appreciation of their talents, according to Ann Sosenko, managher for the latter. Also, the rewards are commensurate with the efforts involved.

These are conclusion reached after nearly two years of pioneering this brand new field for top bistro personalities through concert and hinterland hotel appearances during which there were engagements in towns as small as Bloomfield, Ia., population 3,000, where the day of the Hildegarde concert, a public schools holiday was proclaimed and the residents there and from surrounding towns attended en masse, filling the auditorium to capacity.

Here with her star at the Hotel NicMlet's Minnesota Terrace, Miss Sosenko reveals that the Hildegarde invasion of the sticks has been productive of new markets for the diseuse, and productive of financial gains as well. Miss Sosenko opines it will do the same for other outstanding performers. It takes guts to trailblaze thusly, it means sacrifice of comforts and the "hardships" which are concomitants of one-nighting or touring of the smaller towns. But it has been more than worth it, she says.

At the same time, in disclosing the grassroots experiment's success and declaring that the sticks

(Continued on page 138)

AGVA Axes Agts. Dropped by ARA

Chicago, Sept. 25.

Harmony note between Artists' Representatives Assn. and American Guild of Variety Artists last week reached a new high when exec committee of the union informed ARA that it would not grant franchises to members who had been suspended for non-payment of dues. In the past, AGVA had okayed permits to bookers, regardless of status with ARA. New move is expected to bring reluctants into the fold as most bookers hold AGVA franchises which they can't drop without going out of business.

Bookers axed from ARA rolls were William Canham, Alma Clausen, Len Fisher, Lyman Goss, Jr., Frank Spamer, Joseph Riley, and Ben Young, all from Chicago; Paul Weiss and John Coon, Kansas City, Mo.; Max Friedman and Frank Shortridge, Des Moines, and Stan Stanley, Cedar Rapids, Ia.

What action former ARA members will take is not known yet but several are muttering about court actions and possible injunction against AGVA for retaliatory action.

Lou Silvers to Conduct, 5 Top Cleffers Set For Jolson 'Remembrance'

Al Jolson "Remembrance Night" being staged by disk jockey Joe Franklin at Carnegie Hall, N. Y. Oct. 26, on the first anni of the singer's death, will have Lou Silvers, writer of one of Jolson's top tunes, "April Showers," to conduct the orch.

In addition to the usual makeup, there will be five pianos on stage with ASCAPers Gene Buck, Fred Ahlert, Abel Baer, Benny Davis and Irving Caesar playing a medley of tunes made famous by Jolson. Producer Arthur Klein will coordinate the show.

Nat Abramson, head of the WOR entertainment bureau, has been finally released from the network to produce the show.

Indie Agents Reaping Small Harvest As Bistro Boom Spurs Non-Names

Indie talent agents declare that the cafe pickup in the N. Y. area means more to them proportionately that it does to the major offices. They feel that with the vast bulk of cafes using non-name talent, they are in a better position to supply such acts.

Booking picture has improved considerably in spots outside of New York, too. Upbeat is especially evident in Canada, where cafes are hitting boom times. Although the major offices are very active in the Canuck provinces, the indies are getting a terrific slice of the bookings there. The midwest is also contributing a sizable portion of income to the indie percenters. Exclusive bookers in that area are buying a heavy portion of their talent from the minor offices.

The vaude bookers, similarly are buying more from the indies. The non-circuit houses still using vaude have cut budgets considerably, and thus must call on the small offices for most of the talent required.

Net result is that the independents are booking more acts than they did during the past season, but income is on about the same level as in former years.

The only hope they have of getting ahead with their present set lists is through video bookings, but most indies have found it more expedient to work through the major offices. Drawback here is that majors pick out just what they want to use. There's little chance of doing a selling job on the acts that the large offices turn down unless they go to the producers directly. Many haven't been able to do that as yet.

Chi Mayfair Drops Fees In Back-to-Acts Stance

Chicago, Sept. 25.

Mayfair Room plush Blackstone Hotel spot, which was one of the first to initiate a cover charge in the Windy City, dropped the extra bike when it reopened Friday (21). Also missing will be a minimum for the first time.

Although the room has been booking bands only for the past seven months, it reverts back to acts. Semi-names will be used with first bill Consolo & Melba and Leo Reisman orch.

Harpo on a Horse—Chi Rodeo to 'Break' Marx As Autry Replacement

Chicago, Sept. 25.

Rodeo managements seem to be looking offbeat for talent to top the the corral shows. Latest to book a name outside the western field is the International Rodeo opening at the Chicago Amphitheatre Oct. 11 for 11 days, which has art Harpo Marx and his own show.

International Rodeo is following the pattern of the World's Championship Rodeo which opens tonight (Wed.) at Madison Square Garden, N. Y. As a replacement for Gene Autry, who played that stand for several years, Garden has long since corraled orchester-singer Vaughn Monroe for the last two weeks of the show. The Lone Ranger works the first 12 days.

Cowboy headliners for bigtime rodeos are scarce this season, with Autry declining to work in any but dates he's booked with his own outfit, while Roy Rogers has nixed all offers for tanbark roundups. Bill (Hopalong Cassidy) Boyd previously announced that he would not work any shows where an admission was charged.

Gene Autry's outfit was originally slated for the Chi stand, but he cancelled out for a date in Omaha, which precedes it.

2 USO SHOWS READY FOR KOREAN TOURS

Tokyo, Sept. 18.

Two new USO-Camp Shows units, the sixth and seventh to come to the Far East since the start of the Korean conflict, have arrived to start their tour of the Korean "Rice Paddy Circuit." Shows are "Fun Time Frolics" and "Laugh Capades."

"Frolics," now on the embattled peninsula, features banjoist Roy Smeck, puppeteer Tommy Trent, femme singer Dory Claire and juggler Larry Weeks. "Laugh Capades," now touring hospitals in Japan prior to hopping off to Korea Sept. 26, is headed by comedy team of Frankie Conville and Sonny Dale. Others are the tap-dancing husband-wife team of Joe Mage and Maxine Karr, and accordionist Les Smith.

All entertainers in 'Laugh' troupe are veteran USO performers from the last war.

Novis' Aussie Vaude Tour

Sydney, Sept. 25.

Donald Novis, U.S. tenor, after scoring solid at Celebrity nightclub here for the Joe Taylor management, has signatured a contract for an Aussie vaude tour via the David N. Martin Tivoli loop.

Mrs. Novis is coming here to join her husband following his decision to stay over for the vaude chore.

Carl Ravenna has been signed to double at the Colony and Astor, Broadway, starting Oct. 24.

St. L.'s Jeff Hotel Cards Bills After 2-Year Gap

St. Louis, Sept. 25.

Merriel Abbott, entertainment director for the Hilton Hotels, which recently acquired the Hotel Jefferson, this town's largest downtown hostelry, will produce floorshows there, teeing off Oct. 12. Opening bill will feature the Dick Barlow orch, Jo Sullivan, Slip Nelson, Ted & Flo Valette and a Merriel Abbott line.

It will be the first time in more than two years that the hotel will present nitery acts. It will compete with the Chase Club, managed by Harold Kaplan, which relights for the season Thursday (27).

After Barlow, the hotel nitery, tagged the Boulevard Room (formerly Club Continental), has skedded Betty Jane Watson and Jerry Austen to head a new show. The hotel is undergoing a $2,500,000 facelifting which includes improvements in the room.

'Holiday' Icer to Open Canton, O., Muny Aud

Canton, O., Sept. 25.

The nearly completed million-dollar Canton Memorial Municipal Auditorium will open Oct. 2 with "Holiday On Ice." Ralph Smith is auditorium manager.

The arena will accommodate approximately 5,000 spectators for this show.

Holtz's L.A. Vaudery

Hollywood, Sept. 25.

Lou Holtz's new vaude layout opens Nov. 21 at Belmont Theatre, Los Angeles, for an indefinite run. Show gets a San Diego break in Nov. 18-20.

Holtz stars, with Bert Wheeler and Toni Harper in support.

Guizar's Dallas Date

Tito Guizar will play the Greater Dallas Club here Nov. 16-18. He'll come here after completing a pic in Mexico City. Following the local engagement he goes to the Swan Room in New Orleans' Montleone Hotel, Nov. 22.

Others lined up the Dallas nitery are Nana Romana, Joaquin Garay and Margaret Chase.

Night Club Reviews

Continued from page 138

Earl Carroll's, H'wood

trio, the Hollywood Studio Dancers, consisting of Mary Menzies, Gene Faccuito and Don Sky. Latter combo wraps up the specialty end of the show with an Apache ballet turn, "Murder at Midnight."

First half opens with the title song, after which the giant curtain swings back for a Ziegfeldian-Carrollesque "Lovely Girl" splash sung by Sy Milano and Miss Wright. Buck Young baritones "Girls, Beautiful Girls" while the gals, some of the prettiest on the boards, traipse down the spangled staircase. This is oldtime parading with a vengeance, as such, it draws a tremendous hand.

Corey, soloed during scene changes, starts slowly but gets off fairly well following takeoffs on Edward G. Robinson, Boyer, Cagney, Mitchum, Bogart, Barry Fitzgerald, Bing Crosby, Andy Russell, Sinatra, Carmen Lombardo and Vaughn Monroe. Corey is the kind of comic who cracks, "I know there are people out there—I can hear them breathing."

"Paris in the Rain" is an eye-opening ensemble routine, complete with a downpour of genuine aqua pura dropping from sieve pipes in the proscenium to gutters encircling the revolving stage. It's sparked by Craig's fine tenor pipes, another parade of showgirls headed by Evelyn Lovequist, Miss America of 1950, the Zarco & D'Lores spins and twirls, and the Faccuito-Menzies Sky ballet. Pony Sherrell also scores briefly as a Parisian coquette. Miss Mitchum does an unfunny muscle act and something she describes as an "intellectual strip tease." Chanteuse, who also femcees the show, has a pert personality, not unlike Celeste Holm's, but her material is nothing less than dreary most of the way and her voice is inaudible at times. It may well be that the vast sweep of the bistro, a 1,500-to-2,000-seater is responsible for Miss Mitchum's undoing, since she has been going very well in the intime spots around L. A.

Midway production number is a carnival layout in which the chorines coax male ringsiders onto the stage to ride hobbyhorses that s . around with the moving stage. Males are togged out backstage in baby clothes, a standard gimmick since and before "Delmar's Revels." It's successful here, too, except that the gals don't seem as persuasive as they were in the 20s. It needs a Texas Guinan and some clappers.

Young and Miss Wright warble "Mary Go Round," another tee-tapper, and the highlight here is the appearance of Doc Elliott's Majestic Four, a live pony act. Michels & Hickey do a brace or so of so-so comedy songs during the next scene change. As it is with Miss Mitchum, so it is with them: weak material.

Windup is "California," programmed as a salute "to our glorious State of California," with Craig piping "Westward Ho," Miss Wright and Milano duetting "Old Desert Moon," Miss Sherrell singing "Western Folk" and Michels & Hickey doing "I Wanna Be a Cowboy." Chorines and chorus lads, as square dancers, "early settlers," senoritas and duennas finish it off handsomely, but by this time there's been a surfeit of show.

Sets, designed by Nicholas Yellenta, are all attractive. Colorful costumes are the work of Edward Sebesta. Dolin racks up a solid batoneering job on Wright's mostly catchy score. Their work and that of most of the cast members warrant a fast reshuffle if "Holiday" is to be saved, and the bulk of it is worth salvaging. . . *Mike.*

Two Guitars, N. Y.

Lee Bundy, Elena & Anatole, Eli Spivack, Misha Usdanoff, Michel Michon, Kostya Poliansky Orch (5); $2.50, $3.50 *minimum.*

Even with the current precarious political situation, the Two Guitars (nee Russian Kretchma) is one of the staples in the 14th St. sector. This spot, offering Old Muscovy entertainment, is picturesque and atmospheric. Its reasonable tariffs and a generally homey brand of entertainment are good attractions for a generally steady clientele.

The show generally comprises mainstays. One of the apparent requirements of entertainers here is a knowledge of languages. Thus Lee Bundy (New Acts), an Alabama product, you-alls French, Russ as well as United States. The full accordionist, Misha Usdanoff, sings at the tables in his heavy Russ accent and gives the customers "Tennessee Waltz" as well as Gypsy tunes. With a sense of humor, sophisticates and others can enjoy this spot. Another factor lending to the general pleasure is the younger groups of Russian and Polish extraction who come here to do the picturesque native dances.

There are some homegrown musical sketches that come off nicely. The acts here can do more than their own chores. Singers turn dancers and vice versa. For example, Usdanoff doubles as the dagger dancer during which he pierces dollar bills with the knives and keeps them. Terper Elena (& Anatole) does well with songs, and the orch's drummer, Eli Spivack, emcees and does a song spot pleasingly. Michel Michon participates in all the sketches with song and dance work.

Elena & Anatole haven't been working together for too long a time, and so it's felt that their tandem tasks will improve in time. However, they're capable soloists. Kostya Poliansky batons the orch from the balalaika. *Jose.*

Habibi, N. Y.

Irving Grossman & Diana Goldberg, Zamira Gon, Mina Bern; Gleb Yellin Orch (4); $3 *minimum.*

Gotham's first Israeli nitery started its second year last week with an entertaining if not standout bill. It's well grooved to the spot's prime market—New York's large Jewish population and visiting Jews. Show has some general appeal for non-Jewish audiences, although not as much as last season.

Headliners are Irving Grossman & Diana Goldberg, a team that has been around in foreign language spots for some years, although not uptown. Grossman, who also emcees, knows how to put over a vocal, having had voice training and some vaude work in the past. He opens with "Song of Freedom," a dynamic number which sets the tone of a people building a new life and leaving behind them the "laments at the Wailing Wall." He also does well by "I'm Going Home," modernization of an old Yiddish folk tune, which combines a Zionist exultation with the theme of brotherhood.

Frau Diana Goidberg teams up with him for some dialect gags. Her impressions of family characters are well done, although the material needs strengthening, and a few lines misfire. Some of the drolleries are based on Litvak-Galitziana sectional differences, which is a Jewish kind of Yankees-Dixie kidding and goes over with the clientele. Pair socks over "We're Both in Love with We," with humor deriving from Grossman's large stature and the gal's pint-size. This item is done with great energy and freedom, and would provide a better opening for their act.

Other turns are more on the cultural side. Zamira Gon's dances and Mina Bern's songs are good examples of Israeli attractions. They are fresh and healthy in outlook (see New Acts).

Gleb Yellen's four-piece orch does a topflight job in backing the bill and in providing dinner and dance music. Group doubles on a variety of instruments and is versatile enough to click in gay folk items, schmaltzy old world tunes, the new Israeli output, Latino rhythms and current pops. Decor is sophisticated with fine modern murals, smart pastel napery and excellent typography (using Hebraicized letters) on the menus. *Bril.*

Desert Inn, Las Vegas

Las Vegas, Sept. 18.

Ella Logan, Gil Lamb, Eileen & Carver, Gene Griffin, Fluff Charlton, Arden-Fletcher Dancers (8), *Carlton Hayes' Orch* (11); no cover, no minimum.

In songs peppered with action, salted with drama, Ella Logan dishes up a chirp course that should do okay biz for her stay in the Painted Desert Room. She has long since departed from Scotch canary type to encompass full gamut of expression with every kind of tune.

Miss Logan telegraphs her unique mode of presentation by welding hand movements with graphic facial expositions for stunning effect. Walkon is a quickie "Who Cares," modulating into bubbling "World On a String." "Cottage For Sales" is packed with dramatic force—a tear-jerker contoured with intense feeling. Few singers could get away with such a reading on a nitery floor as she does with this one. Bounces right

(Continued on page 140)

New Frontier For Names

Continued from page 137

henceforth will be a permanent part of Hildegarde's itinerary. Miss Sosenko also took occasion to announce a plan to enlist nitery owners and performers in a move to pressure the O.P.A. to lift the present "unfair" restrictions on supper club prices, to predict that the next few years would be a period of peak prosperity for clubs and artists, and to answer President Truman's complaint about people who spend $40 to $50 a night in clubs and complain about income taxes.

Miss Sosenko, too, took occasion to exult because hotel supper clubs are coming to realize that the prestige, advertising value and long range financial gains accruing to their hostelries or clubs from the presentation of top names far transcend the cost involved and the immediate going into the red, perhaps. This realization, she feels, portends that the performer will have less trouble in getting his or her price, will find his or her services in greater demand and will lead to still higher stipends for top performers.

Non Burelle Boff B.O.

"There are no hayseeds any longer as far as the showbusiness is concerned," asserts Miss Sosenko. "Even in the smallest towns they're hep and familiar with its stars, if only by remote control, reputation or otherwise, thanks to radio, television, pix and the increasing magazine and periodical show business space. Moreover, radio, television and publicity have increased the smalltowners' desire and demand to see the big names in the flesh.

"In the sense of entertainment ignorance, small towns actually no longer exists. Every Main Street now is a Broadway. Smalltowners often know more about the show business than native New Yorkers, according to our experience."

Before her present Minneapolis engagement, Hildegarde played for 15 days in the Hotel Duluth ballroom, Duluth, Minn., where the population is around 100,000. It was the first time a name ever had appeared in a supper club there and the first time the Hotel Duluth had ever offered a stellar performer. Because of O.P.A. regulations, the hotel could not assess a cover charge or minimum, but was forced to adhere to its published beverage and food tariffs. As a result, while Hildegarde filled the room to capacity each of the 15 nights, many kids came, spent the evening over a coke, without the hotel being able to do anything about it.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 25.

Joseph (Andrew) Vaughey, alumnus who now resides in Denver, wrote a new play, "Look Me In The Eye," now in hands of play broker Frieda Fishbein.

The Chris Hagedorns (he's ex-theatre treasurer who made the grade here in 1936) in from Bay Shore, L. I., for his annual check-up. He drew an absolute O.K.

Jeff Clark, singer, has graduated from observation floor to the up department. Ditto Jeanne Romer (Mrs. Clark), so both a go-home certainty.

Bob Farley, musician, in from St. Paul, where he now owns an antique shop, got a checkup that was on the good side.

Birthday salutations to Audrey Lumpkin, George (Elephant) Powers, Mary Lou Weaver, Robert Tarr and Glenn Phillips, all doing O.K.

William Streeper, of the Shore Theatre, Atlantic City, planed in to bedside his brother John Streeper whose progress is good.

Donald Wright, Music Hall, N. Y. commercial artist, joined the all-up gang and was off to N. Y. for a 10-day furlough.

Dolly (WB) Gallagher finally beat the rap definitely and is Philadelphia-bound.

John (Legit) Eaton, 1942 graduate, planed in and out from Scranton, Pa. His annual checkup was all O.K. Ditto Stanley Rousch, class of 1943.

Robert McFadden, in from Louisville to chat with Patricia Payne (Switow Theatre Circuit), found her progress above par.

Jesus Dominguez, Warner Bros. Havana manager, rated his first good clinic.

Joe (UA) Phillips, who received his all-clear here, will remain in the downtown colony, being now connected with the local Chamber of Commerce as assistant secretary.

Edward Davidson, American Broadcasting Co., in from N. Y. to ogle his wife, Grace, who is flashing her first good observation clinic report.

Write to those who are ill.

Hadacol

Continued from page 137

year-round basis to promote sales of the "dietary supplement" in small towns throughout the south and west. Just how these claims will be settled isn't known.

Union holds LeBlanc responsible for the unpaid sums, although LeBlanc is said to have put in a disclaimer on the ground that he had recently sold the firm to a group of eastern financiers for $8,000,000. The Tobey Maltz Foundation, a New York research group, is to have received profits from the group now in control to continue its work.

LeBlanc also is involved in other difficulties. Four law suits and a property lien totalling $21,684 were filed against him in Lafayette, La. In addition, the Federal Government is seeking to recover $656,151 in unpaid taxes for 1950. One of the suits filed against the Hadacol firm was for $14,399 due a Lafayette contractor for work on a cafeteria at the manufacturing plant, and another is for a $495 food bill.

LeBlanc stated that all creditors whose suits are on file will be paid in the next 30 or 60 days. He claims that the Government owes the firm nearly $500,000 on alcohol tax refunds.

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Night Club Reviews

Continued from page 138

Desert Inn, Las Vegas

off this mood into the oldie "Take Me Out to the Ball Games" containing chuckles. Reaches back for another novelty "I Said No" advancing into piquant "Pretty Girl Is Like a Melody." From "Pinian" extracts her w.k. "How Are Things in Glocomora" with plenty for-easics. Slides into further dialect for carboning of disk waxed some years ago, "My Bonnie Lies Over the Ocean," and in closing, smacks across her special ability to project sans microphone with the Gaelic "Star of the County Down." Receives full exit encomiums.

Gil Lamb's rather madcap midway session encases rambling chatter and athletic romps. Gangling comic hits with "When You're Smiling," interlarded with sang-jokery to "Out of Nowhere," and "California Here I Come." Standup gab sesh pulls in fair laughs, but mounts into yocks via panto whirl with imaginary six-foot partner in ballroom parody. Followup, also pantoed, is be-bopper in theatre with Benny Goodman orch riffing to spot a fairly amusing turn. Situation is overworked, could be mixed in favor of hitting clincher. This is a very funny bit wherein Lamb blows harmonicas, winds up swallowing the tiny one, and emits music after punching and poking himself in numerous spots. Packs him off to great mitts.

Dance team, Eileen & Carver, smoothly prime with fast set of ballrooming. Although much of their work is standard, they pull out of ordinary pedalistics by using some neat tricks. In waltz opener, Carver grabs heavy palms by elevating Eileen overhead with one arm for rounds of rapid spins. Variation of this same deal winds up turn in bolero "Temptation."

Arden-Fletcher line pulls away from usual calesthenics for a couple of inviting routines. By using as soloist sexy Fluff Charlton, all terpery becomes imbued with sparkle. The flame-tressed looker really raises the room temp in "Trinidad" when she cruises ringside smoking a cigar and carrying a birdcage. Accompanying bumps, flirts, etc before ogling males has 'em itching.

Gene Griffin adds his sure touch to layout as emcee and production warbler. Carlton Hayes' orchsters scurry through scores with greatest of ease for top backstopping. Will.

Empress Club, London

London, Sept. 18.

Deep River Boys (5), Harry Roy Orch, $5.50 minimum.

Shortly after completing a Palladium season, the Deep River Boys returned to West End cabaret for three weeks at this ritzy Mayfair club. Opening-night biz was near capacity mark. The ovation they received indicated that this should be a successful and profitable booking for the Scott Bros. who operate the club.

With nearly a dozen tunes to fill their half-hour spot, the sepia quintet offer a mixed bag in material with something to suit most tastes. And all are put over in their effective harmony style with unique charm and taste.

From the current pops list they contribute "Too Young" and, also in popular vein, a fine stylized rendition of "September Song." Their version of "Shadrack" is the standout number of the show, and they also click with "The Whiffenpoof Song" and "Mr. and Mississippi." "Get Up Them Stairs Mademoiselle" is a cute comedy novelty, while in strict contrast they have a sentimental offering in "A Little Bit of Heaven." Myro.

Southern Mansion, K. C.

Kansas City, Sept. 21.

Helen Forrest, Andre, Andree & Bonnee, Billy Williams' Orch (8), $1 cover.

With the entry into the new fall season and the prospects for a biz uplift, Southern Mansion is shifting from its long-standing policy of bands only to top names in addition. First to come in on the new policy are Helen Forrest, pop songstress, and the novelty dance turn of Andre, Andree & Bonnee. With the Billy Williams orch for backing the show and dancing first entry here presents a strong lineup and biz opening night was virtual capacity.

Billy Williams tees off show with his own vocaling of "There'll Be Some Changes Made," and takes on the m.c. chores, handling smoothly throughout. Andre and his dancing manikins bring on their top offering of the window dresser handling the prop-like models. They veer into a dancing threesome, their work leaning toward the eccentric and involving a good measure of comedy antics.

Miss Forrest makes her first appearance in town as a solo songstress, and proves both chic and listenable, as well as a draw. Repertory of seven songs at the opening show were well paced to offer the lively, the dramatic and the novelty.

"This Can't Be Love" as her opener is done in a lively tempo, and gets the customers on her side immediately. Turns to "Too Young" for dramatic effect, and does her own song, "I Had To Sing with a Band," as a musical reprise on her career. Then it's a novelty, "I Lisp," a dramatic "10 Cents a Dance," and swings "Hallelujah!" "You Made Me Love You."

Quin.

Flamingo, Las Vegas

Las Vegas, Sept. 20.

Mark Stevens, Anne Shelton, Victor Marchese, Aida Broadbent's Guys (4) & Gals (8), Nat Brandwynne Orch (10), no cover, no minimum.

Film thesp Mark Stevens' Vegas nitery debut, unfortunately, is not an auspicious one from many angles. Favorable comment is making the rounds, however, for English oriole Anne Shelton, and for tenor Victor Marchese, held over for an additional two frames.

Stevens seems to be on unstable ground when he attempts to ride the terrain of comedy. Material, evidently written for this and future footlight stints, bogs him down from walkon at opening curtain. In his capacity as both pilot and headliner with several spots, he punches hard, but there's very little of yockworthy value to go on.

His opening song, "I'm a Star," even with tongue in cheek, is of dubious content, portraying Stevens in conceited manner. Arid jokery takes up time until another tune is reached. This one, entitled "My Podner," is in western vein, and still fails to carry Stevens over. Retires for entrance of Victor Marchese, the tenor find from a Mocambo talent quest.

In third week at the Flamingo, Marchese is steadier. He still isn't as forceful as he should be, in light of having worked the room for this period of time. Seems to be reserved with his projection, subsequent thin tones resulting. "Night and Day" is starter, with "Never" emerging in good ballad form and middle register showing up well. "Vesti la giubba" commands respect from table-sitters. Upon his winding up with "They Say It's Wonderful," all terpers of Aida Broadbent's Guys & Gals revolve nice patterns in modified ballet form. Marchese finishes up production warbling amongst the dancers.

Stevens takes interlude to gab a Sam Spade parody, merging with "Private Eye Am I" tune. Segue into another special "Super Type o' Hyperchondriac," with long passage of an "I'll never forget" seance. Brings on Anne Shelton with neat Irish. When playing straight, Stevens is at his best.

Miss Shelton, amply proportioned and with warm approach, builds slowly but with surety. Her full-throated pipes almost make the mike beg for mercy as she outlines "Black Magic," "Because of You" and canny choice of "St. Louis Blues." Begins to feel more at home and at ease with "Be My Love." Lusty "Some of These Days" receives ovation, making way for an amusing "Lovely Bunch of Coconuts," with final chorus in cockney dialect. "Tipperary Samba" is excellent choice for bowoff tune, insuring plenty of kudos. Edward Lisbona accomps.

Stevens has one more round a flagwaving "Sound Off" that is surefire for response. Curtain follows short reprise. Nat Brandwynne orch sounds shaky in certain spots, okay in others. Will.

Latin Quarter, Boston

Boston, Sept. 22.

"Minsky's Follies," with Mann & Dana, Visionaires (4), Rudy Cardenas, Corinne & Tito Valdez, Leo Diamond, Cort & Saunders, Judith Sargent, Dave Lester and Zarde Bros. orchs; cover $1 $1.50 Sat. minimum $3.50 Sun.-Thurs., $4.50 Fri.-Sat.

"Minsky's Follies," currently breaking in at the spacious L.Q., is a lavish girlie show featuring peelers, showgals, burley comics Jack "Peanuts" Mann & Dick Dana, interspersed with standard vaude turns to add up to a nifty package. While the accent is on femmes, the surrounding cast is strong enough to hold the interest of the distaffers as well as the visiting firemen.

Grabbing solo spots are Rudy Cardenas, the amazing Mexican juggler, who continues to click solidly whenever he plays a Hub spot, terpsters Corinne & Tito Valdez, who score neatly with a sexy waltz routine and Leo Diamond, a harmonicist who strays from the commonplace by accompanying himself on bongos while playing a medley of rhumbas, winding with a Rube Goldberg contraption from which he makes sounds comparable to a Spike Jones rendition.

At show caught, top plaudits went to the Visionaires, three boys and a gal who combine solid vocalizing with plenty of action. Group scored heavily with arrangements of "Pass the Peace Pipe," "Dreamer's Holiday" and "Talent." Latter bit afforded them opportunity to hoke through carbons of Jolson, Bette Davis, et al, for bego-off.

On the burley side, Mann & Dana grab yucks with a couple of funny skits. Judith Sargent slinks through a reverse strip, starting practically uncled to wind fully clothed, and the masked "Mystery Blonde," a well-stacked peeler, gyrates through a strip routine accompanied by the offstage voice of a spieler describing man's "dream girl."

Production numbers, showcasing eight chorines and six showgals, are niftily costumed, with Cort & Saunders handling the vocalizing chore ably. Dave Lester betons the longwinded musical backgrounds in slick fashion, alternating with Zarde Bros. for customer terping. Biz opened slowly but picked up substantially when word got around. Ehe.

Baker Hotel, Dallas

(MURAL ROOM)

Dallas, Sept. 19.

Rudy Vallee, Hal Pruden Orch (8), $2 cover, $2.50 Sat.

Rudy Vallee was seen and heard here last in 1937, when he played the Pan-American Casino in the second year of Texas' centennial celebrations. Thus he hasn't been here in 14 years, but his material has. Even so, with red jacket and some blue jokes, Vallee is a pleaser in a blend of sophisticated comedy, nostalgic song sessions and neat sax playing.

Wry humor includes digs anent his age, marriages, 20-odd years as an entertainer and trials of the middle-aged, all rating okay mitting. Vocals are heyday reprisals, with "Whiffenpoof Song," "Honey," "If You Were the Only Girl in the World" and "Kansas City Kitty" going well. Vallee gets closest to payoffs with "Alouette," "Maine Stein Song," "Vagabond Lover" and signoff of "Goodnight, Sweetheart." Uses small megaphone, a 1928 trademark, on closer. Sax medley, offering "Be My Love," "I'm Just Wild About Harry" and "Stumbling," wins deserved plaudits.

In his 65-minute stint Vallee keeps ahead with his songs and the sax session. Off-color humor—namely, his Mrs. Dewey and Mrs. Truman gags, for which he apologizes—could well be discarded, along with the "Fractured French" interpretations. Nitery act would be aided greatly via fresh material, or making it strictly a song session.

Big "A" for assist goes to pianist Hal Pruden and his crew in backing the act, and for enticing arrangements which have lured sufficient patrons to rate a third month holdover for the orch. Hark.

Palmer House, Chi

(EMPIRE ROOM)

Chicago, Sept. 21.

"Shooting High" revue, with Cliff Norton, Louise Hoff, Bambi Linn & Rod Alexander, Tommy Wonder & Margaret Banks, The Cabots (3), Jody Miller, The Songsmiths (3), Eddie O'Neal Orch (14), with Marshall Gill. Written and directed by Dick Barstow, lyrics and music, Hessie Smith, scenery, Jan Scott, $3.50 minimum, $1 cover.

Merriel Abbott has conceived an original revue, perhaps sparked by the success of the Max Liebman "Cross Country" show last summer and also as a need for the replacement of acts in hotel rooms for which she handles the entertainment. Musical is set for 12 weeks here and might run in other spots for the rest of the 1951-52 season. However, if it does, it will need a great deal of revision.

Perhaps Dick Barstow, producer-writer of the hourlong presentation, was influenced by many of the video packages he has done so well. As a teevee program this might be perfect fare, but here it never achieves the promise held in the opening scene. It's loaded with three topflight dance acts, but maze of terping weighs down the show and loses what effect the sock solo work might gain on its own. A striking fault, with dancing such a major part, is that very little of the footwork can be seen except by ringsiders. A more sock effect could be achieved by raising the floor level or not crowding the tables so close to the action.

Slight story line of acts trying to get in to see theatrical producer who is casting a show is okay to hang what material and songs are needed for the plot. Hessie Smith has done the tunes, which fit the work of the dancers neatly, but aren't too strong on the vocal end. Jan Scott did a fine job on portable scenery.

Louise Hoff, as the buffer secretary, keeps the threads unraveling, but doesn't have much of a chance to display talents, despite two so-called specialty comedy tunes. Cliff Norton, a recruit from TV, scores as the comic wanting an audition, and has some fine corn—but commercial corn—in two sketches; one, a devastating takeoff on video speed cars, and the other the plight of man under the domination of women. Both were written by Charlie Andrews.

In the dance department, Bambi Linn & Rod Alexander click with hopeful boy and gal routine, with miss's running shoulder leap getting hefty hand. Both Margaret Banks, who is bright with toe stint, and Tommy Wonder, who does some fine slides, score, and the Cabots inject a welcome note of sex with an adagio, but much of the beautifully timed action is lost to patrons other than those nearby.

Jody Miller, a pretty songstress, does neatly by the lyrics, and the Songsmiths, one of the better vocal trios, also assist on the singing end. With such a wealth of talent, pruning and adding might make this a good show, instead of the hodgepodge it is now. Zabe.

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EXAMINER says: "There were five encores, no less, for star Marjorie Garretson when the Biltmore Bowl opened its new revue, 'Follies in Fashion' Tuesday."
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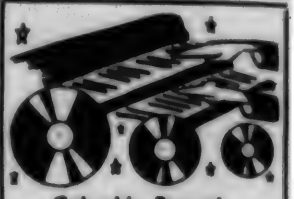
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KEN GRIFFIN
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"SIDE BY SIDE"
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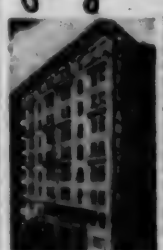
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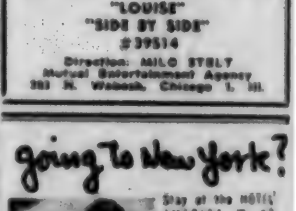
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CAPITOL THEATRE WASH., D. C.
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VARIETY BILLS

WEEK OF SEPTEMBER 26

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (M) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; WB Walter Reade

NEW YORK CITY

Music Hall (R) 27
Ken Hutson
Pat Norman
Leon O'Conner
Richard Stewart
Martin Dudley
Adrian Wager
Robert De Cuya
John George
Corps de Ballet
Lou Lubin
Roxy
Palace (R) 27
Norman Brooks
Max
Antonio Lendon Co
In spirit 3
April Kings
Don Roe
Apolonaire
(1 to 6th)
Paramount (P) 26
Juan Prima Orc
Rock Smith
Vanderbilt Boys
Tony Bennett
Roxy (R) 26
Latin Quarter Show
Billy Russell
Danny Lerone
Latin Quarter
Rosalyn
Arthur Dancers
Jack Kilty
Conna Lee Ray
CHICAGO
Chicago (P) 26
Denny Lee
Ann Carney
Rubio Family
Duke Ort Jr. & Co
Oriental (L) 27
Jane Russell
Joe Cassini
3 Rockettes
Stanislaw Haves O
DOVER N J
Baker W 20 Only
Assault of Horrors
ERIE PA
Warner (W)
29 Only
Assault of Horrors
LITTLE FALLS N J
Gabriel W 26 Only
Assault of Horrors
MIAMI
Olympia (P) 26
Chico Marx
Dolinoff & Raye Sis
George Conroy
Ann Dennis
Emil & Evelyn
NEWPORT NEWS
Jefferson (L)
26 Only
Dominoes
Freddie Mitchell O
Freddie & Flo
Great Reader
Denny Alexander
OIL CITY PA
Lafonia (W) 26 Only
Assault of Horrors
PORTSMOUTH VA
Capitol (L) 26 Only
Dominoes
Freddie Mitchell O
Freddie & Flo
Great Reader
Denny Alexander
RICHMOND
Hippodrome (L) 1-3
Dominoes
Freddie Mitchell O
Freddie & Flo
Great Reader
Denny Alexander
SHARON PA
Columbia (W)
28 Only
Assault of Horrors
SYRACUSE
Loews (L) 27-30
Patti Page
Guy Mitchell
Jay Lawrence
Don Henry 3
R & M Carnevale
WASHINGTON
Capitol (L) 27
Garcias
Gracie Barrie
Rex Douglas
Gaudsmith Bros
Howard (L) 28
Mme Marie Knight
Tommy Edwards
Pigmeat Markham
Yo
Tip Tap & Toe
Rollins Bros
Bongadors
Arthur Lanin
Billy McMahon
Elsie Bower
Robb Wilton
M Colleano Co
Turner Layton
Flavio Lenos
FINSBURY PARK
Empire (M) 24
Tatterfall
Delta Rhythm Boys
Lederezy
Sally Ann Howes
Freddie Sales
Hendreson & Hendchal
Albanny Mutton
Mayor Of Mayfair
GLASGOW
Empire (M) 24
Morgan & Gray
Albert Burden
2 Arvings
Bobby Brandt
Billy Danvers
Chas Warren & Jean
Syd Seymour Bd
Cowdrey Evans
Pat O'Brien
HACKNEY
Empire (S) 24
Max Wall
Radio Revellers
Dick Lorenzo
Len Martyn
Dolorio
Lester Sharpe & Iris
Bertha & Jean
Twin In Levites
LEEDS
Empire (M) 24
Ken Dorvilles
Cavan O'Connor
Lee Mathis
Vic Wise
V & J Crestonian
Leslie & Barrie
Stanley & King
Terence Sis
Merle & Marie
S & R Russell
LEICESTER
Palace (S) 24
Izzy Bonn
Louis Gentes
Allen & Dawn
Pat Hyde
Love Dugs
Harry Benet
Erikson
Eva Mae Wong
LIVERPOOL
Empire (M) 24
George Robey
Hetty King
Albert Whelan
Houston & Stewart
Morris Cowley
Jack Edge
P & M Henri
Peter Bernard
T & G Durante
Empire Girls
LONDON
Palladium (M) 24
Sugar Chile
Robinson
Billy Cotton Bd
Jewell & Warren
Max Bygraves
Renee Houston
3 Beatles Sis
3 Roemans
Palladium Girls
Billy Cotton Bd
MANCHESTER
Hippodrome (S) 24
Les Compagnons du la Chanson
Ali Bey
Lee Hollroe
Terry Hall
Eddie Arnold
Joe Kinx
Reno Dennett
SHEFFIELD
Empire (M) 24
D & J O'Gorman
Dudley Dale
3 Hicks
Andree Nodes
Kochinsky & Gretyna
Freddie Harrison
Paulette D'Orsay
Betty Broughton
The Ballet
SHEPHERDS BUSH
Empire (S) 24
Ted Heath Oro
Billy Russell
Iris Sadler
James & Dean
Ellen Kauer Co
Starr Bros
Billington
SUNDERLAND
Empire (M) 24
Terry Canton
Hilly Morgan
Monnie Manning
Balinger 1
Ken Barnes & Jeanette
SWANSEA
Empire (M) 24
Rhodes & Lane
Neal & Newington
Tommy Dee
J & E Grant
Somson & Delilah
John Guest
Caroline & Richards
WOLVER HAMPTON
Hippodrome (L) 24
B & R Rea
4 Adagio Dancers
1 Loonies
Marce Anthie
Ryan Sis
Marotte Girls
WOOD GREEN
Empire (S) 24
Roy Larner
Rex Jeffries
Camilla Cattolli
Billy McCormack
Marriott & Wenman
Jackie Allen & Barbara
Jacqueline Farrell
Sherman Fisher Glo

AUSTRALIA

AUCKLAND
His Majesty's (L) 24
Joan Greene
Aimee Lee
Lorne Colling
Henry Darling
Rex Reid
Leon Kellaway
Corps de Ballet
BRISBANE
His Majesty's (L) 24
Wally Boag
Gene Ross & Jeanne
Maynick & Family
3 Skating Morenos
Henry Saxova
Pan Yoo Jen Tp
Dancers
Ann Donald
Celebrity Singers
Corps de Ballet
MELBOURNE
Tivoli (T) 24
Jon Pertwee
Alan Clive
6 Don Triaces
Pepito
Carmony Bros
Tipsy & Dawn
Ely & Everle
Bebe Mackinnon
Moira Claux
Lee Ritchie
Hussie Dargie 4
Celeste's Singers
6 Lee Models
Les Debonnaires
Tivoli Ballet
SYDNEY
Tivoli (T) 24
Armand Perron
Marion Davies
Trio Payne
Devine & King
Gerd Bjornstad
Charlot
Martha Seary
Philip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRITAIN

ASTON
Hippodrome (S) 24
Sandy Daw
V & M Norman
Margi Morris
Johnnie Marsh
Dreamgirls
Marda
4 K Foleys
George Fairhurst
Brian Powles
Embry Williams
BIRMINGHAM
Hippodrome (M) 24
Joe Stein
Louis Hayden
Max Carole
Fred Sloane
Reggie Sandcliffe
Doreatte & Denner
Tassoull
BLACKPOOL
Opera House (S) 24
B & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Irene Yorke
Palace (S) 24
Collinson & Breen
Winifred Atwell
Attique
Tornado
Topsie Leaf 4
Harry Bailey
Beauty 4
Cynthia & Gladys
Tower Circus (S) 24
Charlie Cairoli & 1
Smiths
Knox French
Horses
Oscar Konrots
Lions
Gil Alexander Tp
Victor Julian &
Pets
Kings Animals
4 Richays
3 Lorandos
Nora Tp
Arizonis
3 Roses
Jimmy Scott
Flying
Constellation
Little Jimmy
Annettes
Cirvettes
WINTER GARDEN (S) 24
Norman Evans
Benor Carlisle
Canfield Smith &
Woodgrass
32 Whiteley Girls
4 Zio Angels
Duffy Kings
Joy Beatties
Anna Mae
Kenneth Lascelles
BOSCOMBE
Hippodrome (S) 24
Phil Stratland
V H Gaston
Patricia Lyndon
Tom Benny
Irene Hartnell
Richard Wayne
Jean Bradford
Fred Renwick
Olga Sanderson
Lemare Bros
Frankson
18 Naughtiglis
BRADFORD
Alhambra (M) 24
Reg Dixon
Hajoo & Surany
Victor Seaforth
Anthea Askey
Richman & Jackson
Bobby
Wotherspoon
Peggy Walling
Penelope & Cedric
John Joyce Girls
Corps de Ballet
BRISTOL
Empire (S) 24
Billy Whittaker
Mimi Law
B & K Clayton
Phil Leader
Eric March
Gail Harvey
Jack Lennard
Gardiner & Baxter
Hi Diddle Diddle
Debs
Terry & Joyce
BRIXTON
Empress (S) 24
Frank Randle
Gene Aubrey
Rita Shearer
Jimmy Citheroe
Hal Mark Co
3 Palmers
Stan Stafford
A J Powell
Johnny Peters
Dagenham Girl Pipers
CARDIFF
New (S) 24
Bartlett & Rose
Douglas Harris
Ford & Shean
Les Dounce
Pierre Kempe
Renne Lucas
Lee Morgan
CHELSEA
Palace (S) 24
Suzette Tarri
Peter Sellers
Joyce Golding
Cox Twins
Miles Twins
Morecambe & Wise
Dolly Kim
Skating Coleradas
EAST HAMPTON
Metropolitan (S) 24
Jimmy Gay
Jimmy Bruce
Tommy Godfrey
Goldwyns
Palace (S) 24
Hal Monty
B & H Harrison
Wilson Keppel &
Betty
A & L Ward
EDINBURGH
Empire (M) 24
Dizzy Gillespie Orc
Blue Angel
Odette Myrtil
Doodles & Spider
Barbara Cook
Harold Cook
Orson Bean
Bon Soir
Alberta Hunter
Eugene Fields 3
Chateau Madrid
Del Camno
Anita Alvarez
Sarita Herera
Catalina Orc
Copacabana
Joe E Lewis
Constance Moore
Ryan & MacDonald
McCaffrey &
Suzanne
Ted Norman
Dale Nunnally
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Ramonchita & Leon
Victoria Barcelo
Isabel Campo
Fernando Rivvent
Rodriguez 4
Ramon Torres Orc
Embers
Red Norvo 3
Bobby Hackett Orc
Glass Cage
Ben Blue
Edith Follows
Clara Cedrone
Ernest Sarachine
Sid Slate
Anthony, Allyn &
Hodges
Lane
Calvin Holt
Habibi
Irving Grossman
Dinah Goldberg
Zamira Gon
Mina Bern
Havana-Madrid
Bobby Escalo
Leon & Eddie's
Eddie Davis
Libby Dean
Al Delloy
Carmen Montoya
The Rogers
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Downey & Fosville
Hazel Webster
Old Roumanian
Sadie Banks
Lou Seiber
Irene Carroll
Carol Linser
Jan LaPorta Orc
D'Aquila Orc
Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes
Hotel Ambassador
Julius Lando Orc
Hotel Biltmore
Mischa Resinsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tommy Reynolds O
Cavanaugh
Kevin O'Sullivan
Mary Ann
Johnny Flanagan
Glenn Dawn
Blade Beauties
Hotel Pierre
Yma Sumac
Artini & Consuelo
Chico Bella Orc
Stanley Melba Orc
Hotel Plaza
Kay Thompson
Williams Bros
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Russ Morgan Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Jose Paniers
Terri Stevens
Le Ruban Bleu
Mary Ford
Ronnie Graham
3 Riffs
Julius Monk
Norman Paris 3
Latin Quarter
Chas Chase
Billy Daniels
Jack Kilty
Honey Bros
F Mazzone Dcrs
Gloria Le Roy
Les Fabios
Can Can Dcrs
Art Waner Orc
Park Ave.
Gloria Elwood
Penthouse
Paul Teutman
Riviera
Lane Brown
Geo De Witt
Bober Dcrs
Sherry Stevens
Nanci Crompton
Clark Ranger
Eden
Walter Nye Orc
Rene Touzet Orc
Two Guitars
Lee Bundy
Elena & Amatola
Eli Spivak
Marcha Lelandof
Michel Marbon
Rostya Pulansky
Versailles
John Carroll
Emile Petti Orc
Fanchon Orc
Village Barn
Louise & Harris
Dick Shawn
Delph Trayman 3
Bobby Moore Orc
Village Vanguard
Charlotte Rae
Shoshana Damari
Clarence Williams 3
Wivel
Ray Bloxom
Tom Smallbugs
Val Noble
Bob Lee
Waldorf-Astoria
Hayes & Healy
Lola Sis Hart
Emil Coleman Orc
Marcha Rene Orc

MIAMI-MIAMI BEACH

Casablanca Hotel
Milt Rogers
Phillis Arnold
Jose Cortez Orc
Clover Club
Kirby Stone 5
Buddy Greco
N & J Castro Dcrs
Tony Martell Orc
Wendy Westberg
Delano Hotel
Nina Reyes
Val Sauers Orc
Gatety Club
Zorita
Little Egypt
Jackie Jenkins
Marge Stone
Gilda Reyes
Rusty Russell
Gaiety Girls
Johnny Hotel
Michael Strange
Tony Mates
Helene Aimee
Frankes Colwell
Leon & Eddie's
Eddie Garvin
Tubby Boots
Gaby Delano
Billy Austin
Martinique Hotel
Warren Wade Orc
Denny Yates Orc
McFadden Deauville
Rollo Lavian 5
Nautilus Hotel
Hal Winters
Sammy Harris
Frank Louis Orc
J & R Bryan
Poinciana Hotel
Phil Napoleon 5
Robert Richter Hotel
Don Cunning
Roberta Sherwood
Charles Castel 5
Roney Plaza Hotel
George Shaw Orc
Sans Souci Hotel
Betty Barclay
Wagner & Berman
Anne Barnett
Norman Orc
Sapphire Room
Val Rosenthal
Mark Hall
Lois Gemelle Orc
Sherry Hotel
Frances Langford
Chaney
Tano & Dee
J Cortez Orc
Sea-Gull Hotel
Terry Rich
Terry Blands
Wanda & Rudolf
Rafaella Orc
Sea Isle Hotel
Frances Lagey
Bertrand Hoffman O
Shelborne Hotel
Joan A Martin
Alan Dale
Marty Frantenos
Dave Fisher
Larry Stewart
Frank & Lita
Leonard & Evans
Jerry Lewis Orc
Sorrento Hotel
Mel Melkin Orc

CHICAGO

Blackhawk
Jack Durant
Arlene Frank
Pat Hammerle
Pat Hammerle
Gloria Evans
Sonny Sparks
Larry Lawrence
Martin Kraft
Tessi Carrano
Eleanor Lockey
Henry Brandon Orc
Chez Paree
Wynn Cohen
Betty Reilly
Blackburn Twins
& Pam Cavan
Arden Fletcher
Dancers
Cee Davidson Orc
Fiorello Orc
Palmer House
Louise Hoff
Bonnie Lane & Red
Alexander
Jody Miller
Sherman Hotel
Sammy Davis Jr.
Margaret Banks
Cliff Norton
Eddie O'Neal Orc
Edgewater Beach
Eric Thorson
Harmonicats (4)
Dorothy Hild Dcrs
Phyllis Myles
Frankie Masters O
Hotel Stevens
Beatrice Kay
Hamilton & Brent
Jo Bernson
Elmar
Jerry Mayes
Jack Haffner
Harper Flaherty
Bob Fitzgerald
Buddy Rest
Guy Carlos
Together Dcrs (4)
Marlene Fitzgerald
Scottee Marsh
Orrin Tucker Orc

LOS ANGELES

Ambassador Hotel
Frankie Carle Orc
Larry White
Joan Howes
Peggy Barrett
Evelyn Farney
Biltmore Hotel
Harrison & Fisher
Marjorie Gatrellman
June Edwards
Hal Dewain Orc
Civa's
Katherine Dunham & Co
Dick Mabolo Orc
Dante Varvis Orc
Macambo
Beverly Hudson
Chuy Reyes
Latin-Aires

Saddler-Pep

Continued from page 4

system with tonight's battle, has 4,000 seats scaled at $1.80, most of which were sold by yesterday (Tues.).

Adding to the anticipated size of the gross is the fact that tonight's fight will have the biggest circuit of big-screen houses yet linked for an exclusive event. Even though the bout is being staged at the Polo Grounds, N. Y., which automatically eliminates the six equipped houses in the metropolitan New York area, the network will comprise 17 theatres in 13 cities. Houses added for the first time, in addition to the Minneapolis theatre, are the Michigan, Detroit; Capitol, Binghamton, N. Y., and the Stanley, Pittsburgh.

Shea's Fulton, Pittsburgh, carried the previous big-screen telecasts but the Stanley received its equipment only last week. Houses in the other three cities have been equipped for some time but American Telephone & Telegraph previously could not clear channels for them. In Pitt, the Fulton until now has shown only the theatre TV event, but the Stanley, with more than twice as many seats (3,800) has announced that customers will get a feature picture as well. As a result, the 1,700-seat Fulton is going along with the same programming.

Mono Ownership

Continued from page 5

huddle with Associated British Pictures officials on a joint production program now underway.

Mirisch to Chi, N. Y.

Hollywood, Sept. 25.

Harold Mirisch, v.p. in charge of production for Monogram-Allied Artists, is due in New York early next week. He leaves here tomorrow (Wed.) for Chicago to attend the outfit's western sales meeting Saturday-Sunday with Morey Goldstein, v.p. in charge of sales.

From Chicago, Mirisch and Goldstein head for the New York home-office.

Cabaret Bills

NEW YORK CITY

Birdland
Dizzy Gillespie Orc
Blue Angel
Odette Myrtil
Doodles & Spider
Barbara Cook
Harold Cook
Orson Bean
Bon Soir
Alberta Hunter
Eugene Fields 3
Chateau Madrid
Del Camno
Anita Alvarez
Sarita Herera
Catalina Orc
Copacabana
Joe E Lewis
Constance Moore
Ryan & MacDonald
McCaffrey &
Suzanne
Ted Norman
Dale Nunnally
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Ramonchita & Leon
Victoria Barcelo
Isabel Campo
Fernando Rivvent
Rodriguez 4
Ramon Torres Orc
Embers
Red Norvo 3
Bobby Hackett Orc
Glass Cage
Ben Blue
Edith Follows
Clara Cedrone
Ernest Sarachine
Sid Slate
Anthony, Allyn &
Hodges
Lane
Calvin Holt
Habibi
Irving Grossman
Dinah Goldberg
Zamira Gon
Mina Bern
Havana-Madrid
Bobby Escalo
Leon & Eddie's
Eddie Davis
Libby Dean
Al Delloy
Carmen Montoya
The Rogers
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Downey & Fosville
Hazel Webster
Old Roumanian
Sadie Banks
Lou Seiber
Irene Carroll
Carol Linser
Jan LaPorta Orc
D'Aquila Orc
Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes
Hotel Ambassador
Julius Lando Orc
Hotel Biltmore
Mischa Resinsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tommy Reynolds O
Cavanaugh
Kevin O'Sullivan
Mary Ann
Johnny Flanagan
Glenn Dawn
Blade Beauties
Hotel Pierre
Yma Sumac
Artini & Consuelo
Chico Bella Orc
Stanley Melba Orc
Hotel Plaza
Kay Thompson
Williams Bros
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Russ Morgan Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Jose Paniers
Terri Stevens
Le Ruban Bleu
Mary Ford
Ronnie Graham
3 Riffs
Julius Monk
Norman Paris 3
Latin Quarter
Chas Chase
Billy Daniels
Jack Kilty
Honey Bros
F Mazzone Dcrs
Gloria Le Roy
Les Fabios
Can Can Dcrs
Art Waner Orc
Park Ave.
Gloria Elwood
Penthouse
Paul Teutman
Riviera
Lane Brown
Geo De Witt
Bober Dcrs
Sherry Stevens
Nanci Crompton
Clark Ranger
Eden
Walter Nye Orc
Rene Touzet Orc
Two Guitars
Lee Bundy

New Acts

TONY BENNETT
Songs
15 Mins.
Paramount, N. Y.

Tony Bennett is the latest vocalist to emerge as a hot live personality via his current Columbia Records smash, "Because of You," which is a cinch to hit the golden circle 1,000,000 sales figure. In this respect Bennett's career parallels that of Guy Mitchell, Patti Page and Rosemary Clooney who were also projected into the big-time after their initial breakthrough on wax.

Bennett is no freak click. Boy has supple pipes and shows considerable savvy in exploiting his vocal assets to the hilt. Although his big disk is a ballad Bennett is more impressive on stage with his rhythm numbers in which he has developed a powerful belting style. He is particularly impressive with such tunes as "I Can't Give You Anything But Love" and "Sing, You Sinners." He also does moody on a brace of slow ballads but there was some difficulty in holding the customers on these tunes at the show caught.

Bennett also shows a finished mike presence but, for some reason, essays a minimum of chatter. A bit more gab might be desirable to establish closer liaison with the customers. Herm.

TOHAMA
Songs
30 Mins.
Cafe Continental, Montreal

Tohama's last appearance in Montreal was with a variety show headed by Andrex, Parisian comic, and current showing is her first cafe date.

A native of Paris but now making her home in Brussels, Tohama is solid with French-Canadians through her many Decca platters and her disking of "La Vie En Rose," which is as popular here as the Edith Piaf version.

Short and plump, with a mass of black curly hair that comes down to her shoulder (and is badly in need of grooming), Tohama surprises mainly her pop tunes and gets best reception when she stays on the bounce and novelty stuff, which is more in keeping with her general style and personality. The occasional switcheroo to something on the torchant line gives vent to hokum and shows her performance.

Chantonsie can work easily in English, but on night caught, she stayed mostly Gallic, including a brace of Spanish tunes, and ran through a songalog of eight numbers to capacity biz and salvos.

A good vidco and theatre bet she should cut down doing so many novelty numbers. Neut.

ZAMIRA GON
Dancer
7 Mins.
Habibi, N. Y.

Zamira Gon has returned to the Habibi, Israeli cafe, with her excellent dances. She is a slight young terper who exhibits good training and marked ability.

In her first appearance, dressed in modernized rabbinical garb, she interprets a lad in Hebrew school learning and praying. Then she changes the mood with the youth frolicking in the classroom after the rabbi has left, mimicking the teacher. It's a charming bit readily understood by the general public.

Gal comes back to do her version of an Israeli hora—a powerful, exciting dance dedicated to the Jewish army. It gets a good mitting. With an expanded repertoire, Miss Gon may be suitable for other spots. Bril.

CONGAROOS (4)
Dancing
6 Mins.: Full
Palace, N. Y.

The Congaroos, evenly mixed foursome of colored hoofers, lean toward the jitter stuff and are okay for the modest-budgeted houses as openers.

The two boys and girl pair, in brightly colored costumes, split up for fast challenge tapdancing and also work collectively. Their hoofing is standard. They got a good hand when caught. Kahn.

TOP & BOTTOM
Dancing
7 Mins.
Apollo, N. Y.

Sepian dance team needs to tighten and develop before it can expect to register in similar vaude dates or TV. Despite occasional okay solo challenges, overall effect seems confused and unrehearsed. They get off some neat acro-terps in the windup.

Act looks good in a neat white-tie-and-tails garb. Gros.

TOMMY EDWARDS
Songs
10 Mins.
Apollo, N. Y.

Tommy Edwards' Apollo imitation marks him as a contender in the male vocalist sweepstakes. Young septian lad has already scored on his M-G-M disks and he should be able to build an additional following via similar personals. He sells his songsing with warmth, and his baritoning is good on novelties and ballads, being enjoyed in a clean, unaffected delivery.

Edwards opens with a pump novelty, Paging Mr. Jackson, and then changes pace nicely with a slow tempoed ballad, "All In The Game," which incidentally was cited in the late Charles G. Dawes, veepee of the U. S. under President Coolidge.

Edwards should do well on TV guest-shots and in nitteries. Gros.

JACQUES NORMAND
Songs
25 Mins.
Cafe Continental, Montreal

Jacques Normand, young French-Canadian singer, returning to the Continental after a two-month absence, registers strongly.

Hailing originally from Quebec City, Normand has built up a hefty clientele following, principally through radio and personals throughout the province. He has overcome the usual imitative pattern most local singers have adopted and established a style that makes him a natural on any cafe floor as emcee or as a singing single. Guy can handle a tune in French or English with equal ease.

However, Normand right now needs show-wise management. He's getting a little too casual with the payers. With proper attention, he's a cinch for any visual medium. Neut.

RICHARD MONTI
Songs
6 Mins.: One
Palace, N. Y.

Richard Monti is a nice-looking, operatic tenor. He is an unusual booking for the Palace, but in light of the furor created by Mario Lanza in his appeal for the masses, booking of the Monti type is smart showmanship.

However, Monti lacks vocal power and showmanship for important dates. He's stocky, Latin-looking, attired in tux, and not unlike Lanza in appearance. He has a tendency to push in the high register in the operatic-type numbers, but this is not apparent in the pop vein such as "Be My Love," which he does nicely. Kahn.

MINA BERN
Songs
12 Mins.
Habibi, N. Y.

Mina Bern is a Palestinian import who should do well at this Israeli-type cafe. She has a strong voice of good range, a dignified approach and poise. Her offerings include the tender Hebrew "Song of the Negev," a Jewish folksong and a lusty hora, latter getting audience participation in the handclapping.

Folksong is a charming, amusing number about the mother who realizes that her pretty daughter is now 18 and the men calling want to see the girl, not her.

With her present act Miss Bern's appeal is limited to foreign-language spots, since there's no attempt to translate. Bril.

CANTON BROS.
Acrobatic
8 Mins.
Apollo, N. Y.

Canton Bros., Oriental acro team, work with ease and authority through a series of standard lifts, body spins and head stands. Their muscular control of torso, legs and arms nab okay and reaction.

Act tees off with a good head-to-head balancing feat which displays top timing and balancing control. Somersaults and other stunts are executed with precision.

Turn is paced nicely and should be okay supporting fare. A good bet for TV variety shows. Gros.

LEE BUNDY
Songs
10 Mins.
Two Guitars, N. Y.

Lee Bundy, an attractive southern miss, playing her first cafe date, looks like she can develop into a good singer. She's got well-built pipes and a good assortment of language tunes, and does French, Russian and English tunes effectively. Her efforts are generally appreciated at this spot.

With further experience, she'll have the makings for production work in the tonier cafes and vaudery. Jose.

New Haven Eyes Lively Legit Season, If Only Bright Yale Lads Lay Off

By HAROLD M. BONE

New Haven, Sept. 25.

Indications are that this theatrical centre is heading into another successful season of legit activity. Already encouraged by okay business on teeoff weeks, and with an ambitious list of attractions lined up for the fall the Shubert, the town's only legitter, looks to an overall stanza that should at least equal the past several seasons.

Managerial setup this year remains the same as a year ago with Ben Segal as managing director (he holds a similar post at the Mark Hellinger, N. Y.); Ben Witken, assistant manager and treasurer; and Louis Moscow and Don Glenn, assistant treasurers. Under guidance of this team, the house enjoys friendly relations not only with statewide playgoers but also with the press.

Although, due to the nature of the Shubert policy of a heavy try-out schedule, the cash customers are bitten by a dog once in a while ("Cry of the Peacock," "Let's Make an Opera," etc.), they also have the privilege of sitting in on the baptism of such smash hits as "Oklahoma," "Mister Roberts," "South Pacific" and "King and I," so they are pretty tolerant of the flops.

Only major rub that occurs between management and public is a misconception on part of the latter that the house has a favoritism system in the allotment of seats for choice productions. This gripe usually comes from the intermit-

(Continued on page 144)

Jazz, Ballet, Opera to Vie At Chi Opera House Lines Up Best Sked in Decade

Chicago, Sept. 25.

Chicago Opera House has lined up its most impressive season in the last decade, with the 1951-52 sked almost all filled until March 1. After a one-day appearance of the First Drama Quartet Oct. 11, which hasn't been publicly announced and is almost sold out, manager Herb Carlin brings in a strong attraction with 20 performances of the Ballet Russe Oct. 15-30. Leonide Massine and Mia Slavenska are being added as guest stars. There's a jazz block that follows Nov. 10-18 with Stan Kenton, Billy Eckstine and George Shearing and a Duke Ellington, Sarah Vaughan, King Cole package.

New York City Opera Co. returns Nov. 23 through Dec. 10, and Ballet Theatre gives 14 dates, Dec. 26-Jan. 6. Carlin is taking two weeks of the Met Opera's touring "Die Fledermaus." He's cutting the price to a $4.94 top in order to go after the mass market. Sadler's Wells Theatre Ballet makes its first stop here Jan. 21 with nine showings, and Carlin is arranging for several other musical and dance groups to fill the month of February.

New Management Due For Court Sq., Springfield

Springfield, Mass., Sept. 25.

The Court Square, oldtime legit house, will pass from the management of E. M. Loew's of Boston to a new organization, the Court Square Theatre Co., Inc., March 1, 1952, when former's lease expires.

New corporation is headed by local businessmen with Elihu Glass, owner-operator of a West Springfield pix house, as chief booker.

Under new management the Court Square will specialize in legit roadshows, but will be available for music series, little theatre operations and lectures, with possibly roadshow motion pictures and foreign films to round out the program.

New organization replaces a nonprofit group known as Playgoers of Springfield, which has been bringing in legit on a week-to-week basis, whenever it could be fitted in with Loew film commitments. Outfit tried to buy up Loew's lease for remainder of the year, to get the house ready for a fall opening, but deal was nixed until lease ran out.

Greco Spanish Ballet In U. S. Bow at Shubert

Jose Greco Spanish Ballet, making its U. S. bow at the Shubert, N. Y., next Monday (1), is penciled in for four weeks, with stops in Boston and Philadelphia to follow. The Shuberts are presenting. House is scaled from $1.20 to $4.80, with opening night tab of $6. Troupe will play one program throughout the run, of about a dozen numbers in solos and ensembles.

Greco heads troupe as director, choreographer and lead dancer. Yet dancer-flamenco authority La Quica (Francisca Gonzales) is ballet mistress. Troupe arrived in N. Y. on the Washington yesterday (Tues.), with Greco having flown in in advance.

HYLTON PACTS PRIMUS, GAFNI FOR BRIT. DATES

Pearl Primus and her dance troupe have been set by Jack Hylton for a series of recitals in England for a six-week period, Nov. 19-Dec. 30. Miss Primus, who's being managed by Charles E. Green, of Consolidated Concerts Corp., will then go to Israel for a six-week tour, starting in January under auspices of the Yuval agency of Haifa. Then the dancer will go back to Europe for some dates on the Continent, before returning to the U. S. in March.

Hylton, who was in the U. S. recently, also parted for Miklos Gafni, young Hungarian tenor in the Consolidated stable, to do a series of 15 concerts in England, opening at Albert Hall, London, Oct. 27.

Fiore, Sherry Set For St. Pete Operetta Posts

New Hope, Pa., Sept. 25.

Roland Fiore, music director this past summer at the Starlight Operetta, Kansas City, will have a similar assignment this winter with the St. Petersburg (Fla.) Operetta. Also involved in the planning for the operation this season is Victoria Sherry, who was prima donna there last winter. She has been starring in various outdoor musicals in the midwest during the summer.

Both Fiore and Miss Sherry talked here with Pat Hurley, who presagents St. John Terrell's music circus at Lambertville, N. J., during the summer. Hurley went to Florida last week to do preliminary spadework on the winter operation.

Flock of Additions To Pitt Playhouse Staff

Pittsburgh, Sept. 25.

Flock of new additions have been made to the Pittsburgh Playhouse staff by director Frederick Burleigh, as the community theatre prepares to open its new season early next month with John Patrick's "The Curious Savage." William Ryan, graduate of Carnegie Tech and Yale drama departments, comes here as set designer after summering at Ogunquit, Me., and costumes will be handled by Elizabeth Birbari, who received her master's degree in drama at the U. of Texas and studied for three years at Goodman Theatre Art Institute in Chicago.

Robert Carrow and Tim Nicholson, both recent grads of Tech Drama School, will join the personnel, former handling properties and latter as a technician. Richard Foote, veteran character actor who appeared in several shows this season at the White Barn Theatre, becomes an instructor at the Playhouse School, and will also be available for roles in various productions.

DUNHAM N.Y. ONE-NITTER

Katherine Dunham and her company will be guests in "La Boule Blanche," at Hotel Diplomat, N.Y., next Tuesday (2).

This will be their only appearance in New York prior to the 1951-52 European tour.

'Candida' Will Tee Off St. Louis Legit Season

St. Louis, Sept. 25.

The American Theatre, sole legitter here, will tee off the 1951-52 season Oct. 8 with a one week stand of "Candida," with Olivia de Havilland as star. Play's cross-country tour starts here.

Manager Paul Beisman said that at least 20 shows are penciled in. Ethel Waters in "A Member of the Wedding," Fredric March and Florence Eldridge in "Autumn Garden," a return engagement of "Death of a Salesman," "Affairs of State," "The Moon Is Blue," "Happy Time," "Season in the Sun," "Angel in the Pawnshop," and a repeat of "Mr. Roberts."

Pix Tenor in World Preem Of 2 Operas Within Month As N.Y. Group Bows Season

In an instance rare in longhair annals, Robert Rounseville will have taken the lead in the world premieres of two operas within the space of one month, about 4,500 miles apart. Young tenor (who also plays the lead in the current film "Tales of Hoffmann") sang the main role in the preem of Igor Stravinsky's "The Rake's Progress," at the Venice Music Festival Sept. 11. Rounseville is now slated for the lead in David Tamkin's "The Dybbuk," which the N. Y. City Opera Co. will preem at City Center, N. Y., Oct. 10. Feat of getting up in roles for two new full-evening works is considered prodigious in music circles.

The N. Y. City Opera Co. is starting its 8th year (and 10th season) at City Center tomorrow (Thurs.) with a presentation of Massenet's "Manon." Troupe, whose fall engagement will run through Nov. 11, will bow two new works and do a re-staged version of another ("Rigoletto") during the season. Preems are "The Dybbuk" and the U. S. bow of Ermanno Wolf-Ferrari's "The Four Ruffians" ("Il Quattro Rusteghi").

Cast on Ruffians' is to be announced, with Otto Enghardt to stage and Charles Weidman to do the dances. "The Dybbuk" will have an unusual cross-section show biz tie. Composer David Tamkin is a musical director at Universal, Irving Pichel, who will stage, is a Coast film and TV director. Tamkin's brother Alex wrote the libretto, based on the S. Ansky legit classic. Patricia Neway, who starred on Broadway in "The Consul," will play the lead opposite Rounseville. Lawrence Winter, Negro baritone who was in the legit musical, "Call Me Mister," is another principal, along with Mack Harrell, concert baritone, and Carlton Gauld. Joseph Rosenstock will conduct.

Cast for tomorrow's opener, "Manon," is also a little unusual. Ann Ayars, who is also one of the leads of "Tales of Hoffmann," and David Poleri, who sang leads this summer at the Edinburgh Festival, will again take the main roles. Theo Bayle, Royal Netherlands Opera baritone, will make his U.S. bow as Lescaut. George Jomgeyans, who was the male lead Jupiter, in last season's Broadway musical "Out of This World," also has a lead part. Ex-Met chief ballerina Marina Svetlova and Grant Muradoff will be ballet soloist again. Jean Morel will conduct.

Thomas Schippers, who conducted for "The Consul" on Broadway and in London, has joined the opera staff.

Off-B'way Sutton Sets Four Plays for Season

The Sunday Theatre to offer Sabbath matinee and evening shows at the Sutton Playhouse, in Sutton Hotel, N. Y., will open Oct. 14 with the American preem of "Daughters of the Late Colonel," London play adapted by Ben Morse and Louis Beachner from the story by Katherine Mansfield. All shows are scheduled for four successive Sunday showings.

Subsequent productions will include Christopher Fry's "Boy with the Cart," Shakespeare's "Measure for Measure" and Martinez Sierra's "Madame Pepita." Union concessions have been obtained for the off-Broadway project.

Victoria de los Angeles, Met Opera soprano, in from Europe Tues. (23) to begin a 40-city concert tour under management of S. Hurok. She'll also return to the Met for her second season.

Inside Stuff—Legit

Marria Henderson, who recently succeeded Peggy Ann Garner as one of the leads on the "Two Girls Named Smith" television series, has the right to withdraw from the show in case she gets a legit assignment. However, after the Bab-O sponsorship runs out next month, if the stanza is moved from its present Saturday noon spot on ABC-TV to an evening time that would conflict with a stage stint, the video producers would have the option of retaining the actress by substantially increasing her salary. Miss Henderson, who last appeared on Broadway as Wendy in the Jean Arthur-Boris Karloff revival of "Peter Pan," doesn't expect to get a legit show this season, partly because of the tele series, but she is using the income from the latter to take vocal and dancing lessons in preparation for musical as well as straight dramatic parts.

Vernon Rice, on a European tour, writes in from Sweden on the opening of "Kiss Me Kate" in Stockholm Sept. 14, which he attended. "It was the biggest thing theatrically ever," he reports. "The show is destined to be the biggest success here since the invasion of American plays and musicals began. Interest in it was at a bursting point, and the kind of fighting took place for tickets like that for our most spectacular openings. That spirit which made 'Kate' the wow it was when it first opened, has been maintained throughout the show. You could quibble on some points, but it has been cast with the best Sweden has to offer in the musical field. The audience, Stockholm's richest and smartest, went wild with cheers, bravos, uncountable curtain-calls, and mounds of flowers placed in the arms and at the feet of all the members of the cast."

New plays added to the Dramatists Play Service list for amateur production include "Streetcar Named Desire," "An Enemy of the People" (Arthur Miller adaptation), "Billy Budd," "Curious Savage," "Live Wire," "Southern Exposure," "Phoenix Too Frequent," "Mister Roberts," "Bell, Book and Candle," "Legend of Sarah," "Father of the Bride," "Hilda Crane," "Small Hours," "Ring Round the Moon," "Four Twelves Are 48," "Burning Bright," "Wisteria Trees," "Golden State," "Angel in the Pawnshop," "Second Threshold," "Lady's Not For Burning," "Gramercy Ghost" and "Stalag 17."

Noel Coward's 1934-35 musical, "Conversation Piece," will be issued by Columbia Records in November, in an album of two 12-inch LP's, with Coward narrating and playing the lead, and Lily Pons, Ethel Griffies, Kathleen Nesbitt and Richard Burton in support. Album will mark the fifth within a year of Columbia issues on old Broadway musicals, others being "Bandwagon" and "Anything Goes," both with Mary Martin, last November; "Pal Joey," with Vivienne Segal and Harold Lang, in March, and the recent "Porgy and Bess," in its first complete recording, with Camilla Williams, Lawrence Winters, Avon Long, Warren Coleman and Inez Matthews.

Legit Bits

Maurice Evans, for the last two years artistic supervisor of the N. Y. City Center theatre season, has been elected a member of the Center board of directors. For the coming season, opening Dec. 26 and running six weeks, the artistic supervisor will be **George Schaefer**, formerly executive producer . . . **Harold Grossman**, assistant manager of "Stalag 17," becomes manager of the Playhouse, N. Y., effective Oct. 1 . . . **Richard Rodgers**, composer and co-producer of "South Pacific" and "King and I," will speak on the subject, "Marketing a Play from Idea to Success," tomorrow (Thurs.) at a luncheon meeting of the N. Y. Chapter of the American Marketing Assn., at the Shelton Hotel, N. Y. . . . **Raymond Rouleau** will be brought from Paris by producer **Gilbert Miller** to stage "Gigi," replacing **George Cukor** on the assignment . . . **Barry Hyams**, presagent for **Robert Whitehead**, will have a similar status with the ANTA Play Series, of which the producer is managing director. **Hyams** will also handle outside bookings for the ANTA Playhouse, N. Y.

After an engagement at the Roosevelt, Miami Beach, **Constance Bennett** will play a short tour in "Skylark," under the management of **Herbert Kenwith**. During her strawhat tour in the **Samson Raphaelson** play last summer, the star appeared at **Kenwith's** barn at Princeton, N. J. . . . As indicated when she tried out the play last summer at Spring Lake, N. J., **Terese Hayden** has optioned "Dinosaur Wharf," by **Joel Wyman**, for Broadway production this fall . . . **Harvey Orkin** has resigned from the William Morris agency, where he handled legit and TV writers, to join the Frank Cooper office, tele-radio package outfit.

New Actors Equity members include strawhat producers **Lewis Harmon, Charlotte Buckwald** (Mrs. Harmon), **Carlton Guild** and **Sara Stamm**, and **Melinda Markey** (daughter of **Joan Bennett**), **Ellen Powell** (daughter of **Joan Blondell**) comedian **Jack Carson, Herb Golden** (no relation to VARIETY staffer **Herbert L. Golden**) and **Denise Caubisens** (daughter of stage manager **Henri Caubisens**).

Richard Seff plays his original part in "Darkness at Noon," which goes on tour this week, with **Edward G. Robinson** as star . . . **Ralph Alswang** has designed the scenery for "The Number," the **Paul Vroom-Irving Cooper** production of **Arthur Carter's** melier . . . **Albert Marre**, director of the Brattle Theatre, Cambridge, Mass., and of several Broadway shows, will stage **William Faulkner's** "Requiem for a Nun," being produced by **Lemuel Ayers** . . . Producer **William R. Kaiser** was tagged last week for another judgment, this one for $4,616.77, brought by **H. Weiss** and others . . . Actress **Jane McArthur** back in New York after summering at the Casino Theatre, Newport . . . **Daniel Reeds's** part written out of "Paint Your Wagon."

J. H. Del Bondio will be company manager of "Glad Tidings" . . . Actors Equity council last week voted to take a group life membership in the about-to-be reorganized American National Theatre & Academy, at a cost of $1,000. Members of the union were urged to become individual members of the organization . . . There were 16 members present at Equity council meetings over the summer, the union has revealed . . . **Cornelia Otis Skinner** submitted her resignation as second vice-president of Equity, but was persuaded to reconsider.

Norval Tormora, of the Chorus Equity executive committee, has been appointed his organization's representative on the Equity investment committee . . . **Willard Swire**, assistant executive-secretary, was appointed permanent alternate and **Alfred Drake** a temporary replacement on the Equity delegation to the parent Associated Actors & Artistes of America . . . The Equity council nixed a request by the Brattle Theatre, Cambridge, Mass., to use **William Devlin**, an alien, as Macbeth, Ivanov or Peer Gynt . . . **Ann Crowley**, femme lead in "Seventeen," has transferred to Equity from Chorus Equity.

Helmut Dantine will play the leading male role of the father, originated on Broadway by **Claude Dauphin**, for the "Happy Time" tour . . . Raise of 10% plus $24 instead of $22 for doubling and $12.10 for each additional instrument played, has been won by the musicians' union, after extended negotiations with the League of N. Y. Theatres. Boost is retroactive to Labor Day. Dues for the union's New York local are upped from $6 to $24 a year.

Chandler Cowles and **Alfred de Liagre, Jr.**, will produce the new **George S. Kaufman-Leueen MacGrath** play, "Fancy Meeting You Again." **Max Gordon** had previously been slated to do the show . . . **Shepard Traube** has acquired the road rights to **John van Druten's** "Bell, Book and Candle," with a deadline of three months to cast it . . . **Courtney Burr** and **Malcolm Pearson**, whose "Out West of Eighth" production folded Saturday (22), will next present **Edward Hunt's** "Third House," and may also do the **Burgess Meredith-St. Clair McKelway** script, "Durable Malloy."

Gerald Goodman, electrician

(Continued on page 144)

'Cleo' Revivals Make 30 Party Sales Despite Looming Advance Sellout

Although the limited Broadway engagement of the twin "Cleopatra" revivals of Laurence Olivier and Vivien Leigh are figured to be virtual sellouts in advance, the management has sold a number of theatre parties. About 30 parties have been sold, including a few full houses, part-houses and blocks of seats to school groups, etc.

With the boxoffice sale not due to open for some weeks and no ads appearing yet, the mail orders for the Shaw-Shakespeare presentations have been averaging about 1,000 a day. Demand has been for all price seats, including $7.20 orchestra, and generally for both productions. With the expectation that the scheduled 12-week stand will be a sellout, the management is already figuring on extending the run to 16 weeks. Further time is apparently impossible, because Olivier and Miss Leigh have other commitments.

The engagement, opening Dec. 19 at the Ziegfeld, N. Y., calls for a modified alternating schedule of the two revivals, "Caesar and Cleopatra" and "Antony and Cleopatra." The opening will be the Shaw comedy, with the Shakespeare drama preeming the second night. Thereafter, "Caesar" will be played five times one week and three the next.

On matinee days, one play will be given in the afternoon and the other at night. Also, a different play will be given at each matinee each week, and the setup will be reversed each week, so that if the Shaw drama is done at the Wednesday matinee one week, the Shakespeare piece will be offered the following Wednesday afternoon. Same system will apply Saturdays.

No commissions or price reductions are being given on the party or group sales. Reason parties are being sold is that Gilbert Miller, who is presenting the engagement in association with Olivier, has been helped by party business on previous productions, and wants to play fair by cutting the party agents in on the bonanza London import. Also, he and Mrs. Miller and some of their friends are officers or board members of charitable organizations for which benefit performances were sought. Ordinarily, the only reason managements take theatre party business is as a form of boxoffice "insurance," since party audiences are generally figured not as responsive as normal playgoers.

Loud Underplay

At one of the final rehearsals before the "Oklahoma" troupe left for its recent Government-sponsored engagement in Berlin, Richard Rodgers and Oscar Hammerstein 2d, co-authors of the musical, dropped in for morale purposes and perhaps make a suggestion or two. Celeste Holm, who had returned from Hollywood to resume her original role of Ado Annie for the engagement, again clicked with the "Cain't Say No" comedy number, but played it a trifle more subtly than those present remembered she'd done when the show opened.

After some discussion of the new interpretation, Rodgers suggested: "I like the way you're doing it now, Celeste. It's going to be fine. But remember, that theatre in Berlin is very big, so be sure to underplay good and loud."

Derwent Repeat Shylock Set for Stanford; Hopes Broadway Will Stage It

Clarence Derwent, who played Shylock last season in a Blevins Davis production of "Merchant of Venice" at Kansas City, left last weekend for Palo Alto, Cal., to repeat the role in a revival of the Shakespearean drama at Stanford U. He'll be an artist-in-residence at the college through rehearsals and the show's run, Nov. 8-11. Aline MacMahon recently returned from an artist-in-residence appearance in "Madwoman of Chaillot" there.

The trip is a return visit for Derwent, who was artist-in-residence there two seasons ago, when he guest-starred in a campus revival of "The Rivals." He also figures it might be a lead-up for a Broadway production of "Merchant," and hopes to persuade some New York managers to go to the Coast to see the show. He's convinced that a sympathetic portrayal of Shylock would have contemporary value.

Derwent, whose term as Actors Equity president expires next May 31, has been mentioned for the presidency of the American National Theatre & Academy, succeeding Helen Hayes, in case she refuses to serve another term. He would not consider the assignment if the actress were available. He has indicated he will not continue another term as Equity head.

CHI PLAY CONTEST

Chicago, Sept. 25.

Goodman Theatre, Chicago, is having another three-act play contest with the winner receiving $1,000 and $250 traveling expenses.

Barnes With Mag; McCord Reps HT

Howard Barnes, former drama-film critic for the N. Y. Herald Tribune, is now covering Broadway shows for The Reporter, fortnightly magazine of opinion. He's also been making lecture appearances.

Bert McCord, who writes the drama news column Monday-through-Friday for the Tribune, is now doubling as pro-tem critic for the sheet. Otis Guernsey, Jr., who had been handling the assignment since Barnes' exit last spring, asked to be relieved of the double duties in order to concentrate on his regular job as film editor.

HT editors have reportedly been scouting around for a name drama critic, and are expected to make a selection within the next couple of weeks.

SYLVIA SUBS FOR MADY IN TOURING 'CHIFFON'

With Mady Christians in Flower-5th Avenue Hospital, N. Y., for a high blood-pressure condition, Sylvia Sidney has taken over as co-star with Henry Daniell in George Brandt's touring edition of "Black Chiffon." The scheduled stand next week in Pittsburgh has been cancelled and rehearsals will be continued an extra frame, with the tour now opening Oct. 8 in Columbus.

Meanwhile, Brandt's touring production of "Season in the Sun" is due to go into rehearsal next week with Victor Jory starred and the femme lead still not set. Brandt is also readying a production of a new play, "Strike a Match," but with the closing of "Detective Story," under the management of his associate, William Levine, he is withdrawing from the deal with Philip Belanger for stock presentations at the Gayety, Montreal.

Pitt White Barn Winds Best Season Since '48

Pittsburgh, Sept. 25.

White Barn Theatre, owned and operated by Clay Flagg and Carl Low, who also act in the resident company, have wound up their best season so far since opening the strawhat in 1948. This was in face of the stiffest competition the 500-seater has had yet, with a flock of newcomers opening up this past year to spread business around generally.

Final two shows, "Tobacco Road" and "Light Up the Sky," a repeat, were complete sellouts, which enabled Flagg & Low to hang up their biggest season-long gross.

White Barn had a 14-week schedule this past summer, and Flagg & Low are thinking about increasing it to 16 or longer in 1952, possibly opening around the first of June and running through September.

Balto Indie Booking 1st For 'Pan'; Now in Rehearsal

Touring edition of "Peter Pan," with Veronica Lake and Lawrence Tibbett as co-stars, opens Oct. 10 at the Lyric, Baltimore, as an independent booking. It plays the following week at the Nixon, Pittsburgh, splits the week of Oct. 22 between Indiana U., Bloomington, and the Memorial Auditorium, Louisville, then plays Oct. 30-31 at the Auditorium, Memphis. It will be at the Civic Auditorium, New Orleans, Nov. 2-8 and the State Fair Auditorium, Dallas, Nov. 10-12. Subsequent dates are being set.

The Peter Lawrence production, using the scenery and costumes of the Jean Arthur-Boris Karloff revival of two seasons ago on Broadway, went into rehearsal yesterday (Tues.) under the direction of Frank Corsaro. Ben Steinberg, who batoned the New York run, will have the same assignment for the tour, which Ted Goldsmith will presagent.

Ford's, Balto, Racial Ban Gets Spotlight in Letter To Clergy Re 'Darkness'

Baltimore, Sept. 25.

Racial segregation issue at Ford's Theatre here, already steaming for the last couple of years, was given added impetus last week by the Theatre Guild-American Theatre Society. The new needle was applied strictly by accident, however, when Negro clergymen were included on a mailing list for a letter ballyhooing the forthcoming engagement of "Darkness at Noon" at Ford's, an Guild-ATS subscription.

The letter was particularly embarrassing, since it included a quote from Edward G. Robinson, star of the Sidney Kingsley play, stressing that "Darkness" dramatizes "human freedom" and the "rights of man." Addressed to "the clergy of all faiths," the message opened with the statement, "We respectfully call your attention" to the "Darkness" engagement at Ford's.

Many Negro ministers receiving the circular assumed that the Jim Crow policy at Ford's had been dropped, since there had been considerable public agitation over the issue the last couple of seasons, and the Guild-ATS appeal apparently welcomed colored patronage at the theatre. When they contacted the theatre and were informed the same admission policy remains in effect, there was renewed resentment.

Terrell Maps Ambitious '52 Lambertville Layout

Lambertville, N. J., Sept. 25.

Closing another successful season at his Music Circus here next Sunday (30), St. John Terrell has announced an ambitious layout for next year.

Terrell said he would open June 7 with "Carousel" and run until the end of September. Tentatively slated for production are "Babes in Toyland," "Fortune Teller," "Gypsy Baron," "Knickerbocker Holiday," "Martha," "Maytime," "Pink Lady," "Robin Hood," "Rosalie," "Student Prince," "Sweethearts," "Hellzapoppin," "Three Musketeers" and "Wizard of Oz."

Terrell also announced that he will make improvements to the big tent and grounds and will have better lighting, parking and boxoffices. Bus service from nearby cities will be expanded.

Terrell came up with a new gimmick during the last two weeks, with "Carmen Jones" the attraction. He installed heat in the tent. It helped during the chilly nights.

Players, Inc., Prep Third Tour, With 'Night,' 'Wives'

Washington, Sept. 25.

Third annual tour of Players, Inc., repertory troupe of former Catholic U. Theatre students, will present revivals of Shakespeare's "Twelfth Night" and Moliere's "School for Wives," both staged by Walter Kerr. The schedule opens with an appearance here Oct. 3 and includes 13 definite dates in four states, with tentative subsequent bookings throughout the east and midwest into late April.

Rev. G. V. Hartke is in charge of the non-Equity group.

Move on Again for Equity Dues Hike; Alien Actor Situation Seen Factor

In-Betweener

Pressagent Joe Flynn in New York last week after handling a touring show, was asked what he's doing.

"I'm between flops," he answered.

Top Legiters For UNESCO Show

The theatre as an international cultural force will be accented at a conference of the U. S. committee of UNESCO, to be held Jan. 27 at Hunter College, N. Y. The confab, to be attended by 1,200 educators and cultural figures from throughout the country, will decide the policy to be recommended by the U. S. delegation to the next international UNESCO meeting.

With the Government putting up $5,000 for a dramatic program to set the theme of the Hunter College session, it's figured an ideal opportunity to stress the role of the theatre in spreading the democratic theme in world relations. Thus, besides plugging the idea of education and culture in world affairs, it's planned to emphasize the potency of the theatre as a propaganda medium.

Intention is to get top theatrical names to work on the project. Thus Moss Hart, who wrote and staged "Winged Victory" as a wartime show for the Army Air Forces, would presumably be a natural as overall author-director of the presentation. Richard Rodgers and Oscar Hammerstein, 2d, both known to be international cooperation minded, may be approached to supply a theme number (since they'll presumably be too busy with the London edition of "South Pacific" to give full attention). Other names would also be sought to participate.

Although the $5,000 being supplied by the Government is obviously inadequate to produce the kind of show envisioned, it's assumed that interested individuals will be willing to contribute enough to underwrite the project satisfactorily. It's pointed out that while the $5,000 ante is admittedly small, it's a token indication that the Government is at last waking up to the value of the theatre as a propaganda and cultural force for democracy. In that connection, it's noted that the Government's recent action in bankrolling the presentation in Berlin of such shows as "Oklahoma," "Medea," etc., was a milestone in official policy in relation to the arts.

Actively in charge of efforts to recruit top theatrical artists and craftsmen for the UNESCO project are Louis Simon, executive-secretary of Actors Equity; Richard Beckhard, representing the American National Theatre & Academy, and Gerald Goode, of the Committee of the Living Theatre.

Massine to U.S. for Guest Dance-Choreo Ballet Shot

Choreographer-dancer Leonide Massine, who acted and danced in both the "Red Shoes" and "Tales of Hoffmann" films, is due in the U. S. Oct. 7, to revive or refurbish three of his ballets for the Ballet Russe de Monte Carlo's annual tour. Works are "Gaite Parisienne," "Beau Danube" and "Capriccio Espagnole."

Massine will also appear as guest star with the troupe during its Chicago engagement, Oct. 15-30, sharing the guest spotlight with Mia Slavenska. Then he'll return to Europe. He's residing in Paris now, but at the moment is in London, staging a ballet for the Sadler's Wells Ballet Co.

Set Yiddish Musical Bow

With Leo Fuchs and Irving Jacobson costarred, "Don't Worry," new Yiddish-American musical by Abe Ellstein, William Siegel and Jacob Jacobs, will premiere Oct. 13 at the Second Ave. Theatre, N. Y.

It's being produced by Edmund Zayenda and Jacobson.

Move is again under way to increase the dues in Actors Equity. Proposal is to make the present $18 annual levy a minimum, plus an escalator arrangement based on the individual member's earnings in legit. Latter setup is along the general lines of the system used by several Equity affiliates, including American Federation of Radio Artists, Screen Actors Guild and Television Authority.

Sentiment on the suggested dues hike appears to be fairly evenly divided in Equity. Clarence Derwent, president, opposes the idea, on the ground that with unemployment so prevalent in the union, an upped levy would be a hardship on a majority of the membership. He figures that if the present slight budget margin should disappear, the union's operating expenses could be trimmed enough to maintain a working balance.

Paul Dullzell, treasurer of the union, has been urging a dues boost for the several years, and some council members reportedly back his stand. However, the council recently reversed a long-standing Dullzell policy when it authorized the union's investment committee, headed by Ralph Bellamy, to invest $184,722.40 of Equity funds that had been lying idle in the bank for several years, in securities returning $8,462.50 annual income. Dullzell had always kept Equity's funds in a liquid state.

Aside from Dullzell's proposal of a dues hike as a safety measure to forestall a possible deficit due to a drop-off in union revenue and continued rise in operating costs, some Equity council members favor such a step as a method of meeting the uncertain situation involving alien actors. Those who oppose a hoist claim that if income from alien actors were to disappear or be substantially reduced, the union could easily trim its operating budget enough to cover the difference.

Significance of the alien situation is indicated by the fact that around $30,000 of Equity's approximately $200,000 annual income is derived from that source. The union's operating budget is about $180,000 at present. Aliens not only must pay the regular initiation fee, but are assessed 5% of their salary (or $10 per week, whichever is greater).

'Fourposter' Evolves 3d New Ending During Its Pre-B'way Barn Circuit

Washington, Sept. 25.

"The Fourposter," which opens on Broadway late in October, will be a considerable distance from the play which preemed the strawhat circuit early in July and was greeted with mixed reviews at that time. The two-character story of married life, starring Jessica Tandy and Hume Cronyn, has come a long way since July; it has been sharply tightened up and is now on its third ending.

"Fourposter," which was at the Olney (Md.) theatre nearby last week, has the distinction of being the only play ever to return to that barn for a second week in the same season, having first played there in August. It has done some the strongest business of the season for the rustic house.

Originally the Jan de Hartog script had the wife die and then return in the spirit to her aging husband. When this was greeted by the critics as silly, the last scene was dropped. The play then ended on a note of tragedy. The old couple were forced to move from their home because the husband had lost all his money. On top of that was the knowledge that his wife had an incurable disease and couldn't last long.

The most recent ending is a happy one. The old couple are moving because the house is too big for them, with the children gone. However, both are healthy and the husband continues to be a successful writer. De Hartog has been along on the last leg of the summer circuit, junket, busy rewriting and polishing.

Plays on Broadway

Twilight Walk

Richard W. Krakeur production of melo drama in three acts by A. B. Shiffrin. Stars Nancy Kelly; features Charles Proctor, Ann Shoemaker, Walter Brooke, Walter Matthau. Staged by Paul Stewart; scenery, Paul Morrison. At Fulton, N. Y., Sept. 24, '51; at $4.80 top ($6 opening).

Bonnie Brewster	Charles Proctor
Clark Wilson	Walter Brooke
Mrs. Kramer	Anna Berger
Little Girl	Pauline Hahn
Second Little Girl	Rosemarie Sherr
Woman	Genevieve Fitzsell
Old Man	Joseph Leberman
Second Old Man	Nathaniel Sack
Shoeshine Boy	Philip Hepburn
Kate Scott	Nancy Kelly
Mrs. Brewster	Ann Shoemaker
Sam Dundee	Walter Matthau
Young Man	Joseph Roman
Rosie Callahan	Virginia Vincent
Policeman	Lou Lucker
Passersby: Christopher Barbera, Edward Buscho, William Camin, Ronald Cusack, Morris Kamhi, Lynne Lyons, John Pavel, Jr., Robert Sagalyn, Nina Seumane, Carol Steers	

A. B. Shiffrin, who has written such mild plays as "Love on Leave," "I Like It Here" and "Angel in the Pawnshop," has tried a drastic change of pace in "Twilight Walk." But although the new play is designed as a thriller, it remains mild, too, which if not a contradiction in terms, at least spells dubious boxoffice. It may be material for film adaptation, however, and will probably be a fairly successful stock item.

The melter, located in New York's Central Park, deals with a psychopath who, because his possessive mama stifles him, is impelled to assault and strangle women every few weeks. After a moderately promising first act in which the situation and leading characters are established, including the identity of the murderer, the piece is stalled by the author's sermonizing on the need for scientific and humane treatment of the criminally insane, with repetitious interludes of psychiatric palaver. Since the plot follows clearly predictable lines, suspense evaporates and the windup lacks excitement.

The production, first on a busy season's schedule for Richard W. Krakeur, is uneven. Nancy Kelly is decorative and persuasive as a magazine feature writer who goes on like a cracked record about combining psychiatry and criminology, and finally almost gets herself throttled in apprehending the killer. Charles Proctor is quietly convincing as the blandly sinister sex maniac and Walter Matthau is a standout as a very human detective, the most interesting, likable character in the play.

Other passable jobs are turned in by Ann Shoemaker as the morbidly doting mother, Walter Brooke as a typical stage version of a reporter, Virginia Vincent as a stereotype chippy victim of the homicidal fiend, Anna Berger as a television-happy incidental character, Joseph Roman as the murder victim's argumentative fiance and Philip Hepburn as a harmonica-playing shoeshine boy.

Paul Stewart's staging accents the movement and tension of the action scenes, but doesn't overcome the inertia of the gabby passages. Paul Morrison's elaborate single setting, including a footbridge arching over stage right, somehow doesn't seem to establish much atmosphere for the play, which was tried out last spring at Margo Jones' arena theatre in Dallas, under title of "The Willow Tree." *Hobe.*

Out West of Eighth

Courtney Burr & Malcolm Pearson production of comedy in two acts by Kenyon Nicholson. Scenery and lighting, Ralph Alswang; costumes, Jocelyn. At Ethel Barrymore, N. Y., Sept. 20, '51; $4.80 top ($6 opening).

Cecil Wulliver	Gene Darfler
Virgil Lavendar	Dennis Weaver
Delbert Moon	Charles Wendell
Joe Vargo	Jim Moreno
Eddie Todd	Richard Carlyle
Horace MacNamara	Cliff Dunstan
Everett Garner	Al Henderson
Cheyo Garrett	Texas Jim Robertson
Lottie Vogel	Edna Preston
Skeeter Roach	Bill McCutcheon
Dan Odell	Fred Jay Gilbert
Lash Castro	Robert Keith, Jr.
Virginia Boomer	Barbara Baxley
Pooper Lowry	Charles Thompson
Gale Rambo	Margaret Hill
Blaine Rambo	Tommy Allen
Ginger Hornick	Mary Carver
Peaches Gomez	Patricia John Canty
Tom Demosthe	Martin Greene
Rita Crummit	Irene Cowan
Harry Crummitt	Donald McClelland
Lyman Stark	Alan Jay Schaaper
Mrs. Otis Stack	Mary Perry
Mr. Gulliver	Donald Bain

A farce that falls flat is pretty depressing for everybody concerned. In the case of "Out West of Eighth," the cast keeps on pitching through the two acts and interminable blackout scenes, although the audience has long since lapsed into a torpor. As a result, "Out West of Eighth" is a hopeless flop offering nothing for Broadway or pictures and only slight prospects as stock or little theatre material.

Kenyon Nicholson, author of "The Barker" and, with Charles Robinson, of "Sailor, Beware," reportedly got the idea for "Out West of Eighth" while vacationing in the southwest last year. Retaining the dude ranch characters, he shifted the locale to a New York hotel west of Eighth Ave. adjacent to Madison Square Garden and cooked up a succession of cockeyed incidents, mostly about a bull-headed cowhand, a not-too-bright manicurist and her jealous fiance.

Somehow, this never becomes believable or funny, so the effect becomes progressively dispiriting. In a fairly large and only vaguely identifiable cast, Robert Keith, Jr., achieves a degree of credibility as the cowboy Lothario, Barbara Baxley is plausible as the cuticle-trimmer, Richard Carlyle is passable as an eastern dude rancher and most of the others rate credit for devotion beyond the limits of the script.

No one is billed as director; Marc Connelly having withdrawn a week prior to the opening, with the death of his mother given as the explanation, and Burgess Meredith having taken over the impossible assignment to help out the management. The latter, Courtney Burr and Malcolm Pearson, also produced last season's comedy hit, "Season in the Sun," by New Yorker mag critic Wolcott Gibbs, which Meredith staged.

Ralph Alswang's hotel settings, using a turntable stage, suggest the proper seedy atmosphere for "Out West" and Jocelyn's costumes are appropriate. *Hobe.*

(Closed Saturday night (22) *after four performances*).

Legit Follow-Ups

Gentlemen Prefer Blondes
(PALACE, CHICAGO)

Chicago, Sept. 21.

For many years, most Broadway musicals that hit the Windy City were full of cast replacements, usually of lesser worth than those who appeared on Broadway. While a recognizable and economic necessity, it left the out-of-town seatholder a little chary of the latest hit offering.

Producers Herman Levin and Oliver Smith, with their Gentlemen Prefer Blondes, which bowed here Thursday (20), have coped with the problem of name changes, and have also brought back many of the cast, who have been absent from "Blondes" for many months, to give Chicago the biggest opening since "South Pacific" last year. Problem of attracting theatregoers to a pix house, which was converted for this presentation, was also not in the minor category, but theatre is a definite addition both visually and acoustically to the ranks of firstrate legit houses.

This big, brassy offering doesn't pretend to be a "South Pacific," but frenzied activities like this haven't been seen around here for a long time. Carol Channing is the most original comedienne that Chicago has ogled in years, and the wide-orbed miss with the innocent face and baby voice rocks the seatholders with her chanting of "Diamond's Are a Girl's Best Friend" stopping the show. Star got a five-minute ovation opening night.

Yvonne Adair, who returns to the show for five weeks, at least, sparkles as the "chaperone" of Lorelei. Anita Alvarez is the other show-stopper with a bump and grind scene putting the nearby westside strip spots to shame. Mary Finney scores as the wayward matron. Eric Brotherson, Jack McCauley, Kasmir Kokie, Robert Chisholm and Reta Shaw are all excellent in supporting roles, and minor bits are done well. *Zabe.*

Kiss Me, Kate
(SHUBERT, NEW HAVEN)

New Haven, Sept. 22.

After a false start that had local first-nighters wondering what all the Broadway longrun hullabaloo was about, the road troupe of "Kiss Me, Kate" began to jell in the later-week performances. Hefty rehearsing, plus a major cast change whipped the musical into a condition that gave evidence of ultimate okay acceptance. Undoubtedly the show has lost some of the sparkle that must have accompanied its original production, but it still stacks up as a pleasant, if not outstanding, tune-and-tether.

Handling the leads, Robert Wright and Holly Harris carry on their previous assignments of the national company and tag end of the Broadway run. They do a generally competent job. Other principals who have had prior playing with an earlier version are Frank Derbas, Hank Henry, Nat Burns, Emory Bass, Bobby Johnson, Bruce Laffey, Lionel Ince, Ernest Cook, Charles Brown, Alfred Holman and Jan Kovac. Singing and dancing ensembles are almost completely vets. Newcomers are Sparky Kaye, Lillyan Brown and Jim Howard.

Cast change involved replacement of Jean Sheppard, whose role of Bianca was taken over by Marilyn Day. Latter had played the part on Broadway and came in at short notice. Shift was an effective boost. Miss Sheppard's main obstacle being a mu"ter of articulation.

Visually production has color if not splendor, and on pace is okay, with choreography maintaining a fast tempo. *Bone.*

Play Out of Town

Fledermaus

Philadelphia, Sept. 24.

Metropolitan Opera Assn. production of musical in three acts, with book by Garson Kanin; lyrics, Howard Dietz; music, Johann Strauss, Jr. Staged by Kanin. Sets and costumes, Rolf Gerard; choreography, Zachary Solov; chorus director, Kurt Adler; conductor, Tibor Kozma; assistant director, Rip Good. At Academy of Music, Philadelphia, Sept. 24, '51.

Rosalinda	Brenda Lewis
Adele	Virginia MacWatters
Orlofsky	Vera Bryner
Eisenstein	Donald Dame
Alfred	William Horne
Dr. Falke	John Tyers
Warden Frank	Kenneth Schon
Lawyer Blind	Howard Jarrett
Frosch	Jack Gilford
Ida	Tatiana Grantseva
Dancer	Polajenka

(Singing and dancing choruses)

The Met's up-to-date version of Johann Strauss' operetta, now called simply "Fledermaus," opened its 38-week transcontinental tour at the Academy of Music tonight (24) before a house that was completely sold out downstairs but surprisingly weak up in the upper sections.

This first full Equity production of Rudolf Bing's operatic revival, while different in cast from the one seen last season in New York, is highly satisfactory in every respect. The crowd — one of the dressiest and swankiest groups to attend a premiere here this early in the season in a long time—gave it a terrific ovation at the end, coaxing everybody except Bing himself out behind the footlights.

Under the able direction of Garson Kanin, and with his new English text, plus Howard Dietz's lyrics, this latest revival of the Viennese classic really lifted a lot of the staid Academy patrons out of their seats.

While it is impossible for this mugg to compare the cast with that which won so much acclaim on Broadway last winter, it is very definitely possible to assert that it is a swell all-around outfit that the Met has assembled for this ambitious year. Donald Dame does a crackerjack job in the major role of the philandering Eisenstein, and Brenda Lewis, both visually and vocally, is a stunning Rosalinda. Virginia MacWatters scored a personal triumph as Adele, the frolicsome maid.

Other standouts in a cast that is solidly resourceful all the way through are Vera Bryner, William Horne, Kenneth Schon and Jack Gilford, the last-named as the jailer of the third act. His comedy, by the way, helps make a scene that has been mugged and often ruined by dozen of comedians, seem at least mildly humorous.

Production, physically speaking, has been somewhat simplified for the tour, but the three scenes are still plenty impressive. Tatiana Grantseva does a superlative job as the premiere ballet danseuse.

"Fledermaus" is here for a full week and got plenty of advance talk and attention. Everything about the production spells class and good taste and the cross-country tour should bring a lot of enjoyment to a lot of playgoers. *Waters.*

Legit Bits

Continued from page 142

with the Chi "South Pacific" company, fell off a ladder last week and fractured an arm. Also on the sick list last week was **Irene Berdoni**, with **Nancy Franklin** subbing. **Robert Emmet Keane** came back to take over his role after a month's vacation.

Harry Carr at the Victoria Theatre, in Oklahoma City, is contemplating a stock company with names . . . **Danny Goldberg** and **Jules Pfeiffer**, who operated the Drury Lane Theatre, sister in Evergreen Park, Chi suburb, are announcing an addition for a musical tent setup . . . **Bernard Paul Kleiser** succeeded **Adrian Hall** as director of the Galveston Little Theatre group.

Legit-TV players **Bonnie Bartlett** and **William Daniels** were married during the summer in Moline, Ill. . . . **Bill Doll**, presagent for the incoming "Top Banana," is also set to handle the **Joseph M. Hyman-Otto Preminger** production of "Brass Ring" . . . Select Theatres Corp., Shubert subsidiary operating the National and Plymouth, N. Y., reports a net income of $232,955 equal to $1.05 a common share for the year ended last June 30, compared with $336,754 or $1.57 a share for the previous year. . . . Scenic designer **Mordecai Gorelik**, back from London for his father's funeral, returns to England in two weeks.

The American Theatre Wing is moving from the remodeled church in West 44th Street, N. Y., to a three-story and basement building in West 48th Street. . . . **Bernadette Whitehead** will again be production assistant and actress with **Margo Jones'** Theatre '52 in Dallas this season, with **Mary McGrath** continuing as boxoffice treasurer. A new general manager will be named, succeeding **Manning Gurian**. . . . **Gertrude Lawrence**, star of "King and I," will conduct weekly classes in advanced acting this season at Columbia U. school of dramatic arts.

Katharine Cornell will bring her Central City (Col.) revival of "Constant Wife," with **Grace George**, **Brian Aherne**, **John Emery** and **Gertrude Musgrove**, to Broadway for a run starting Dec. 7 . . . The Theatre Guild has optioned **John Patrick's** "Lo and Behold" . . . The Journeymen, off-Broadway group, will present Barrie's "Mary Rose" at the Provincetown Playhouse, N. Y., Oct. 7 . . . **Virginia Sale** will present her one-woman dramatic show, "Americana," at Town Hall, N. Y., Oct. 21 . . . "A Medal for Willie," new one-acter by **William Branch**, will be presented for four weeks beginning Oct. 13 at the Club Baron, Harlem, N. Y., by the Committee for the Negro in the Arts . . . The **Richard Clarks (Judy Abbott)** have adopted a four-week-old daughter. Foster-parents are former actors. **Miss Abbott** being casting director for her father, producer **George Abbott**.

NAM Exec

Continued from page 2

from attending. Among those who were able to attend were Miss Monte, Miss Monroe, Gen. Groves and Mr. Morgan. Mr. Morgan was not employed, as your story stated, but he did, as a guest, kindly act as master of ceremonies.

We would have been delighted to have had Miss Rogers participate in the ceremonies if she could have been there. That fact I cannot state too strongly.

Leonard Smith was a publicity man working directly under me for the Elmira celebration. Your story asserts that he "turned down the idea of inviting her (Miss Rogers) because of her association with ultra-rightwing groups on the Coast," leaving the inference that it was the NAM taking this attitude. The NAM did nothing of the sort, and I would like to point out that Mr. Smith neither had nor has or will have anything to do with establishing NAM policy.

I believe that, in fairness to all concerned, you will wish to set the record straight.

Harry E. Buck,
(Manager, N. Y. Regional Office, NAM.)

Berlin Critics

Continued from page 2

"the great style of a real tragedienne, a style we thought almost lost. The audience was caught by a grand theatrical performance." The Nacht-Depesche commented that the play was exaggerated, reminding them of a second-rate moving picture, but added "Judith Anderson is a first-class actress, no doubt."

"Oklahoma" wasn't quite as controversial as "Medea," but it also received quite a variety of opinions. Some papers described it as a "delightful operetta" an "enjoyable performance" and the like. But the majority of the Berlin critics didn't understand it as a portrayal of the American scene.

The Socialist newspaper Montags Echo, describing "Oklahoma" as a "sinfonetta of colors which reminded us of an advertisement for lemon juice," said it was a mediocre show, adding "over there apparently they don't have operetta stars who can sing." German audiences went for the "Wild West operetta" more than the critics did. It was the top American attraction during the Festival.

New Haven

Continued from page 142

tent playgoer—the guy who wants to attend only the assured hits and is not willing to gamble on the questionable ones.

Despite the fact that the matter of a subscription list has been mulled periodically over the years, nothing has ever come of the conversation. Nearest thing to it is a season pew-holder list, which means that the purchaser must take the lemons with the orchids. This policy, incidentally, merely assures seats—it does not involve a season-rate reduction.

Press Paradox

Regarding press space available for legit, there's a local paradox in the following situation: despite New Haven's position as one of the most important tryout towns in the country, a fact that should provide plenty of fodder for copy, there is no strictly legit department in either the morning Journal-Courier or the Evening Register.

Under Michael H. Wren, as general theatre editor, the morning sheet, in addition to reviews, usually confines legit space to an advance reader, an opening day reader and an occasional picture tie-in. Register follows a somewhat similar pattern, with the exception of Sundays, when there's substantial space available for legit on the Sunday drama-concert-art page. Sunday department is under the wing of William E. L. Lush, who, as editor of the Sunday magazine section, also runs features on legit (including stories of locals involved in bigtime show biz).

Another paradox involving the importance of this village as a break-in stand is the fact that local critics have never developed a personal following as such. This condition is not a reflection on the ability of the critic to create and maintain interest in opinions—it is merely a result of lack of identity of the writer of those opinions.

In the case of the morning Courier, reviews are signed with no identification beyond the initials F. R. J. (Actually, the reviewer is a femme—Florence R. Johnson.) Notices in the Register appear unsigned and are turned in on something of a rotating policy: that is, they may be the writing of any one of several staff members.

Shubert has little, if any, trouble with main rag critics, but occasionally a play-catcher from the Yale Daily News gets in the management's hair. The lads from Eli seem to think the way they can serve their readers best is to dish up a potion such as might be concocted by George Jean Nathan and Wolcott Gibbs working in unison. The fact that the Yale fledglings don't have the background necessary to formulate such opinions wisely has, from time to time, brought them into a stance of crossed swords with the Shubert management, various actors playing the house, and even their own readers.

As in the past, New Haven is a virtual hotbed of amateur dramatic activity (plus Yale Drama Dept. interest), all of which means a helping hand at the Shubert b.o. This season should be no exception in that respect.

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Chicago B.O. Merry With Four Hits; 'Wedding' 21½G, 'Blondes' $29,200 in 4

Chicago, Sept. 25.

It's been a long time since this town has had four b.o. hits, but with the fine opening that "Member of the Wedding" had last week, followed by rave reviews for Carol Channing in "Gentlemen Prefer Blondes," which opened the reconverted pic house, the Palace, last Thursday (20), the wickets are clicking merrily.

"Moon is Blue" is doing sock business despite the competition, as is "South Pacific." "Happy Time" is finally set for the Blackstone Oct. 22 and the Selwyn goes back to films again with "The River" on roadshow basis Oct. 15.

Estimates for Last Week

"Gentlemen Prefer Blondes," Palace ($5, 2,500). Opened Thursday (20) with large houpla and raves for Carol Channing. First four performances over $29,200.

"Member of the Wedding," Erlanger (1st wk) ($3.60; 1,334). Guild subscription held down take, but still ok at $21,300.

"Moon Is Blue," Harris (21st week) ($4.40; 1,000). Doing a fine gross with $22,400.

"South Pacific," Shubert (45th week) ($5, 2,100). Going to the anniversary mark here with lush $50,900.

'Banana' $38,000, 'Joan' 13½, Hub

Boston, Sept. 25.

"Top Banana," currently in its second week at the Shubert, is leading the field by a wide margin, with capacity reported for the remaining two weeks. Critics' suggestions that first act needs revamping are apparently no deterrent to theatregoers since the show was generally praised. "Saint Joan," in its second week at the Plymouth is very disappointing. Notices were mixed, but generally promising.

"Kiss Me, Kate" opened last night (Mon.) at the Opera House for two weeks at pop prices. "Oklahoma" is skedded for three weeks at the Colonial starting Oct. 1, with "Love and Let Love," the Ginger Rogers starrer, bowing into the Plymouth the same night.

Estimates for Last Week

"Remains to Be Seen," Colonial (2d wk) ($3.60; 1,500). Picked up to fair $15,800 for second week.

"Top Banana," Shubert (1st wk) ($4.80; 1,700). Staunch $38,000.

"Saint Joan," Plymouth (1st wk) ($3.60; 1,200). Started slowly at $13,500, but looks better this week.

Future B'way Schedule

"Remains to Be Seen," Morosco, Oct. 3 (trying out) (reviewed in VARIETY, Sept. 12, '51).

"Saint Joan," Cort, Oct. 4 (rehearsing) (original Theatre Guild production reviewed in VARIETY this week).

"Music in the Air," Ziegfeld, Oct. 8 (rehearsing) (original production reviewed in VARIETY, Nov. 15, '32).

"Glad Tidings," Lyceum, Oct. 11 (strawhat tryout reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Love and Let Love," Plymouth, Oct. 16 (trying out) (reviewed in VARIETY, Aug. 29, '51).

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 18 (rehearsing).

First Drama Quartet, Carnegie Hall, Oct. 22 (touring) (reviewed in VARIETY, March 14, '51).

"Fourposter," unspecified theatre, week of Oct. 22 (touring strawhats) (reviewed in VARIETY, July 11, '51).

"The Number," Biltmore, Oct. 25 (rehearsing).

"Paint Your Wagon," Winter Garden, Oct. 29 (trying out) (reviewed in VARIETY this week).

"Barefoot in Athens," Beck, Oct. 31 (rehearsing).

"Top Banana," Shubert, Nov. 1 (rehearsing).

"Gigi," Fulton, Nov. 21.

"Brass Ring," unspecified theatre, week of Nov. 26.

"Nina," Royale, Dec. 5.

"Constant Wife," unspecified theatre, Dec. 7.

"Point of No Return," unspecified theatre, Dec. 13.

"Caesar"—"Antony," Ziegfeld, Dec. 19 (current in London).

"I Am a Camera," unspecified theatre, week of Dec. 24.

"Pal Joey," unspecified theatre, Dec. 25 (original production reviewed in VARIETY, Jan. 1, '41).

ROGERS FINE $24,000 FOR FIRST D.C. WEEK

Washington, Sept. 25.

Strong personal draw of Ginger Rogers racked up a fine $24,000 for the first week of "Love and Let Love" here, despite universal panning of the opus by D. C. critics who, nevertheless, lauded the star. Play unshuttered the Gayety for the new legit season, following its summer hiatus. House was scaled to a $3.60 top.

Although "Love" was booked here for only a single week and was then scheduled for New York, it was decided a lot more work is needed on the comedy. John Van Druten comes in as play doctor with "Love" doing a second week at the Gayety (which would have been dark otherwise) and then two weeks in Boston. New director is also being added.

N.Y. City Ballet Pulls Rare Terp Stunt; Hits Black With 113G on 3-Wk. Run

The N. Y. City Ballet Co. wound up its three-week stand at City Center N. Y., Sunday (23), with an estimated $39,000 take for the third stanza bettering the $37,000 draw of each of the previous weeks. The overall $113,000 gross puts the troupe into the black for the engagement, marking the second time the company has been able to show a profit on a run, a rare occurrence in the usually heavily-subsidized dance field. It's also the best business the troupe has ever done.

Troupe had an SRO weekend, despite competition from Ballet Theatre, which opened a three-week run at the Met Opera House Thursday (20).

Current Road Shows

(Sept. 24-Oct. 6)

"Darkness at Noon" (Edward G. Robinson) — McCarter, Princeton (28-29); Ford's, Baltimore, Md. (1-6).

"Death of a Salesman."—Royal Alexandra, Toronto (24-29); Erlanger, Buffalo, N. Y. (1-3); Shea's, Erie, Pa. (4); Aud., Rochester, N. Y. (5-6).

"Faithfully Yours" (Ann Sothern, Robert Cummings) (tryout)—Shubert, New Haven (26-29); Forrest, Philadelphia (1-6).

"Gentlemen Prefer Blondes" (Carol Channing) — Palace, Chicago (24-6).

"Glad Tidings" (Melvyn Douglas, Signe Hasso) (tryout)—Erlanger, Buffalo (27-29); Cass, Detroit (1-6) (strawhat production reviewed in VARIETY, June 13, '51).

"Guys and Dolls"—Philharmonic Aud., Los Angeles (24-6).

"Kiss Me, Kate"—Opera House, Boston (24-6).

"Love and Let Love" (Ginger Rogers) (tryout)—Plymouth, Boston (24-6) (reviewed in VARIETY, Aug. 29, '51).

"Member of the Wedding" (Ethel Waters)—Erlanger, Chicago (24-6).

"Mister Roberts" (Tod Andrews) —WHVA Theatre, Richmond (24-26); Playhouse, Wilmington (27-29); His Majesty's, Montreal (1-6).

"Moon Is Blue" (2d Co.)—Harris, Chicago (24-6).

"Moon Is Blue" (3d Co.)—McCarter, Princeton (5-6).

"Oklahoma" — Community, Hershey, Pa. (27-29); Colonial, Boston (1-6).

"Paint Your Wagon" (James Barton) (tryout)—Shubert, Phila (24-6) (reviewed in VARIETY, Sept. 19, '51).

"Remains to be Seen" (tryout)—Colonial, Boston (24-29) (reviewed in VARIETY, Sept. 12, '51).

"Saint Joan" (Uta Hagen) (tryout) — Plymouth, Boston (24-29) (reviewed in VARIETY, Sept. 19, '51).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (24-6).

"The Pay Off" (tryout)—Shubert, N. H. (4-6).

"Top Banana" (Phil Silvers) (tryout) — Shubert, Boston (24-6) (reviewed in VARIETY, Sept. 19, '51).

Paul Paray back Monday (24), after conducting in South America and Europe, to start rehearsals with the newly-organized Detroit Orchestra, of which he is musical adviser. Opening concert is Oct. 18.

'Kiss Me, Kate' $27,400 For Week in New Haven

New Haven, Sept. 25.

An approximate gross of $27,400 greeted the one-week stand opening the road tour of "Kiss Me, Kate," at the Shubert last week (17-22). At a $4.80 top, this was considered a good figure for eight performances.

"Faithfully Yours" (Robert Cummings-Ann Sothern) is preeming here this week (26-29), and next week gets another break-in, "The Number" (Oct. 4-6).

Third company of "Moon Is Blue" is due for a full stanza Oct. 8-13.

'Wagon' $35,400 In 1st Philly Week

Philadelphia, Sept. 25.

Philly is still a one-show town as far as the legit is concerned, but biz continues to be on a definitely bullish side.

Last week's opening, the only September offering except "Love and Let Love," was "Paint Your Wagon," which preemed at the Shubert. The three first-string crix were highly favorable (one rave and two that stressed the fact that the show needed plenty of doctoring, but general first-night opinion was a little more tempered.

Fact that "Wagon" is here on ATS-Guild subscription may have helped boxoffice in this instance although regular b.o. sale has been active too. Management, realizing show's flaws, have decided to move it to the Erlanger (Indie) after three skedded weeks at the Shubert. Same procedure was employed last fall with "Guys and Dolls," although this one wasn't as much in need of repairs. A better line can be had on "Wagon" after it completes its second and final subscription week this Saturday. Last week's $35,400 was plenty hot.

'Roberts' $15,900 in 7 For Split-Week Run

Princeton, Sept. 25.

"Mister Roberts," winding up a string of short dates with three performances at the McCarter Theatre here last Friday and Saturday (21-22), put together a gross of $15,900 for the seven-performance week. The semester also included Monday and Tuesday nights (17-18) at the American, Pittston, Pa., Wednesday night (19) at the Capitol, Pottsville, Pa., and Thursday night (20) at the Lyric, Allentown.

The Leland Hayward production, with Tod Andrews starred, is splitting the current week between Richmond and Wilmington.

Off-B'way Show

Bundle From Heaven
(ORIGINALS ONLY, N. Y.)

Presented by Originals Only, Deborah Frankel's "Bundle from Heaven" is a package of assorted comic ingredients, including double-entendre, surprises, physical farce, mistaken identity, funny foreigners, and a drunk scene. This grab-bag combination, however, holds small attraction for Broadway buyers, since the plot, making up in coincidence what it lacks in motivation, is a tasteless, naive attempt at sophistication which, to the author, seems synonymous with sexy situations.

Reminiscent of Al Woods' divan diversions, this extended blackout sketch involves a girl whose sanity seemingly depends on fulfilling a desire to have a baby, two men who want to help her, a psychiatrist, some jiujitsu, and an eclipse of the moon. Author turns the whole thing into good, clean fun by a last-minute discovery in which the supposedly unwed expectant mother turns out to have been married all along.

Promising members of the cast, directed at a fast pace by Tom Hill, are Dana Hansen and Bernard Siller. Winfield Green is unconvincing as a married host who wants to help his house-guest to motherhood. Set, designed by Robert Neff Williams, is one of the most decorative and effective seen so far in theatre-in-the-round.

Vene.

'Salesman' $17,900, Mont'l

Montreal, Sept. 25.

"Death of a Salesman" opened the season at His Majesty's last week and at a $3.28 top, drew $17,900 for eight performances.

"Mr. Roberts," starring Tod Andrews, opens next Monday (1).

B'way Continues Seasonal Climb; 'Aisle' $46,700, 'Affairs' $25,600, Mae $17,300, 'Eighth' a Fast Fold

The traditional fall upheaval continued last week on Broadway. As before, the moderate hits took the biggest jump, with the also-rans also feeling the improved pace and the solid sellouts piling up bigger advance sales.

The total gross for all 14 shows last week was $427,900, or 86% of capacity (for the corresponding stanza last year the 14 current shows grossed $371,500, or 82% of capacity). The previous week's total for all 14 shows was $449,900, or 87%. Last week, five representative moderate draws played to 86% of capacity, a jump of 4% from the week before.

Last week's single opening, "Out West of Eighth," drew sound pan notices and folded fast. Mae West in "Diamond Lil" grossed $17,300 for the first full week of its return run, while "Lace on Her Petticoat" got its best figure so far. "Two on the Aisle" also hit a new high, with "Affairs of State" and "Moon Is Blue" climbing back to near-capacity level, and "Tree Grows in Brooklyn" and "Seventeen" settling down in the black.

This week brought a single opening, Monday night's (24) "Twilight Walk," and lists no closings.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, "indicates using box-office scale", number of seats and capacity gross. Price includes 20% amusement tax but grosses are net, i.e., exclusive of tax.

"Affairs of State," Music Box (52d wk) (C-$4.80; 1,012; $26,874). Almost $25,600 (previous week, $22,500).

"Call Me Madam," Imperial (50th wk) (MC-$7.20; 1,400; $51,847). Over $52,000 (previous week, $52,300).

"Diamond Lil," Broadway (2d wk) (CD-$3.60-$3; 1,906; $32,727). Nearly $17,300 (previous week, $7,200 for first three performances).

"Guys and Dolls," 46th Street (44th wk) (MC-$6.60; 1,319; $43,904). As before $44,400.

"King and I," St. James (26th wk) (MD-$7.20; 1,571; $51,717). Same, $51,700.

"Lace on Her Petticoat," Booth (3d wk) (C-$4.80; 766; $20,235). Nearly $8,700 (previous week, $7,200).

"Moon Is Blue," Miller (29th wk) (C-$4.80; 920; $21,586). Almost $21,400 (previous week, $21,400).

"Out West of Eighth," Barrymore (1st wk) (C-$4.80; 1,084; $20,080). Opened Thursday night (20) to unanimous pans; closed Saturday night (22) after four performances; grossed about $3,000, lost about $60,000.

"Rose Tattoo," Beck (34th wk) (CD-$4.80; 1,124; $28,000). Nearly $18,600 (previous week, $17,400); closing Oct. 27 to tour.

"Seventeen," Broadhurst (14th wk) (MC-$6; 1,160; $37,000). Over $32,500 (previous week $29,500).

"South Pacific," Majestic (127th wk) (MD-$6; 1,659; $50,186). $800 again at $50,600.

"Stalag 17," 48th St. (20th wk) (CD-$4.80; 921; $21,547). Almost $18,300 (previous week $16,800).

"Tree Grows in Brooklyn," Alvin (23d wk) (MC-$7.20; 1,331; $47,167). Over $46,700 (previous week $43,400).

"Two on the Aisle," Hellinger (10th wk) (R-$6; 1,527; $47,600). Over $46,700 (previous week $45,500).

Vaude-Revues

"Bagel and Yox," Holiday (2d wk) ($4.80).

"Borscht Capades," Royale (1st wk) ($4.80).

OPENING THIS WEEK

"Twilight Walk," Fulton (D-$4.80; 1,062; $29,019). Play by A. B. Shiffrin, stars Nancy Kelly, presented by Richard Krakour; production capitalized at $30,000 and cost about $30,000 (plus $10,000 in bonds and guarantees) and breaks even at around $13,500 gross; opened Monday night (24).

'DOLLS' $50,500, L. A.; 'BEAUSTONE' OK $5,100

Los Angeles, Sept. 25.

A sizzling heatwave knocked the props out of all legiters except "Ice Follies," which showed a total of $185,000 for 19 days.

"Guys and Dolls" hit $50,500 at the 2,670-seat Philharmonic. Empty lower-priced seats clipped the take. "Dolls" has nine more days to run, then heads for Dallas.

"The Beaustone Affair," at the 380-seat Las Palmas Theatre, took in $5,100, well above operating costs of $2,500 per week.

Ballet Theatre Starts Its N.Y. Run With $22,000 In 6; Heat, Competish Factors

Ballet Theatre, opening a three-week run at the Met Opera House, N. Y., last Thursday (20), grossed $22,000 for six performances through Sunday night (23), or about $6,000 below management's expectations. Warm weather was a factor (the Met isn't air-conditioned) and troupe faced opposition from the N. Y. City Ballet Co. at the City Center, which was enjoying a boff final week of a sock three-week run.

Ballet Theatre also started an innovation cutting matinee prices in half for children. This didn't have too much effect the first weekend (Saturday and Sunday), as management was late in its publicity, having to clear the tax situation on the half-priced seats with the Treasury first.

Troupe got out of a hassle last Thursday, opening day, when N. Y. Supreme Court Justice James McNally denied a temporary injunction to a French group to halt BT's use of its hit ballet, "Le Jeune Homme et la Mort." Judge declared that the plaintiff's papers didn't establish any clear rights. French group is headed by Roger Eude, Paris producer, who claim ownership of the work. If plaintiff wants to take the case to court, said the judge, he'd put it down for an early trial.

With competition from the rival N. Y. City Ballet Co., Ballet Theatre held off with any premieres last week, listing three, however, for this stanza. Last week's bills had a sock opening night, artistically, with Alicia Alonso and Igor Youskevitch starring in "Giselle," and Jean Babilee and Nathalie Phillipart presenting their "Le Jeune Homme" tour de force. Friday night (21) brought back a restaged "Princess Aurora" into the repertoire, with the troupe's four regular stars, Miss Alonso, Youskevitch, Mary Ellen Moylan and John Kriza as leads.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Barefoot in Athens" (D)—Playwrights Co., prod.; Alan Anderson dir.

"Black Chiffon" (D) (road)—George Brandt, prod.; William Miles, dir.; Sylvia Sidney, Henry Daniell, stars.

"Buy Me Blue Ribbons" (CD)—Jay Robinson, prod.; Cyril Ritchard dir.

"Candida," (road)—Thomas Hammond, prod.; Norris Houghton, dir.; Olivia de Havilland star.

"Moon Is Blue" (C) (3d co.)—Aldrich & Myers, Fleischmann Preminger, prods.; Otto Preminger dir.

"Peter Pan" (road)—Peter Lawrence prod., Frank Corsaro, dir., Veronica Lake, Lawrence Tibbett, stars.

"The Number" (D)—Paul Vroom, Irving Cooper, prods.; George Abbott, dir.

HOLLYWOOD

"Girl on the Via Flaminia" (D)—George Boroff, prod.; Gregory Tallas, dir.; John Kellogg, Marta Palmer, stars.

Strawhat Tryout

(Sept. 24-Oct. 1)

"Music in the Air" (Dennis King, Jane Pickens, Charles Winninger) —Olney (Md.) Theatre (25-30) (original production reviewed in VARIETY Nov. 15, '32).

'Fourposter' Fine $10,600 In Return to Olney Barn

Olney, Md., Sept. 25.

Olney Theatre racked up a sock $10,600 gross last week for the return engagement of "Fourposter," $100 better than the play's gross during its August stand here.

"Music In the Air," which opens the final week of the Olney season (tonight (25), was a virtual sellout before the initial performance.

Broadway

Chanteuse Sylvie St. Clair in from Europe.

Jack L. Warner, who returned from Europe last Wednesday (19), left for the Coast Sunday (23).

Ceil Chapman to the Coast this weekend for fashion awards from May's (L.A.) and Ransohoff's (Frisco) dept. stores.

Arthur Judson, manager of the N. Y. Philharmonic-Symphony, back today (Wed.) from trip to Europe for the orch's engagement at the Edinburgh Festival.

Una O'Connor enroute to Italy to appear in an English-language film being made there by Viva Films. Cast also includes Barry Fitzgerald and Arthur Shields.

Stanton Griffis, Ambassador to Spain and chairman of Paramount's executive board, returned to Madrid last week on the Queen Mary after a medical checkup.

Patti and Laverne Andrews, of the Andrews Sisters, and actor Mischa Auer, his wife and baby returned from Europe over the weekend on the Nieuw Amsterdam.

The defunct Reuben's on West 57th, later the Cardinal, now a Howard Johnson's, and with other tags in between, becomes Milton Berle's restaurant operation next month.

Bernard L. Schubert left over 300,000 francs in casino winnings in Paris—after paying all his European expenses—and is going back to St. Moritz in December for the skiing and to spend it.

Richard Rodgers addresses the N. Y. Chapter of the American Marketing Assn. at a luncheon tomorrow (Thurs.) at the Hotel Shelton. His topic: "'South Pacific'—marketing a play from idea to success."

Earl Blackwell, president of Celebrity Service, back after three weeks on the Coast, where he reorganized his staff, placing Lynn Bowers, formerly with Louella O. Parsons, in charge of the Hollywood office.

Fifi (Mrs. Jack) Hylton extending her N. Y. sojourn another week. The British showman, who flew over for the Robinson-Turpin fight, had to go back suddenly last week. His personal manager, Bryan Michie, followed.

Bing Crosby wrote Toots Shor that he and Bill Morrow are on a combined fishing trip in Canada and also "to negotiate a treaty with the Indians for Minute Maid" (the orange juice concentrate in which he's interested.)

John Ireland and Dorothy Malone, who recently completed "The Bushwhackers" for Jack Broder Productions, were cocktail-partied yesterday (Tues.) at the Stork Club by Realart Pictures, distributors of the film.

ABC's Ray Brock is breaking the jump back to the States for some lecture dates in October via the Bosphorus to Rome, Leghorn (U. S. base), the Riviera, Paris, Spain and home. First dates in Omaha and Oklahoma City, Oct. 8-10.

Norman Siegel, who o.o.'d the Venice Film Festival, was struck by the sudden "no speak English" in that Italian resort when it came to prices which were high and on a take-it-or-else basis. This differs from most of the rest of Italy.

Morton Downey and Stork Club owner Sherman Billingsley added to their east side property holdings last week with the purchase of a five-story business building on East 55th Street. They own two other buildings on the same street.

Sgt. Stuart Weber, prez of Phil-Web Attractions (Anthony Phillips is sec.-treas.), and son of Will Weber, who is associated with the agency, returning from Korea Oct. 1 after 11 months in combat. He enlisted in World War II and was in Japan for four years.

Memphis

By Matty Brescia

Haig Chitjian, saxist, is booked at Costello's Revere Lounge in Chi.

Jack Brooks, WHHM program manager, responding fast to a recent heart ailment.

Ritz Theatre skipper Joe Simon has booked "Tales of Hoffmann" for week of Oct. 4.

Cecil Beaver has wrapped up seven weekend college and pro games for WHHM off LBS lines.

Stan Kenton troupe booked here for one nighter, Oct. 3. Lawrence Tibbett at Auditorium Oct. 30-31.

Griff Williams closes this week at Peabody's Skyway. Ditto Will Black at Claridge Hotel Magnolia Room.

U. S. Navy Band checks in here for two shows on Oct. 10, for Commercial Appeal Fresh Air Fund Charities.

Jim Thorpe and Mrs. Thorpe now headquartering here and booking appearances along with his pic and Indian act.

Charlie Neese, former chief aide to Sen. Estes Kefauver, may lecture on a southern tour under direction of Brescia Enterprises.

Paris

By Maxime de Beix
(33 *Bd. Montparnasse, Littre* 7584)

Jean-Paul Sartre in Italy for three weeks.

John B. Nathan, Paramount European chief, back at his desk.

Fernand Gravet rehearsing "Je l'Aimais Trop" at the St. Georges.

Shelley Winters and Farley Granger cocktailed by both Universal and RKO.

Georges Guetary back in "Don Carlos" at the Chatelet after Riviera vacation.

Lenore Aubert, now living here, likely to switch her activities from Hollywood to Europe.

Borrah Minevitch left the hospital too soon after abdominal surgery, and now slowly recovering.

The Sam Zagons, on their way back to Hollywood, arranged for lunch in London with Lou Lober and Charles Smadja of United Artists Continental headquarters.

George Jeffrey prepping a picture in Spain, budgeted at $150,000, with Rose La Rose starred. Then plans another pic in Italy and a higher-budget one in London.

Cynda Glenn, here to star in the Folies Bergere, not told yet when the rehearsals are to start. Meanwhile, producer Paul Derval asked her to appear in the current production, but she has not agreed.

Ben Tyber taking his own floorshow to Venice.

Localites getting U. S. show-minded with practically simultaneous demonstration of the Columbia Broadcasting System color system and the National Broadcasting Co. "Big Show" with radio talent spearheaded by Tallulah Bankhead and Fred Allen.

Portland, Ore.

El Rancho set to reopen for the fall season.

Picture biz is great here despite continued heat.

Press Club has taken over one floor of the Nortonia Hotel.

Sneak previews are jamming firstrun houses on weak nites.

Norman Anderson and Johnny Walker agencies have merged.

Jack Lawler to give his Clover Club a complete facelifting. The Mulcays are current.

Monte Ballou orch will do Sunday afternoon concerts at his Diamond Horseshoe Club.

Walton & O'Rourke headlining at Amato's Supper Club. Lois Lee and Vince & Gloria Haydock also on bill.

Castle Club in nearby Oregon City going into floorshow policy. Ditto the Castle Club in Vancouver, Wash.

George and Mary Amato have gone to their Cave Club in Vancouver, B. C., for the Lou Walters Latin Quarter Revue.

Mexico City

By D. L. Grahame

Ernesto Bonino, Italian singer, clicked on his Mexican bow at El Patio nitery.

Local Columbia personnel busy arranging company's convention here Oct. 1-14.

General Motors de Mexico sponsoring dramatic newscasts by Guillermo Vela over TV station XHTV, channel 4.

Gloria Marin, pic star wife of Jorge Negrete, film actor-singer, inked for the Puerto Rico in New York next December.

Patricia Moran (Blanca Clark), Mexican film player, has finished a pic in Italy and been inked for a production in England.

Federal franchise granted Guillermo Navarro to establish and operate a 10,000-watt commercial radio station in Uruapan in state of Michoaca.

Rome

By Helen McGill Tubbs

Warners signed Eva Bartok to a long-term contract.

Jules Stein here looking over Rome studios for future film production.

Michael Tor signed to play opposite Anna Magnani in "Golden Carriage."

Kerstin Haakanson, "Miss World" at Festival of Britain, signed by producers Ponti and DeLaurentis for film work here.

New Orleans Jass Band, an Italian group of musicians who play Dixieland jazz, signed to appear in film, "No Love Have I."

London

Harry Rose orch leaving Crystal room at end of the month.

Elsa Lanchester set for cabaret date at Cafe de Paris starting Oct. 1.

Earl St. John, J. Arthur Rank executive producer, elected to board of Odeon Theatres.

Max Bygraves flying to New York Oct. 8 after conclusion of his current Palladium engagement.

Kirkwood and Goodman follow Nancy Andrews at the Embassy club Oct. 3 in four-week booking.

Closing date of "London Melody," the Earls Court iceshow starring Belita, now extended to Nov. 10.

Film actress Nadia Gray on a one-day hop to Paris to take part in France's first color TV demonstration.

Show biz personalities who sailed on the Queen Elizabeth last Friday (21) included Joseph Cotten and Dixie Love Dean.

Beverly, 12-year old daughter of Josh White, broadcasting on radio with her father in a series of ballads and folk songs here.

After touring Italy and France, including the Palm Beach Casino, Cannes, Daro and Corda opened the Savoy Monday (24) for two weeks.

Alfred S. Kahn returns to America next Friday (28) on the Caronia after a prolonged looksee at the London and continental theatre situations.

Tommy Trinder inked for a series of six British Broadcasting Corp. shows which have been devised in collaboration with Monja Danewschewsky and Ronnie Hanbury.

Leslie Macdonnell, exec of Fosters agency, booked Peter Brough as Christmas attraction at the Prince of Wales. Show will play mornings and afternoons concurrently with the Trinder show "Fancy Free."

Alberto Andura, booker of Tropicana nightclub in Havana, scouting for talent. Already has lined up the Three Andrea dancers, Les Diagotra, Rey Overbury and Suzette, when they finish in Val Parnell's "Fancy Free," and the Newman Twins.

Las Vegas, Nev.

By Bill Willard

Alan Reed at Last Frontier over weekend.

Jon & Sondra Steele begin El Rancho fortnight today (Wed.).

Frank Sinatra filed for divorce here before easting to begin teevee chores.

Britt Wood celebrates 53d anni in showbiz today (Wed.) at Silver Slipper.

Flamingo's enlarging room capacity by 100 already in progress.

Mark Stevens heads up new Flamingo frames with Anne Shelton supporting.

Ish Kabibble and Michael Douglas open Club Bingo tonight (Wed.) for 10-day stand.

Tony Pastor orch headlining current Thunderbird opera, extra-added by Day, Dawn & Dusk.

5,000 Shriners from Al Malaikah Temple, L. A., and Kerak Temple, Reno, in town over the weekend for ceremonial rites.

Ella Logan, current topliner at Desert Inn, takes off after show as often as possible for Lake Mead jaunting on D. I. yacht.

Jack Walsh bids goodbye as Flamingo manager for new chores, managing director and prez of Hollywood Country Club, Oct. 1.

Lili St. Cyr nabbed by district attorney for dropping that other veil in a performance at El Rancho Vegas, with case to come up Oct. 18.

Marc Wolf, International Chief Barker, in town to confab with Variety Tent 39 about plans for international convention to be held in Vegas in spring of '52.

Cleveland

By Glenn C. Pullen

"Ice Capades of '52" into Arena tomorrow (Thurs.) for 19 days.

Ted Miclau's Town Casino shuttered 30 days for liquor violation.

Jackie Kahane back at Alhambra Tavern, this time with Bertica Sorrento on bill.

Lenny Herman's band replaced Leo Reisman crew at Vogue Room for two months.

Beverly Michaels also did the press-radio interview beat to ballyhoo her "Pick-Up" at Hipp.

Margaret Pirchner, daughter of Otto Pirchner, who has hunk of Alpine Village, became its new publicist.

John Ireland and Dorothy Malone here for personal appearances in behalf of "Basketball Fix" at Tower.

William Van Sleet and Paul Marlin, after one summer here, signed five-year lease for Chagrin Falls strawhatter.

Junius Eddy appointed playwrighting instructor at Karamu Theatre, working here under Rockefeller fellowship.

San Francisco

By Ted Friend

Basil Rathbone due for Town Hall series.

Dick Jurgens' orch into Claremont Hotel.

George Jessel in for Saints and Sinners benefit.

Al Williams, Papagayo Room boniface, back on the job after long hospital siege.

Bing Crosby in for first of seasonal radio tapings with Jane Wyman spotlighting show.

Vincent Price doing the seven hills. Mario Lanza into the Fairmont for 24-hour stayover.

Ann Shelton to follow Dorothy Shay into Peacock Court at Mark Hopkins on Oct. 23. Celeste Holm inked in to follow.

William Holden, Paramount star, taking time off from AFL conclave to help hypo Warner Bros. "Force Of Arms" opening.

Opening of opera season last Tuesday (18) town's biggest draw since the Japanese Conference, with Opera House overflowing with imported frills and celebs.

Chicago

Barron Polan in for "Gentlemen" opening.

"Happy Time" goes into the Blackstone Theatre Oct. 22.

"The River" (UA) set for roadshow at the Selwyn Oct. 16.

F. Hugh Herbert in town for another glimpse at "Moon Is Blue."

Music pub J. J. Robbins skied in from N. Y. to catch "Gentlemen."

Pat Hoy, Sherman Hotel veepee, and his missus plane to Europe this week.

G. W. (Johnny) Johnstone, NAM's radio-TV director, stopped off enroute to Hollywood.

Ezra Stone in town putting final touches on "Laugh It Off," which opens tomorrow (Wed.) at the Blackhawk.

Venerable showman Frank Smith played host to RKO Theatres topper Sol Schwartz, producers Herman Levin and Oliver Smith, director John C. Wilson, writer Anita Loos, general manager Phil Adler and cleffer Jules Styne, all in for "Gentlemen Prefer Blondes" opening last week at the Palace.

Philadelphia

By Jerry Gaghan

Gimbel Bros. will stage a luncheon for Jinx Falkenburg, Oct. 13.

Gil Babbitt named director of radio and TV for Harry Feigenbaum ad agency.

Bellevue-Stratford has resumed weekend dancing in its Stratford Room, with Lou Chaiken's orch.

Bud Breese, WPEN's singing disk jockey, has signed to do an emcee spot and production vocals at Latin Casino.

Howard Reynolds' orch set for 12th consecutive season when Palumbo's Cabaret-Restaurant reopens tomorrow (Thurs.).

Edmond O'Brien was at the Shubert opening of "Paint Your Wagon" to catch musical stage debut of his wife, Olga San Juan.

Hamid-Morton Circus will put on its 12th annual show at the Arena under auspices of Lulu Shrine Temple, week of Oct. 8.

Illness forced Drew Pearson to cancel speaking date (18) at the Poor Richard Club, local advertising group. Marquis W. Childs substituted.

Teddy Mack, former saxist in Columbus Cortese's orch at Embassy Club, has taken over management of the Carousel, Main Line lounge.

U. of Pennsylvania's Mask & Wig Club, which played last season at Academy of Music, is reported returning to Erlanger Theatre for this year's production.

Charles Howard, husband-manager of comedienne Ann Howard, is negotiating a partnership deal with Roy Cooper, Canadian booker. Howard will manage the Toronto office when deal is wrapped.

Scotland

By Gordon Irving

Logan Family doing socko biz at Metropole, Glasgow.

"It's All Yours," radio vaude stint, starts Oct. 1, with repeat airing Fridays.

Geoffrey Edwards megging new play "Winter Wind," about Chopin and George Sand, at Dundee Repertory Theatre.

New light comedy by Kenneth Horne, "And This Was Odd," getting tryout at King's, Glasgow, with John Clements producing.

Hollywood

Bud Abbotts celebrated 33d wedding anni.

Henry and Phoebe Ephron off on a vacation.

Patricia Medina to London in December.

Jimmy Stewart left for vacation in Honolulu.

Pat O'Brien heading east for the World Series.

Sig Romberg's California home is up for sale.

Carleton Carpenter east on a four-week tour.

Dagmar under treatment for excessive sunburn.

Artie Dann stricken with hemorrhage in Las Vegas.

William Wyler returned from long European tour.

Frank Ross and Joan Caulfield planed in from N. Y.

Yvonne de Carlo in from Israel to resume film work.

Gloria De Haven finalized her divorce from John Payne.

Vincent Price to San Francisco for a personal appearance.

Harold Mirisch to Chicago for a Monogram sales convention.

Lon Chaney, Jr., will be billed henceforth without the "Jr."

Arthur Loew in from N. Y. for conferences with Metro execs.

Lana Turner returned to Metro with her wrist injury mended.

Jerry Pickman and Red O'Shea in town for Par sales huddles.

Jud Conlon orch entertained servicemen at Alameda Air Base.

Teddy Hart giving lectures on comedy acting at Pomona College.

Robert Arthur to Fresno as guest star of the City of Hope charity ball.

Marta Toren to London in January to make a pic with Claude Rains.

Cecil Kellaway out of the hospital after treatment for back injuries.

Carmen Miranda in town after a tour with the Hadacol troupe which folded.

Ann McCormick finalized her decree of divorce from Jackie Coogan.

Nat Holt back in town after two weeks of Paramount homeoffice huddles.

Jack Benny dedicated the Al Jolson Memorial Shrine in Hillside Park.

Pat Hogan joined the George Hussey flackery after 18 years with the L. A. Examiner.

Claudette Colbert to Colorado to start work on Edmund Grainger's "The Korean Story."

Al Crown in town for confabs with Samuel Goldwyn before leaving on a global sales tour.

Paramount studio employees donated 37 hampers of clothing to the "Clothes for Korea" drive.

Mozelle Britton Dinehart laid up with old injuries sustained in an auto crash several years ago.

Danny Thomas' take on his forthcoming concert tour will be donated to a hospital building fund.

Mrs. Samuel Goldwyn goes to Paris next week to represent her husband in trade showings of "I Want You."

Paramount tossed a luncheon for ranking submarine officers, including Rear Admirals B. J. Rogers and W. D. Baker.

Marvin Miller narrating all Hollywood Bowl concerts which are taped and rebroadcast to U. S. troops abroad.

Miami Beach

By Lary Solloway

Spike Jones will definitely open at Clover Club November 1.

Swank Ciro's up for sale. Nat Harris, who ran spot, now running a drive-in.

Copa City will reopen first Thursday before Christmas. Across-the-street Beachcomber will run, but definitely not with a Minsky burley revue.

Roosevelt Playhouse doing fair with "Pal Joey" starring Carol Bruce. Gross was hit when AFM local insisted on six standby musicians.

Town's biz on pickup, with conventions beginning to arrive. Past weekend saw Club Morocco in Casablanca Hotel break records, thanks to gathering of manufacturers and buyers for annual display of future fashions.

Mother Kelly's, which will reopen in mid-October, will return Pat Morrisey, blonde thrush who clicked in late summer, plussed by acts new to area. Johnny (ex-Club 18, N. Y.) Maher will manage and book. He planed to N. Y. Monday (24) to look-pact acts.

Local clubs girding for reopenings, what with National Exchange Clubs (Oct. 4-8) and American Legion convention (Oct. 17) due. Five O'Clock has Three Suns and possibly Beatrice Kay. Clover setting new show. Vagabonds premiering their spot on Oct. 12, and hotel-cafes carding best acts available.

OBITUARIES

DAVID PALFREYMAN

David Palfreyman, 57, former director of exhibitor relations for the Motion Picture Assn. of America, died at his home in Angola, Ind., Sept. 23.

Palfreyman started in pictures as auditor and purchasing agent for J. H. Kunsky Theatrical enterprises, of Michigan. He later sold films for Goldwyn and First National in Detroit and Cleveland, and from 1924 to 1939 was secretary of the Detroit Film Board of Trade. In this period a voluntary uniform clearance system for Michigan was adopted and he organized the Central Shipping Bureau for film shipments, published an annual directory of theatres, and promoted the new Film Exchange Bldg. in Detroit.

Palfreyman joined the Motion Picture Producers & Distributors Assn. in 1929 as head of the theatres department. From 1945 to 1949 he was secretary of the theatre executive committee and director of the title registration bureau. About a year ago he returned to Angola to become an exhibitor, and a few months later obtained a franchise as an automobile dealer.

He is survived by his wife.

ROBERT J. LIBSON

Robert J. (Bud) Libson, 31, head of Mid-States Theatres, Inc., in Cincinnati and other areas which was founded by his father, the late Ike Libson, died of cancer Sept. 22 in Jewish Hospital, Cincinnati. The operations include Keith's, Capitol, Shubert and Times Theatres in downtown Cincy, more than 10 leading suburban houses in Greater Cincinnati, and theatres in Dayton and Columbus, O., Louisville and Ashland, Ky.

His father, who started with the Harris interests in Pittsburgh, opened a nickelodeon in Cincinnati early in the century and built up the city's dominating theatre holdings, the major portion of which he sold to RKO Theatres.

Libson attended the U. of Cincinnati and was an officer in World War II before assuming his business duties. He was a member of Tent 3, Variety Club, of which his father was a charter member.

Surviving are his wife, a son, a daughter and a sister, all of Cincinnati.

NAN BLAKSTONE

Nan Blakstone, nitery singer, died Sept. 24, in Chicago. Miss Blakstone worked top cafes for more than 20 years with an extensive catalog of special material. She came into prominence during the Prohibition era as a performer in some of the country's top spots.

In recent years, Miss Blakstone had leased existing cafes and installed herself as the headliner. She followed this pattern some years ago in a 52d St. N. Y., spot, and for a while hit some big grosses.

Miss Blakstone appeared in London and Continental cafes a little more than a decade ago. She occasionally played vaude dates and, prewar, essayed some television stanzas.

Survived by her husband, Ronald Gerard, a writer, who had been her personal manager for some years.

JIMMY YANCEY

Jimmy Yancey, 52, jazz pianist, died in Chicago Sept. 17. One of the nation's earliest exponents of boogie-woogie, Yancey had worked since 1914 as groundskeeper for the Chicago White Sox at Comiskey Park. He had been ailing for several years, coming out of retirement to appear briefly at special concerts.

Two of his understudies were Meade Lux Lewis and the late Albert Ammons, both boogie stylists. His best known tunes are "Yancey Special" and "Yancey's Bugle Call."

His wife, Estella, who vocaled on several of his recordings, survives.

MORGAN JONES

Morgan Jones, 72, pioneer silent film actor, died Sept. 21 in New York. Jones had appeared in "The Great Train Robbery" and had been associated with Pearl White and Irene Castle in films which were made in New York. In recent years he had been a makeup artist for N. Y. screen tests conducted by 20th-Fox, Paramount and Metro.

Surviving are his wife, four children, four grandchildren and two brothers.

DOUGLAS BEATTIE

Douglas Beattie, 44, former Met Opera, N. Y., baritone, died Sept. 18 in Fresno, Cal. He made his operatic debut in Genoa, Italy, in 1933 and sang for two years in Italian lyric theatres. He returned to California in 1935 for important roles with the San Francisco Opera Co. Before joining the Met in 1938 he appeared with the Chicago City Opera Co.

Surviving are his wife, four daughters, his mother and two sisters.

MRS. ANNIE NATHAN MEYER

Mrs. Annie Nathan Meyer, 84, playwright-novelist and chief founder of Barnard College, N. Y., died Sept. 23.

Mrs. Meyer wrote such plays as "The District Attorney," "The Advertising of Kate" and "Black Souls." Among her books were "Helen Brent, M. D.," "Robert Annys," "The Dominant Sex" and "The Dreamer." Her autobiography, "It's Been Fun," is skedded for publication in October.

JAMES J. KELLY

James J. Kelly, 65, manager of various Buffalo and vicinity picture houses for over 40 years, died Sept. 4.

He had managed the Buffalo Drive-In, Riviera (N. Tonawanda) and the Cataract and Strand (Niagara Falls).

JOSEPH R. ALDEN

Joseph R. Alden, 65, composer, died in Grand Rapids, Mich., Sept. 18.

Alden penned "Sleepytime Gal" with Ange Lopez. He also wrote the musical comedies, "Girl From Mountain Beach" and "Musical Comedy Man," and an operetta, "My Girl Rose Shop." His other compositions included "After the Matinee," "Girl in Her First Long Gown," "Sandra," "You Leave Me Speechless" and "Yank on the Strings of My Heart."

ALFRED THEIS

Alfred Theis, 52, vaude actor, died of a heart attack in Newfoundland Sept. 16. He was enroute from Germany after visiting his parents in Europe. He toured vaude in the Alfred Theis Tiny Town Revue and appeared in several Hollywood pix.

Surviving besides his parents are his wife, three sons and six grandchildren.

OTTO FOEGE

Otto Foege, 68, one of the founders of the St. Louis Moolah Temple band, died of cancer in Kirkwood, Mo., Sept. 16. Foege helped organize the band in 1920. Before that he was a pro musician.

A sister survives.

HENRI GENDRON

Henri Gendron, 55, Chicago orch leader, died in Chicago Sept. 17. He conducted on local radio stations and had appeared in Chi and Florida niteries.

Wife and son survive.

EDWARD J. FARRAR

Edward J. Farrar, 58, vaude performer, died in Cleveland Sept. 18. He toured the Keith circuit as a rope twirler.

A wife and three daughters survive.

Otto Henneberg, 81, former hornist with the Philadelphia Orchestra (1905-30), died Sept. 19 in Devon, Pa. He started his career with the Pittsburgh Orchestra under Victor Herbert. A son and brother survive.

Eleanore Schmitt, 65, who until two years ago was in the wardrobe department of the Municipal Theatre Assn., St. Louis, for 25 years, died in that city Sept. 19. Six sons and two daughters survive.

Joseph Hedgeman, 78, pioneer member of IATSE, died Sept. 18 in Los Angeles. In recent years he had been employed at the Biltmore Theatre. Surviving are his wife, son and daughter.

Roy Kruger, 51, studio prop man for 27 years, died Sept. 22 in Los Angeles. He started at the old Selig studio in 1923 and was on the Paramount lot until illness forced him to retire.

Charles H. Poff, 68, of Warren, O., former stage performer and later a pic house operator, was killed Sept. 15 in a two-car crash in Canada. His wife and three daughters survive.

Father, 71, of Victor Samrock, general manager of the Playwrights Producing Co., died in Daytona Beach, Fla., Sept. 18. Surviving besides his son are his wife and three daughters.

Mother, 74, of Carlos Palacios, deputy director of radio-TV of the United Nations, died Sept. 19 in Port Washington, L. I.

Rev. George Dibble, 63, evangelistic tenor and director of music for noted revivalists, died in Los Angeles Sept. 21.

Mother of Bill Brooks, general manager of Cooperative Theatres in Pittsburgh, died in that city Sept. 17.

Thomas Hargis, former newspaperman and a radio newswriter for Voice of America, died in New York Sept. 23.

Albert W. Crawford, 78, former VARIETY correspondent, died Sept. 20 in Dobbs Ferry, N. Y.

Father of Jim Lanagan, veteran Pittsburgh talent agent, died at his home there Sept. 13.

Wife of Paul Krumenacker, WB sales manager in Pittsburgh, died there Sept. 18.

Father, 63, of Roy Philson, Jr., KQV salesman in Pittsburgh, died in that city Sept. 20.

Mrs. Ethel Van Wie Zaugg, musician, died in Portland, Me., Sept. 18.

Mother, 75, of Sam Katzman, Columbia producer, died Sept. 19 in Hollywood.

Dr. Harvey R. Cummings, 43, husband of Osa Massen, screen actress, died Sept. 18 in Hollywood.

William A. Becker, 78, concert pianist, died in Cleveland Sept. 19.

IN MEMORIAM
Mose Gumble
September 27, 1947
We'll always miss you.
THE STAFF OF WARNER'S MUSIC COS.

Jolson Shrine

Continued from page 3

Jolson—kneeling on one knee, as if he were singing "Mammy."

Rabbi Max Nussbaum, of Hollywood's Temple Israel, intoned the prayer for the departed. Cantor Saul Silverman chanted the 23rd psalm, and Jolson's brother, Harry, joined Rabbi Nussbaum in the sacred ritual, the Kadish. Benny was the choice of Mrs. Jolson for the eulogy because it was he who followed Jolson into Korea to entertain the troops. The marine color guard was also her personal request, for it was marine airmen who flew the late singer into Korea.

Slight '51 Drop

Continued from page 3

the first half of the current year. Corresponding period last year resulted in an overall take of $39,300,000. It's anticipated Par will climb to $90,000,000 for the whole of 1951, up from the $81,250,000 in gross revenue for '50.

RKO's rentals and other operating income were listed at $24,000,000 for the first six months of the current year, and promises to be around $50,000,000 for the full 12 months. Outfit's total in '50 was $46,500,000.

Also on the upgrade is U, which drew over $44,000,000 in its first three fiscal quarters of '51, compared with $38,600,000 for the same period in '50. Prospect is that U will be above the $60,000,000 mark upon the current year's windup.

Loew's is running under last year's operations, having grossed $132,900,000 in the first three quarters, down from $135,000,000 last year. It's figured that for all of 1951 Loew's will be about $1,000,000 under the '50 gross of $178,000,000.

Some drop also was felt by 20th, whose overall revenue for the first half of '51 was given at $77,400,000, compared with $78,500,000 in the previous year. However, company has been on the upswing for the past several months and it's believed last year's total take of $165,100,000 will be about matched this year.

WB was on the slide for the first nine months of the current year with film rentals, theatre admissions and other income reported at $84,870,000 against $94,504,000 for the same period in '50. Some observers see the company's full-year total at about $115,000,000, or possibly more, compared with $132,000,000 in '50.

TOA Arbitration

Continued from page 3

eral counsel, wants bids only when they're desired by indie exhibs in competition with affiliated or formerly affiliated theatres.

Distribution toppers claim they see no alternative to bidding in "problem" situations and consequently will continue with bids until and if an acceptable substitute is offered. Many theatremen, however, charge that bidding is merely a device whereby the film companies manage to up rentals.

TOA's general plan calls for arbitration of trade practices but these would exclude rental terms.

Diva's Farewell

Continued from page 3

when Mme. Lehmann made a short farewell speech, there were audience sobs and the singer broke down and cried.

Richard Pleasant, one of Mme. Lehmann's personal reps, knowing of her retirement plans, had quietly made arrangements to tape the recital, on a hunch as to its dramatic possibilities, as a surprise gift to the prima donna. It wasn't intended for public use. But on playing the tape, its professional quality was evident, with the audience reaction, their exclamations and sobbing, and Mme. Lehmann's farewell speech and breakdown, lending unusual color. All this was on the tape for a unique historical document.

Pleasant and Isadora Bennett, who have been Mme. Lehmann's personal reps for several years, set up the commercial recording project. (They're also partners in a legit and general publicity outfit, as well as managing occasional dance and concert attractions.) Duo formed the Farewell Recital Co., a one-shotter to produce the album, "Farewell Recital of Lotte Lehmann." Distribution will be by the Pembroke Co., also set up for just this purpose.

General partners are Pleasant, Miss Bennett and Wesley Smith. About 25 people (only one or two in show biz) contributed $6,250 as limited partners, similar to legit show backers. Album is being put out precisely as the concert ran, with all the song numbers, and including the next day's news stories on the event, etc., for a souvenir book-album combo. Victor did the pressing. Regular album will sell for $12.50, with an advance de luxe album for subscribers at $15. Album will contain one 10-inch and one 12-inch LP.

MARRIAGES

Mary Hatcher to Alvin Stoller, Los Angeles, Sept. 23. Bride is a musicomedy actress; he's a musician.

Leslie Caron to George A. Hormel 2d, Las Vegas, Sept. 23. Bride is French actress.

Leslie Gray to Blair Shelton, Beverly Hills, Cal., Sept. 23. Bride is a singer; he's assistant motion pic director of U. S. State Dept.

Lois Tush to Bob Linville, Pittsburgh, Sept. 22. Groom's an announcer at WCAE there.

Lora Seibert to Vincent Toth, Pittsburgh, Sept. 20. Bride's a sister of Lucy Seibert, TV and Pitt Playhouse actress.

Mrs. Wilhelmina Fox to Ben Feiner, Jr., Westport, Conn., Sept. 20. He is executive producer with CBS-TV in Hollywood.

Joan Barron to George Dolan, Chicago, Sept. 22. Bride is office manager of the Frank J. Hogan talent agency there.

'Banana' Stars

Continued from page 1

St." bit, which succeeded in breaking up the audience. Herbie Faye, aided by Albertson, gave an impromptu dancing lesson from the stage, rehearsing the pit band over the footlights, while femme terpsters of the "Banana" cast challenged him to do clog and soft shoe routines.

Stunt was dreamed up by Bill Doll, tub-thumper for the musical, and the house was filled with showbiz celebs in addition to those regular customers who managed to squeeze in to the bargain bill. George Murphy, film star here for filming of "Walk East On Beacon"; Howard Lindsay, author of "Remains To Be Seen"; Spike Jones, currently at the RKO Boston; Johnny Mercer and a large segment of the press were present in what was undoubtedly the most glittering audience the Old Howard has had in many years. Gimmick achieved its purpose, with local press giving it a nifty play.

$800 Party

Continued from page 1

reminded MR&N that Fendler had once got a $400,000 judgment, which later was reversed (Grace Fendler vs. Oliver Morosco, et al., re "Bird of Paradise"). Sum was talked down from $800,000 to $25,000 for Fendler and $25,000 for MR&N.

However, weeks after the settlement, Three Johns got a stenographic bill for $800. Hitting the ceiling, they were ready to bust the case wide open again. Later, however, they relented, and said they didn't want the money; it was just the principle of the thing. But they told opposing legalites, "you're not getting off the hook either. You're going to throw a cocktail party at 21. You'll invite your friends; we'll invite ours. When the tab reaches $800, the party is over, and you're stuck with the bill."

Deal was accepted, party was held and all is now serene between producers of "Bride" and former producers of the now dead "Bells."

BIRTHS

Mr. and Mrs. George Greeley, Hollywood, Sept. 17. Father is pianist-composer at Columbia Studios.

Mr. and Mrs. Walter L. Titus, Jr., son, New York, Sept. 18. Mother is the daughter of Herbert J. Yates, Republic Pictures prexy; father is Republic district manager.

Mr. and Mrs. Joe Estre, son, Burbank, Cal., Sept. 12. Father is with Russ Morgan's orch.

Mr. and Mrs. Bill Brennan, son, Hollywood, Sept. 18. Father is program director for KTSL there.

Mr. and Mrs. Tom Sumners, son, San Antonio, recently. Father is owner-operator of the Josephine, Woodlawn and Laurel Theatres there.

Mr. and Mrs. John Scigliano, daughter, Pittsburgh, Sept. 14. Father's on KDKA staff there.

Mr. and Mrs. Sam McRoberts, daughter, Pittsburgh, Sept. 16. Father's with Brad Hunt band.

Mr. and Mrs. Bill Rea, Jr., girl, New Westminster, British Columbia, Sept. 14. Father is with station CKNW there.

Mr. and Mrs. Jerry Lass, daughter, Brooklyn, Sept. 17. Father is in Warner Bros. homeoffice art department.

Mr. and Mrs. Bernie Ebert, son, Hollywood, Sept. 15. Father is a radio director.

Mr. and Mrs. Bob Spears, son, San Antonio, Sept. 19. Father is on staff of WOAI there.

Mr. and Mrs. Nathan Ross, daughter, Hollywood, Sept. 16. Father is concertmaster on "[illegible] of Ivy" radio program.

Mr. and Mrs. Al Bo[illegible], daughter, Toledo, Sept. 1[illegible] owner of Theater Equipment Co., Toledo.

Mr. and Mrs. Donald Landstrom, daughter, Burbank, Cal., Sept. 15. Grandfather is film director Bryan Foy.

Mr. and Mrs. Joe Pearlman, daughter, New York, Sept. 24. Mother is impressionist Viola Layne.

"INGENIOUSLY DEVISED!"

"Freddy Martin, has come up with a neat format for a band show. Martin understands that a band show has to offer more than tricky shots of the instrumentalists to get by as TV entertainment. Although this is a straight musical session, it's ingeniously devised to deliver a maximum or arresting sight values without any pretentiously costly budget. Martin fills the emcee spot with ingratiating casualness." *Herm.*
VARIETY

•

"UNUSUALLY ENTERTAINING"

"A band . . . standout in television is that of Freddy Martin. It's not the band so much, as it is the musical variety format and the visual embellishments. Mr. Martin expertly sets up one musical number after the other. Music, singing and a little talking comprise all the ingredients, they are put together in an unusual entertaining fashion. The show already has been renewed for the fall and winter season."
Val Adams,
NEW YORK TIMES

•

"WELCOME IN EVERY HOME"

"It is the sort of program welcome in every home because it is believable, relaxed, framed with dignity and fine entertainers. The technical handling was expert. It should sell Lipsticks because of its appeal to the junior miss, the matron and also the young-enough-at heart. Freddy Martin's emceein', his saxophone and his stage projection were smooth as velvet. NBC has found a new TV star and Freddy Martin has found a new media for his expressions."
Karl Sands,
HOLLYWOOD REPORTER

•

"PROFESSIONAL INGENUITY"

"Freddy Martin did the band business a big turn. Much of the future of name bands in video, will be determined by the showing made by Martin's ork on his own show . . . and Martin really came through with flying colors . . . a well balanced pop music seg . . . paced exceptionally well and . . . handed a polished production . . . Rich trappings . . . photographed with professional ingenuity . . . proved that a band can provide more than it's share of eye attraction. Musically, the Martin band is the peak of good taste and sound. Director Perry Lafferty hit a high point of imaginative camera work . . . Martin made an engaging host. His smooth and fluent manner kept the show running evenly and even helped to accelerate the pace."
Hal Webman
BILLBOARD

The FREDDY MARTIN Show

NBC-TV

Wednesdays—10:30-11:00 P.M.

for

Hazel Bishop

NO SMEAR LIPSTICK

—Thanks—

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and THANKS to:

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MURRAY ARNOLD
THE MARTIN MEN
PERRY LAFFERTY
Our Producer-Director
IRVING TAYLOR
Our Writer
BOB BALLARD
Our Arranger
AND A SPECIAL VOTE OF THANKS
TO THE PRESS AND PUBLIC

Freddy Martin

Exclusively

RCA VICTOR Records

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